[redacted]

ANALYSIS OF 90.7 DZMB-FM LOVE RADIO'S PROGRAMMING FOR THE DEVELOPMENT OF FRAMEWORK FOR CHRISTIAN BROADCASTING

A THESIS

PRESENTED TO THE FACULTY OF

ASIA-PACIFIC NAZARENE THEOLOGICAL SEMINARY

IN PARTIAL FULFILLMENT

OF THE REQUIREMENTS FOR THE DEGREE

MASTER OF ARTS IN CHRISTIAN COMMUNICATION

SUBMITTED BY

RAFAEL I. SANTOS

MARCH 10, 2006

APPROVAL SHEET

Asia-Pacific Nazarene Theological Seminary

We hereby Approve The Thesis

Submitted By:

Rafael I. Santos

Entitled

SUCCESS FORMULA FOR FM PROGRAMMING: AN ANALYSIS OF 90.7 DZMB-FM LOVE RADIO'S PROGRAMMING STRATEGY AND ITS IMPLICATIONS TO EFFECTIVE CHRISTIAN BROADCASTING

As Partial Fulfillment Of The
Requirements For The
Degree
Master Of Arts In Christian Communication

	March 31 2006		4/11/06
Thesis Adviser	Date	CHED Reader	Date
	03/31/06		3/31/06
Faculty Reader	Date	Academic Dean	Date
	04/04/06		3/31/06
Faculty Reader	Date	President	Date

DEDICATION

LIFE is a garden...but before all the plants could begin to sprout and the flowers bloom, a patient gardener needs to carefully cultivate the soil and get rid of the rocks, thorns, trash, and other undesirable elements. There may be a necessity to sprinkle some good soil and even fertilizer. Landscaping then follows, done painstakingly and meticulously.

THEN seeds are sown, watered and not very soon plants begin to germinate. Flowers of different colors, sizes, and shapes also begin to cover the area, transforming a rather dull piece of lot into a masterpiece, thanks to the hands that believed that this deserted plot could become a beautiful work of art. Such a breath-taking sight often attracts the attention not only of the bees and butterflies, but of people.

I AM talking about me...my life. I am extremely grateful for the Greatest Landscaper ever who has made something beautiful out of me. That is about His love, grace, mercy and goodness. Endless "thank you's" are not sufficient. Who am I, echoing the psalmist, that the God of the universe should be mindful of me? Who am I that the Lord would embrace me? I am at your disposal, Lord and do as you please with my life. I owe everything to you, whatever it is.

THE flowers, the colors and the scents - these are the very special people in my life, loved ones whom God has blessed me with. First is my wife **Angel**. Sweetheart, life would not have been this lovely and meaningful without your love. You're the person I cannot live without. You are God's partner in bringing the best out of me. I am humbled and touched by the way you have stood by me, supported me, and even cried with me as we travel in life together. Thanks for being my best friend! Thanks for bearing with me for the past ten years. Thanks

for believing in me and for supporting me just so I could complete my seminary training. I know for certain, more than anything else, I need training in loving you more. I have fallen short of your expectations many times and am just thankful for your acceptance and love. I love you.

Next, to **Raniel** and **Josh** - our two precious April boys (April boys because they celebrate their birthdays on April 5 and 24, respectively). Thanks for forgiving daddy for always going to Tikling to do library work. And when you needed my attention, I was not happy about it because I needed to work on this thesis. You are more important than anything else. While I want to be trained and equipped, I would like to be a hero first for the two of you and mom. You guys are my diploma and my plaque. I desire, more than anything else, your endorsement and stamp of approval for that is the greatest accomplishment in the whole world. **I love you guys.**

Acknowledgment

My gratitude goes to the following:

Prof. Mitsuko Fukue. Thanks for the words of wisdom and encouragement. Thanks for helping me finalize my topic.

Dr. Robert Donahue. Thanks for helping us start the grueling task of writing a thesis.

Prof. Rovina Hatcher. For the prayers and encouragement as I attempted to complete the second part of the thesis.

Prof. Bev Gruver for keen eyes regarding some areas of the thesis that needed further refinement.

Asst. Prof. Kwon Dong Hwan (Bill). Thanks for the recommended theory and some suggestions.

Communications coordinator, Rev. Doug Flemming. Thanks for the broadcast programming and ministry experience, partnership, and friendship. Thanks for the black laptop (although I miss the apple notebook).

Katalsik-Laway, Oliver Reyes a. k. a. Monsour Betero. Tsong, ang layo na nang narating mo. Thanks for all the help.

Dr. David Ackerman. Dave, thanks for your precious recording gadget. It would have taken forever to transcribe recordings had you not lent me your recorder.

Jo Salazar. The Broadcast framework illustrations were terrific. Thanks.

Blesildo, thanks for the Conceptual Framework illustration.

And countless others, such as friends, faculty, fellow students, APNTS family

Abstract

The parlance of FM broadcasting in the Philippines, particularly in Metro Manila, has taken a new form, brought about by the evolving nature of the industry. Catching up with the ever-changing FM landscape with creativity, innovation, and attractive programming has become passé and the more acceptable phraseology now banners the terms *unorthodox, radical* and *new school.* This is the path that 90.7 DZMB-FM has taken.

This case study on the current programming of DZMB Love Radio, declared as the undisputed top FM station in and outside the National Capital Region for 2004 and 2005, is the first to be undertaken about the station relative to its popularity and programming innovations. Employing the descriptive method and synthesizing results with the triangulation approach, this research is perhaps the first study to document the latest developments in the history of radio broadcasting in the country.

After conducting thorough interviews with the station's managers and programmers coupled by the monitoring of the broadcasts of the station and three others, then comparing the results with the available data, the study uncovered several important findings. Five programming elements have been studied namely: the philosophy, format, innovative strategies, rationale for innovations, respondents perceptions about the needs and preferences of the audience, and the extent by which such needs and preferences are met. The findings provided a framework for Christian broadcasting.

Love Radio's programming scheme has transcended boundaries by taking a totally different direction. Music is now decorated with elements that are bordering on triviality, at times lacking in good taste, and a language laden with sexual innuendos. The whole

packaging is intended to capture the attention of the majority of the market. Although it should be credited for pioneering approaches in radio, the station has nevertheless created a precedence that may lead to the eventual degradation of programming standards. This analytical work also proved the propensity of the broadcast media to be competitive by constantly introducing new ideas, with business gain as the main motivation.

In the final analysis, an old form of media that had its demise during the Marcos era has simply been resurrected. Such media had, and still does, have this tendency to whet the audience's predisposition for cheap entertainment, typical of the tabloid journalism where crime, sex, and gossip are the common recipes. The television industry has long been in that category, with its sensationalized programs since its liberation during the Aquino years.

Additionally, a significant finding relative to the state of Philippine radio emerged. This qualitative research has found that *tabloidization* has crept into the world of FM radio. At least three other FM stations are competing with similar approach.

In the realm of religious broadcasting, Christians are to be applauded for their expertise in one particular communication element – the message or content, an area where many market-based stations are not too concerned about. Although playing a crucial role in changing the world, Christian programmers remain uncompetitive and lagging behind compared with their counterparts in the commercial media. Programming lacks entertainment value and is not audience-centered as proven by the absence of research and personal interaction with the respondents. This is symptomatic of superficial knowledge of the principles of communication that are embedded in the Scriptures. Conclusively, such a sub-standard gospel communication is not only a failure in religious ministry but a failure on Christian witness. Christian radio practitioners have yet to know the Master Communicator.

TABLE OF CONTENTS

TITLE PAGE

DEDICATION

ACKNOWLEDGEMENTS

ABSTRACT

CHAPTER ONE: THE PROBLEM AND ITS SETTING 1

Introduction 1

The Problem and Its Setting 2

Theoretical Framework 4

Conceptual Framework 7

Statement of the Problem 10

Assumptions 10

Definition of Terms 11

Significance of the Study 14

Scope, Delimitation, and Limitations of the Study 17

CHAPTER 2: REVIEW OF RELATED LITERATURE AND STUDIES 18

Literature Published Abroad 18

Studies Conducted Abroad 36

Literature Published in the Philippines 40

Studies Conducted in the Philippines 51

CHAPTER THREE: RESEARCH DESIGN 54

Method of Research 54

Research Instruments 54

Subjects of the Study 55

Data-Gathering Procedure 56

Research Locale 59

Treatment of Data 59

CHAPTER FOUR: PRESENTATION, ANALYSIS, AND INTERPRETATION OF DATA 60

Presentation of Data 60

Programming Philosophy 60

Programming Format and Strategies 61

Rationale of Programming Format and Strategies 87

Respondents Perceptions Regarding Audience Preferences and Characteristics 88

Extent of Audience Satisfaction In Terms of Programming Needs and Preferences 92

Framework For Christian Broadcasting 94

CHAPTER FIVE: SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS 99

Summary 99

Conclusions 101

Recommendations 110

Suggestions for Further Research 115

BIBLIOGRAPHY 117

APPENDICES 124

CHAPTER ONE

THE RESEARCH PROBLEM AND ITS SETTING

Introduction

A programming revolution has been taking place in FM radio programming in the country particularly in Metro Manila, characterized by more mass-oriented programs, in obvious attempts to capture larger market share. As the rule of media enterprise dictates, larger listener population means more revenues since sponsors infuse their advertising money into stations that dominate the market.[1]

For two decades since its inception in 1976, radio station 90.7 DZMB-FM has been engaged in a more conservative adult format. As is expected of FM programming, the dominant element was and it still is music. Non-music programming elements such as news and talk segments were all voiced by American-accented disc jockeys (DJs), a common characteristic of FM stations in the country especially in the Greater Manila Area. This has changed radically. Though playing mostly foreign songs, the station, popularly known as Love Radio, later on began using Filipino (Tagalog) as a medium of programming, extending from the announcer's talk to news, from public service announcements to advertiser-financed radio gimmicks. Since 2002, Love Radio, a station owned by the Manila Broadcasting Company, has been experiencing tremendous

---

[1]Carl Hausman and others, *Modern Radio Production: Production, Programming and Performance*, 6th ed. (Belmont, CA: Wadsworth/Thompson Learning, 2004), 344.

popularity. The station outsmarted others and has been proclaimed as the undisputed number one FM station in Metro Manila in 2004 and 2005.[2]

The preceding facts provide some perspective and rationale for the study. Firstly, the station's prominence in the ratings as documented by two recent surveys and the perceived unorthodox approach in programming deserve some investigation. The objective was to ascertain the programming innovations and how these have contributed to Love Radio's tremendous popularity. Secondly, this research would like to present significant conclusions relative to the station's format, its guiding philosophy, key strategies being employed, and the justification for for new directions in programming. Finally, it was the intention of the researcher to analyze the findings to determine if a framework for Christian broadcasting could be drawn.

According to Alan B. Albarran and Gregory G. Pitts, all radio formats remain in a state of flux; stations desire consistency but do not want their sound to become stale thus, the testing of new approaches. Success in radio programming is no longer a matter of selecting the right music or being an effective announcer. While both are part of the equation, "figuring out who the audience is and what they want from a radio station, then consistently satisfying their wants, is the radio station's objective."[3]

While the mainstream broadcast industry has been focusing on meeting the needs of the audiences, Christian radio has remained locked in its programming dogma. In America, for example, some radio programs and other Christian media tools have become fossilized over the years and are being sustained in spite of their lack of impact.

---

[2]KBP survey results, appendix section, 168.

[3]Alan B. Albarran and Gregory G. Pitts, *The Radio Broadcasting Industry* (Boston: Allyn & Bacon, 2001), 99.

Furthermore, many research studies have shown that most Christian magazines, tracts, radio shows and so on are largely ignored by the non-Christians.[4] This appears to be reflective of the religious programming in the Philippines. As a case in point, 702 DZAS, the flagship station of missionary radio Far East Broadcasting Company (Phils.), has catering mostly to the churched as indicated by its programming and a recent study.[5] This is with the exemption of its FM station, 98.7 DZFE, hailed as the nation's only classical station, remaining faithful to such format through the years. The station, nevertheless, experienced some changes as the company attempted to accommodate contemporary Christian music. The project was in partnership with local churches and organizations to woo their support and take advantage of the power of media in reaching people for the gospel.[6]

Christian broadcasters can learn from the programming strategy of the leaders in the broadcast industry, particularly Love Radio. As shown by its high ratings, the station constantly introduces programming innovations which are indicative of a dynamic approach in broadacsting. The elements of programming, the approach to the audiences, and other techniques of this station could open the way towards improved, more appealing, and more effective Christian programming, particularly in the Philippines.

---

[4]James Engel, *Getting Your Message Across: Applied Principles in Gospel Communication*, reprint ed. (Manila, Phils.: OMF, 2001), 122.

[5]Nerissa Perla B. Ramirez, "702 DZAS: A Case Study and Content Analysis of its Programs" (Unpublished Undergraduate Thesis, University of the Philippines, Quezon City, Phils., 2005).

[6]FEBC introduced the Now Radio project in the early 2000s, encouraging participation from various church groups to produce their own programs. Occupying the 10:00pm to 12:00 midnight block, the religious broadcasts, which featured contemporary Christian music, was abandoned in January 2006. FEBC's philosophy for DZFE is to reach those outside the church with its programs. The researcher was witness to this change as he and his wife Angel hosted the program *Family Spectrum* (funded by the Church of the Nazarene) until its final broadcast on January 19, 2006.

Of particular organizations that stand to benefit as a result of this case study are FEBC and World Mission Communications-Asia Pacific (WMC). Both are close to the heart of the researcher, having worked as a news editor, announcer, and programming director for the former in a span of twelve years and as a broadcast strategist (program development coordinator) for the Asia Pacific region for the latter for three years. It is also assumed that secular programmers could be an indispensable source of lessons regarding radio on the basis of their constant dealing with their audiences and massive exposure in broadcast media. This is under the assumption that secular media companies are profit-driven and must secure a sizable share of the market as leverage for advertising money, something that Christian media groups do not need to be concerned about since they rely largely on donors' money whether they work hard in programming or not.

Theoretical Framework

This paper is looking into the programming of Love Radio for the purpose of discovering its strategies and approaches in its broadcasts. Through the findings, a framework in Christian broadcasting particularly in Philippine setting could hopefully be drawn depending on the outcome.

As a matter of theoretical basis, the study relies heavily on the concept of cultural proximity developed by Joseph D. Straubhaar in 1991. This theory explains that audiences are frequently looking for a cultural and historical reference as well as local tastes whenever they watch television programs.[7] The cultural proximity theory was the answer to the cultural imperialism thrust as developed by Herb Schiller in the early 70s.

---

[7]Joseph D. Straubhaar and Gloria Viscasillas, "The Reception of Telenovelas and Other Latin American Genres in the Regional Market: The Case of the Dominican Republic," *Studies in Latin American Popular Culture* 10:07209139 (1991); printout from EBSCOhost Research Databases, n.p.

Schiller believed western nations dominate the media around the world which in return has a powerful effect on the cultures of the importing nations by imposing in them western views and therefore destroying their native cultures.[8]

But this belief came under close scrutiny before the 90's and required a revisit following findings that showed that audiences exhibit preference for local products and the potential of a program to refer to an international audience. For instance, a study on the viewership of telenovelas in the Dominican Republic has found a decrease in popularity of US-produced television soap operas and an increase in preference for soaps produced locally and imported from regional neighbors. Straubhaar and Gloria Viscasillas concluded that demand for local and regional genres come from the audience's desire for greater cultural relevance in television programming.

With corroborating facts from other experts in the field, authors stated that popular culture audiences are more nationalistic, or at least show more loyalty to local, provincial and national cultural forms and traditions than was thought during the late 70s. The study proposed that audiences, particularly those in the middle class and down, prefer local cultural products when available. In the absence of local or national culture on certain types of television, TV consumers tend to prefer cultural products which are as close to their own culture as possible.

They argued that although there is a widespread demand for US TV programs, it is less than for local or regional programs, and is concentrated in middle-class and elite audiences. Aware of this preference, programmers have developed programs to meet the

---

[8]"Mass Communication Context: Cultural Imperialism," Honors: Communication Capstone Theory Workbook (2002, accessed 1 March 2006); available from http://www.uky.edu/~drlane/capstone/mass/imperialism.htm; Internet.

demand. The study further concluded that the most popular genres and producers overall are Venezuelan telenovelas and Mexican comedies, followed by Mexican and Brazilian television series. According to the interviewees, they felt closest to Venezuelan culture, followed by Mexican culture, which made sense, according to the researchers, given the geographic proximity of those two countries to the Dominican Republic.

This media theory, derived from the study on the wider preference for locally-produced television programs over imported ones, has been explained further by Sabine Trepte of the University of Hamburg (Germany). Amplifying Straubhaar, Trepte explained that the concept is a characteristic that is predominately reflected in "nationally or locally produced material that is closer to and more reinforcing of traditional identities, based in regional, ethnic, dialect/language, religious and other elements."[9]

Trepte agreed and reported that although daily European television programming is dominated by foreign programs, the ratings of international shows hardly surpass those of the local programs. The assumption was that international products lack some kind of cultural content that viewers can relate to.

Based on the foregoing theory, audiences tend to respond well to media products or content that resembles their cultural contexts, preferences, or those that are close to them geographically. Following this line of thought, it is hypothesized that Love Radio has enjoyed supremacy of the airwaves for two straight years now because programming content, themes and other elements are reflective of the world of the receptors. At the

---

[9]Sabine Trepte, "The Inter-Cultural Perspective: Cultural Proximity as Key Factor to Television Success," A Paper presented at ICA Conference, San Diego, CA., June 23-27, 2003, p. 1. (n.d., accessed 3 March 2006); available from http://www.uni-hamburg.de/fachbereiche-einrichtungen/fb16/absozpsy/pdf_cultural_proximity.pdf; Internet.

same time, announcers exhibit or project an image of closeness to the public based on their tone of voice, informal talk, and use of the vernacular.[10]

Conceptual Framework

Some of the conceptual bases for this study are lifted from the work of J. Raleigh Gaines[11] who offers two main sources or influencers of success in radio. The first relates to the senders as represented by the program director and the announcers. The second has to do with the content, basically the format and other programming elements adapted by the station. An added factor, which Gaines does not cite, is the proximity of media product or content to the audience. All three will provide the direction of the study.

Gaines suggests a guaranteed formula or format for success. Borrowing his ideas from a Westinghouse broadcasting executive, he mentions the so-called 3-E formula – Energy, Enthusiasm, and E-magination (imagination). Almost always, a successful operation has this as a foundation. The first two characteristics can emanate from young, budding disc jockeys while imagination can be supplied by the programming executives. Young DJs have a lot of energy. Their enthusiasm is boundless and contagious and they can be an asset if tapped.[12]

The second contributory factor is the programming itself or the content. Gaines has found that radio programming is as varied as the number of existing radio stations in the world. Each approach may be good for the particular market it is intended for. And

---

[10]Waldo Abbot and Richard L. Rider, 4th ed. *Handbook of Broadcasting: The Fundamentals of Radio and Television* (New York: McGraw Hill, 1969), 58.

[11]J. Raleigh Gaines, *Modern Radio Programming* (Blue Ridge, PA: Tab Books, 1973), 33.

[12]Gaines, *Modern Radio Programming*, 33-35.

that is the key: adapting the best available approach for the particular needs and market. The bottom line: a radio station has to know its market and its audience. Figure 1 shows a schematic diagram of the framework of this study and is explained how these concepts were considered in this research.

First, this whole research is borne out of the initial observations regarding the programming of DZMB. Such observations are embodied in the introductory part in this chapter. They represent some of the assumptions which had given impetus to this work, particularly, the assumption that Love Radio's programming was influenced greatly by the three E's – energy, enthusiasm, and (e)imagination on the part of the disc jockeys and the management. These concepts were looked into as the research progressed to determine their validity or extent of their contribution in the programming of the station.

Secondly, preliminary observations led to the formulation of problem statements or elements that relate to the programming of Love Radio. These are: programming philosophy, programming format, innovative strategies, rationale for the format and strategies, respondents' perceptions in terms of audience needs and preferences in programming, and the extent by which needs and preferences are satisfied. To make the study more significant, especially in the religious sector, another element was considered: the possible formulation of a model for Christian radio programming. Out of the findings and conclusions, recommendations were made based on the treatment of the variables.

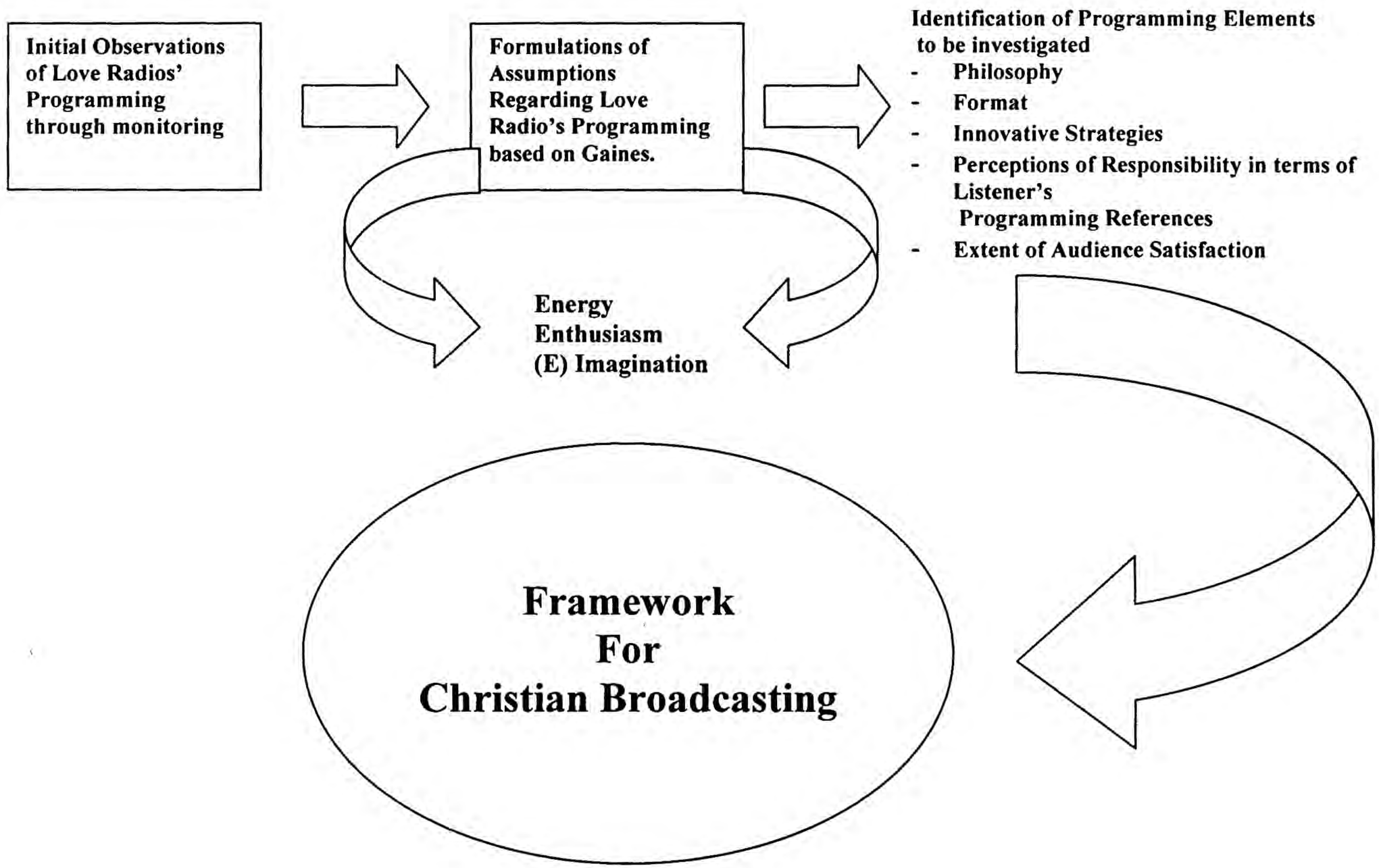

Figure 1. This figure shows the diagram that outlines the development and progress of this study on Love Radio's Programming. It begins with initial observations of programming and ends with the formulation of a framework for Christian broadcasting's ultimate goal of this study.

Statement of the Problem

This study focuses on the programming of Love Radio by identifying key elements that deal with this broadcast aspect. In particular, this analysis is looking at the techniques, tactics and approaches in radio programming of Love Radio and how these can facilitate the formulation of a framework for Christian broadcasting. To find the answers, the study has been guided by the following sub-problems.

Sub Problems

1. How is the Love Radio programming described by the respondents in terms of its
   - 1.1. philosophy
   - 1.2. format
   - 1.3. innovative strategies, and
   - 1.4. rational of the format and strategies?
2. How do the perceptions of the respondents compare in terms of the programming needs and preferences of the audience?
3. To what extent are the audience programming needs and preferences satisfied?
4. Based on the findings, what framework for Christian broadcasting may be drawn?

Assumptions

The researcher is making the following assumptions:

1. Christian communicators have a deep understanding of their message but possess limited knowledge about their audiences. Thus, they are content-centered rather than audience-oriented.

3. Filipinos are by nature religious and open to the gospel proclamation.
4. Radio programmers or hosts enjoy certain prestige and status among Filipino listeners.

Definition of Terms

A long list of broadcasting terms have been mentioned in the study and are being defined and explained here for better understanding of the entire research.

Adlib. The short talk segment in a music program also referred to as spiel.

AM/FM. AM stands for amplitude modulation while FM stands for frequency modulation. AM is the encoding of a carrier wave by variation of its amplitude in accordance with an input signal. FM is the encoding of a carrier wave by variation of its frequency in accordance with an input signal.[13]

Broadcast development/strategy. As an office, this refers to the department of WMC-Asia which is involved in providing direction for the overall broadcast ministry in Asia-Pacific. As a function, this refers to the conceptualization, planning, and determination of approach pertaining to radio programming needs and opportunities.

Contextualization. The modern definition is, adjusting to one's context or situation in order to achieve understanding in communication.

Commercials. These are paid radio advertisements.

CDs. A reference to songs on compact disc format; also refers to the albums.

Disc Jockey. A radio staff member who plays music and does talk on the air. In this study, other variations will be referred to, including DJ, deejay, jock, announcer,

---

[13]The American Heritage Dictionary of the English Language, 4th ed. (2002, accessed 27 September 2005); available from http://education.yahoo.com/reference/dictionary/entry/frequency+modulation; Internet.

programmer, on-air personality, radio entertainer, and host. He or she may also be a producer at the same time.

FEBC. A missionary radio organization established in the Philippines in 1948 aimed at beaming the gospel in Asia, mainly in China, through shortwave technology.

Floater. A short line inserted in between songs or during adlibs.

Format. It is the type of programming a radio station caters to. In terms of music format, some FM stations play certain type of music – all love-songs, OPM (original Pilipino music), all-jazz, and all-classical music. AM stations may be public-service oriented, news-oriented, or magazine format.

Genre. It refers to the type or category of songs, such as jazz, rock, adult contemporary, and the like.

ID. This refers to a jingle or liner that identifies the station, usually containing the call letters of the station (i.e., DZMB), its frequency (i.e., 90.7), and a catch or identity phrase (i.e., Love Radio).

Intro & extro. The first is the part that introduces a program and the latter is a segment that signifies conclusion of a program or segment.

Incarnational Communication/Ministry. This refers to the total identification of a missionary or communicator with the situations and uniqueness of the audience in a respondent culture in the communicative process or cross-cultural exchange.

Love Radio. The MBC station that is the focus of this study. Alternatives will include DZMB, MB, MBC station, or simply Love. LR will be used in the Appendix.

Market. This refers to the consumers or audience.

Niche Programming. Programming designed for a specific group of listeners. It is related to narrowcasting which is actually directing programs towards specific demographics of audiences.[14]

Playlist. It is composed of minute-by-minute layout of music, commercial breaks, stingers, and allotted time for DJ adlibs and spiels.[15]

Programming. This refers to the operations and formats adopted by a radio station.

Programming Strategy. This refers to the overall direction of the programming, including the use of specific tactics, schemes and other methods.

PSAs. This is a short for public service announcements produced by the station or by the organization requesting free airtime.

Target Audience. The intended recipients of a program or media product.

Telenovela. A Latin American television series patterned after soap operas from the United States.

WM Communications. It is the media arm of the Church of the Nazarene, headquartered in Kansas City, Missouri. Its regional office based in the Philippines, known as World Mission Communications- Asia Pacific (WMC), is engaged in audio (radio) and video productions as well as literature development.

---

[14]Carol Ann S. Piol, "A Case Study on the Programming of FM Radio Stations in Metro Manila and its Significance to the Development of the Local Music Industry" (Unpublished Undergraduate Thesis, University of the Philippines, Quezon City, Phils., 2001), 27.

[15]Piol, 98.

Significance of the Study

Almost a half century ago, the founding president of World Vision[16] complained that Christians have been a failure in communication. He also criticized Christian communicators as being lost in their own world of orthodoxy and set of beliefs that the people around them consider irrelevant. [17] Others found that those who presented the gospel to others were so caught up with a particular communication method without regard to whether it applied or appealed to their respondents.[18]

Other early writers also decried what they called "concealment of the truth and overstatement of the truth" as a result of "canonizing" a particular evangelistic method, a classic example of lack of flexibility in both the packaging of theological concepts and approach in communication.[19]

The issue of failure in inter-religious, cross-cultural dialogue appears to be rather worldwide in scale notably in areas where there has been missionary activity. Such an enterprise, undeniably, involves and is all about communication, cross-cultural in particular. Sentiments previously cited seem to linger even by the close of the 20th century, and are echoed by Melba P. Maggay. In her words:

> With easy confidence, we proceed with our one-two-three-point formulation, sidestepping the differences between a full and a hungry stomach; a Buddhist burning incense sticks and a penitent lacerating his back; a mind haunted by the fearsome powers of the spirit world and a mind possessed by nameless fears, emptiness and other such

---

[16]World Vision is a compassionate and relief agency focusing mainly on meeting the educational, physical and spiritual needs of countless children in many developing countries of the world.

[17]Bob Pierce, "Commissioned to Communicate," in *One Race, One Gospel, One Task* Vol. II, ed. Carl F. H. Henry and W. Stanley Mooneyham (Minneapolis: World Wide Publications, 1967), 20.

[18]Walter Kunneth, "Hindrances to Evangelism in the Church," *in One Race,* 178.

[19]Oswald C.J. Hoffman, "Avoid Canonizing Any Method," *in One Race,* 441-442.

demons of the modern world. Relying on the splendid glitter of our generalities, we summarily unload our prefabricated gospel, fervently believing that it is more than adequate to cover whatever needs and questions a person may have.

Our bland simplicity in meeting people's diverse situations is a far cry from Paul's cross-cultural preaching...Paul's starting point differs according to the context he addresses. He adapts the content of his preaching to suit the structure of the mind to whom he speaks.[20]

Eduardo Lapiz, a staunch supporter of the indigenization of Philippine Christianity, is more critical, alleging that "Western-style evangelism has almost been rudely rammed down the people's throats" disregarding "the feelings, values, and traditions of the people."[21]

Since Christian radio programming and production is part and parcel of gospel communication, the foregoing statements speak of the need to pursue fresher and more innovative techniques in broadcasting. There is much to learn from the mainstream radio since they are always in touch with their audiences and listening to their pulse because they are usually market-driven.[22] Furthermore, commercial stations are engaged in stiff competition and they do all they can to attract as many listeners as possible. Their methods could be adapted by Christian radio practitioners in an effort to achieve more relevance and more following, if they are ready for such.

By analyzing the current programming practices of Love Radio, some conclusions could be drawn that would be beneficial to Christian broadcasters. FEBC and WMC could compare their own strategy with the programming, format and the elements of

---

[20]Melba P. Maggay, *The Gospel in Filipino Context* (Manila, Phils.: OMF, 1987), 1-2.

[21]Eduardo M. Lapiz, *Paano Maging Pilipinong Kristiano (Becoming a Filipino Christian)* (Manila, Phils.: KALOOB, 1997), 98-100.

[22]Rafael Oei, *Borderless Bandwidth: DNA of Digital Radio* (Singapore: Times Media Private Limited, 2002), xvii.

current programs of Love Radio. Such could lead to an assessment and evaluation of their own programs and programming strategy leading towards improved and more effective production and broadcasts. From the findings, it is anticipated that the programming philosophy of FEBC could be adjusted as it considers the example of Love Radio, to make its stations truly beacons for people needing direction in life. In the same manner, WMC-Asia could pick up some principles that could prove to be helpful in producing Nazarene programs and in rethinking its direction in terms of programming and production. Perhaps, necessary adjustments by both could be made. The end result is, more people are served and there is better stewardship of broadcast time, donor funds, and personnel manpower and other resources.

Equally important is the value of this study to the overall conduct of broadcast research. Not much has been done with regards to communications research in Asia and in the Philippines in particular. A list of priorities on this type of research includes a recommendation on the study of communication and culture. Because of diversity, this seems to be an urgent area for research. "Cultural factors come into the communication process and there is a need to understand them in order to facilitate communication. For example, how should Christian Filipinos communicate with their Muslim brothers?"[23]

This study is in response to this need. Further, the writer anticipates an awakening in those who are venturing or who are already into cross-cultural communications, particularly in the broadcast ministry, and those into missionary activity, urban ministry, mass or one-on-one evangelism, and preaching, where elements of cross-cultural and culturally appropriate communication usually apply.

---

[23]Crispin C. Maslog, "Communication Research in Asia," in *Communication Research Needs & Priorities for Asia*, ed. Vincent Lowe (n. c.: USM, UNESCO, AMIC, n.d.), 40.

Scope, Delimitation, and Limitations of the Study

The chief concern of this study is the current programming techniques and strategy of Love Radio. It provides a case study of selected program elements, their background and rationale, and other elements that are worth citing within those parameters. These will be done via interviews and correspondence and may be backed up by available materials from the radio station.

As a matter of clarification, this study is not looking at how listeners perceive the programming of Love Radio, although a group discussion involving seven listeners was set up to sample their opinions about certain programming aspects and issues cited in this thesis. In short, this work is neither studying the audience, nor the content of Love Radio programming, rather the innovations, techniques or other schemes related to programming from which a success formula for radio could be drawn. It is about the structure of the station's programming with particular interest with the elements that are attributable to its immense popularity.

Sampling of data involved monitoring of select blocks of Love Radio, specifically from the morning rush hour (6:00 AM to 8:00 AM), afternoon programming (1:00 PM to 4:00 PM) and evening drive time (5:00 PM to 7:00 PM). Actual radio broadcasts and studio hosting, which was observed by the researcher, were analyzed and compared with the data from the interviews. To support or substantiate the findings, the researcher relied on a media theory and available studies related to this undertaking.

From the collected information from the station, again, some generalizations and conclusions have been formulated for the benefit of religious broadcasting and Christian communication in general.

CHAPTER TWO

REVIEW OF RELATED LITERATURE AND STUDIES

To lay down the foundation for this research, an exhaustive review of related materials and studies has been undertaken. The presentation is divided into two major categories – a survey of foreign literature and studies conducted overseas and a thorough look at local literature and studies. Foreign materials presented include a discussion on communication at the vantage point of experts in the field, audience's contexts, programming philosophies in radio, and profile of Filipinos as it relates to media. International studies examined include the broadcast strategy of the British Broadcast Corporation and the absence of audience research. Published works in the Philippines include a survey of radio broadcasting in the nation, the role of radio in the lives of the people, the socio-cultural make-up of Filipinos and a model for communicating religion. Local studies focused mainly on radio programming research and were undertaken particularly in Metro Manila.

Foreign Literature and Studies

A) Materials Published Abroad

1. Perspectives on Communication

Experts in communication offer various perspectives in understanding this field and how it should be dealt with. For example, James Engel observes that some

26063

communicators regard their task as simply sending out a message, a clear subscription to linear model of communication.[24] This relates to Harold Lasswell's propositions made in 1948 when he described communication as, "Who says what in which channel to whom with what effect?"[25] From his famous phrase a communication formula with corresponding elements of the process was drawn. The "who" represents the communicator, "says what" stands for the message, "in which channel" refers to the medium, "to whom" represents the receiver, and "with what effect" the impact of transmission.

One organization rightly fits into this model by considering gospel communication simply as sharing the way of salvation, usually with a popular witnessing tool, and leaving the result to God.[26] Such communication is considered problematic in many ways[27] as it is characterized by a "one-way-concept" of communication because undermines the role of feedback.[28]

Others look at communication as the "process of verbally and nonverbally sharing with another person or persons one's knowledge, interests, attitudes, opinions, feelings, and ideas."[29] This understanding also leaves out feedback, although the authors recognize

NAZARENE THEOLOGICAL SEMINARY ASIA-PACIFIC LIBRARY

---

[24]Engel, *Getting Your Message Across*, 17.

[25]Denis McQuail and Sven Windahl, *Communication Models For the Study of Mass Communication* (New York: Longman, 1993) 13.

[26]Bill Bright, *How You Can Be a Fruitful Witness* (Manila: Philippine Campus Crusade for Christ, n.d.), 20.

[27]Viggo Sogaard, *Media in Church and Mission: Communicating the Gospel* (Pasadena, CA: William Carey Library, 1993), 41.

[28]Engel, *Getting Your Message Across,* 17.

[29]Larry Samovar and Jack Mills, *Oral Communication: Speaking Across Cultures*, 9th ed. (Madison, WI: Brown & Benchmark, 1995), 8.

this missing element as a yardstick of success in accomplishing the desired objective in communication. Nonetheless, a necessary ingredient in communication is identified: context. It is acknowledged that the setting of communication influences the channels and the purpose of communication, as well as the roles played by the senders of messages.

The whole idea behind communication is how to "make things common," thus increasing people's "shared knowledge" and "common sense."[30] One author amplifies this view further, asserting that communication entails control, influence, and power. Communication has the "power to define, persuade, inform and disinform."[31] Both contentions allude to the role of mutual understanding in the process. As already pointed out, a complete dialogue goes beyond simply sending out a packaged message. It must center on "creating understanding" between the source of the message and those on the receiving end in the transfer of information.[32] This brings to the fore a critical aspect of communication: consideration of the context of the audience. It also highlights its complex nature.

Zeroing in on Christian communication, the scope of this field is rendered even greater. David J. Hesselgrave recognizes that evangelization, proclamation, heralding, and bearing witness are related to communication of the Good News, but he has added a dozen other words that embody this so-called apostolic mission of the church. These are: confound (Acts 9:22), prove (Acts 9:22), describe (Acts 9:27), argue (Acts 9:29), talk (Acts 9:29), reason with (Acts 18:4), persuade (Acts 18:4) admonish and warn (Acts

---

[30]Karl Erik Rosengren, *Communication: An Introduction* (London: SAGE, 2000), 1.

[31]James Watson, *Media Communication: An Introduction to Theory and Process*, 2nd ed. (New York: Macmillan, 2003), 20.

[32]Engel, *Getting Your Message Across,* 17.

20:31), inform and instruct (Acts 20: 21, 24), beg and beseech (2 Cor. 5:20), reprove (2 Tim. 4:2), rebuke (2Tim 4:2), exhort and urge (2 Pet. 2:11)[33]

2. Understanding Audience's Contexts

To present a more balanced discussion on context issues, an authority in media is compared and contrasted with two other authors who are considered experts in cross-cultural communication, missiology, and media in general. By doing so, the research is attempting to strike a balance, thus the comprehensive analysis on the discussion pertaining to audience contexts.

There are six audience-related factors that influence media consumption in television based on another work by McQuail. Such factors are applicable to radio consumption as well. These are enumerated as follows:

1. Social and cultural circumstances. These include aspects of life-cycle position (age- and family-related) and cultural background, including education and social milieu.
2. Availability for reception, in terms of place and time. Patterns of work, sleep and other time uses have strong impact on audience recruitment.
3. Habits of media use and affinity for particular media (or channels). Individuals seem to have consistent habits and preferences for media which lead them to be more or less available, more or less selective and active in their media use.
4. General content preferences, tastes and interests in relation to media. Most people tend to form particular patterns of likes and dislikes for broad kinds of content.

---

[33]David J. Hesselgrave, *Communicating Christ Cross-Culturally: An Introduction to Missionary Communication,* 2nd ed. (Grand Rapids: Zondervan, 1991), 24-25.

5. Awareness of alternatives. Actual choice will be governed by the pattern of personal tastes and interests, but only in so far as the audience is informed about alternative possibilities at the time of availability.
6. Context of viewing (or listening). The operation of personal choice will usually depend on whether a person is watching alone or with others, has control of the decision or not, and is watching in a motivated way or not. In family viewing situations, actual choices are often compromises which do not reflect individual preferences. They are often the result of inertia, simply inheriting a program from a channel which is already on.[34]

For his part, Sogaard recommends at least four criteria for understanding audience context, things that could then serve as bases for formulation and packaging in media production. Knowing an audience requires gathering demographics, environmental issues, knowledge and attitudes towards a particular content, and media information.[35] The bottom line is that senders know the respondents, the latter are likely to accept the originators of the message and the content.

One of the most comprehensive works related to this topic is the work of Hesselgrave, a missiologist and cross-cultural communications guru. His material pertaining to the missionary task provides a journey through the cultural considerations. Particularly emphasized is the importance of "achieving cultural understanding and initiating the process of contextualization." Referring to what he calls "a cultural grid," Hesselgrave concludes that respondents have their way of screening or processing

---

[34]McQuail, *Mass Communication Theory*, 302.

[35]Sogaard, *Media in Church and Mission*, 233-234.

information, which determines the final meaning of a decoded message. To achieve a common ground, thus a successful communication, the sender must engage in dialogue in terms of "Seven Dimensions of Cross-Cultural Communication" of the respondents. These are worldview, cognitive processes, linguistic forms, behavioral patterns, social structures, media influence, and motivational resources.[36] This survey provides a chart comparing McQuail's seven audience contexts with Hesselgrave's "Seven Cross-Cultural Dimensions" and Sogaard's concepts. A discussion follows.

McQuail	Sogaard	Hesselgrave
a) Social circumstances	a) Demographic and (b) Environmental data	a) Linguistic forms and b) Social structures
b) Psychological dispositions	c) Knowledge	c) Worldview and cognitive processes
c) General habits of media use		d) Behavioral patterns
d) Attitudes or perceptions toward media	d) Media information	e) Response to media or media influence
e) Media choice and consumption		
f) Assessment of experiences		f) Motivational resources
g) Applications of benefits		

Table II-1. *This table shows a comparison of three authors' concepts pertaining to audience context.*

Hesselgrave's linguistic and social structures are parallel with Sogaard's demographic and environmental considerations. Both are simply summed up as social circumstances in McQuail's. Hesselgrave's discussion on worldview and cognitive processes relates to Sogaard's knowledge context and McQuail's psychological dispositions. Behavioral patterns under Hesselgrave may be equal to general habits of media by McQuail. Sogaard has no counterpart but knowledge context may still relate here. Hesselgrave points to response to media or media influence as an aspect to consider

[36]Hesselgrave, *Communicating Christ Cross-Culturally,* 163.

in communicating cross-culturally while Sogaard refers to media information. Attitudes or perceptions toward media under McQuail are in the same category. McQuail stands alone in one category - media choice and consumption. He and Hesselgrave bring up assessment of experiences and motivational resources, respectively, as belonging to singular context. Again, McQuail discusses another aspect – applications of benefits – which the two other authors do not allude to.

3. Communicating Through Radio: Programming Philosophies and Formats

Carl Hausman, in an outstanding material on radio broadcasting, records interesting facts about the industry in the United States. In a book he co-authored with three other experts in broadcast media, he found that in spite of the emergence of new media and technologies, radio has remained popular among the large segment of the American society. Listenership continues to be strong as proven by consistent increase in radio advertising revenues, reaching $18.3 billion in 2001, up more than $10 billion from a decade earlier. In addition, radio continues to attract average consumers into staying with one medium for several hours a day. "In a world bombarded with media, it seems inconceivable that one medium could continue to score in the cutthroat battle to reach consumers for several hours on a daily basis."[37] (For a glimpse on radio in the Philippine context, see section on local literature).

A number of key points are worth citing. First, identifying and capturing an audience is the heart and soul of on-air and off-air production. It is this captured audience that the station is able to sell to an advertiser or an agency representing advertisers. The writers contend that a large, ill-defined audience is not saleable at all, at least in the

[37]Hausman and others, *Modern Radio Production*, 369.

American setting. Second, a major factor in production is avoiding tune-out. This is possible by avoiding dead spots, steering clear of jarring transitions and essentials, and giving the listeners the music and talk they want. The bottom line is, listeners are sovereign and they must be constantly lured.

Joseph S. Johnson and Kenneth K. Jones, in their work entitled, "Modern Radio Station Practices," identified two schools of thought on radio programming. The first recommends that station management find out what the listeners want and make that material available. One problem with this concept is that a station may have difficulty ascertaining what the public wants. Also, it may not accurately read the available clues. This philosophy demands adequate and frequent research as well as perceptive programmers. Since it is difficult to know what an audience will like among the new and untried program ideas, there is a tendency to stick with the proven programs and to allow other people to set the trends. It is also possible, according to the authors, by this counterpunching approach, to get strategically boxed in by others who take the initiative. The result is simply to follow those who take the lead.[38]

The other perspective is that the management provides what it determines to be good programming and what it can do well. The focal point is serving existing wants, of being responsive to the public and of dealing with a proven market. This also means letting the material seek its audience. The idea is that all programming will find its own level of audience. This tends to make leaders rather than followers, for often the fresh and unique, rather than the usual, arouses interest. Many listeners are impressed by the integrity of this approach. The problem is that if the goals of the stations happen to be

---

[38]Joseph S. Johnson and Kenneth K. Jones, *Modern Radio Station Practices* (Belmont, CA: Wadsworth Publishing Co., 1972), 31.

different from the public, programmers might end up talking to themselves. "Often they will fail for lack of an audience to buy the sponsor's product, which pays the bills and allows more programming."[39]

Programming cannot be divorced from formats. Just how many radio formats are there? Albarran and Pitts adopted Duncan's American Radio to track stations beginning in 1977 all the way to 1998, the latter being the latest as of this writing.[40] Below shows the development in radio formats from the late 70s towards the end of the 20th century. The table will prove helpful in identifying and understanding formats or radio stations in the Philippines, particularly in Metro Manila. Based on the researcher's 15-year experience in both in local and foreign media and as a result of his own analysis, some of the formats mentioned do not exist in the Philippines. (A discussion regarding the format of some FM radio stations in the greater Manila area is included in the review of local studies).

1977	1986	1998
CHR/AOR/Contemporary	CHR	Adult Contemporary
MOR/AC	AOR	Modern AC
Country	MOR/Variety	AOR
Black/Urban	AC/Soft Oldies	New Rock
News/Talk	Country	Progressive Rock
Beautiful Music/Easy Listening	Black/Urban	Black
Spanish	News/Talk	Black Adult Contemporary
Religious/Gospel	Beautiful Music/Easy Listening	Black Oldies
Classical	Spanish	Business News/Talk

[39]Johnson, *Modern Radio Station Practices,* 32.

[40]Albaran and Pitts, *The Radio Broadcasting Industry*, 90.

Other	Religion/Gospel	Country
	Classical	Classic Country
	Other	Contemporary Hit Radio/ Top 40/Contemporary
		Classical
		Classic Hits/70's Oldies
		Ethnic (usually Foreign Language)
		Easy Listening/Beautiful Music
		Full Service
		Gospel
		Jazz & New Adult Contemporary
		News
		Oldies
		Religion/Christian
		Contemporary Christian
		Soft Adult Contemporary
		Hispanic/Spanish
		Hispanic Contemporary
		Hispanic News/Talk/Information
		Hispanic-Regional
		Hispanic-Tropical
		Hispanic-Variety
		Tejano
		Sports
		Standards, Big Band, Nostalgia
		Talk

		Urban
		Variety/Other

Table II-2. *The Format Categories in American Radio. Adapted from Duncan's American Radio Tenth Anniversary Issue, 1976-1986 and Duncan's American Radio Fall 1998 Ratings Report. Quoted in Albarran and Pitts.*[41]

The emergence of varying formats has been attributed to the changing audience demographics which have given stations the impetus to redirect their programming. Following is a review of the current formats based on Albarran and Pitts.[42]

a) Adult Contemporary (AC). This has developed from the Top 40/Pop Sound of the 60s as that format began to split. It targets an audience aged 25-54. This has gradually fragmented to include Mainstream AC (current hits and older hits), Hot AC (a cross between mainstream AC and Contemporary Hot Radio, Full Service AC (older skewing with a softer music appeal), Urban AC (a hybrid between traditional AC and Urban Contemporary), Modern AC (a blend of AC and pop/alternative) and Light AC (also sometimes called Soft Rock)

b) Contemporary Hit Radio (CHR). This is the grandchild of Top 40 radio, it is high energy and often includes contests, promotions, and strong on-air personality identification. Stations are restricted to music playlist of current hit songs. Most CHR stations target listeners 18-34.

c) Country Music. From a purely regional format from the South and Southwest US, this moved to a national format during the 1970s. It attracts a broad audience although the 25-54 is the traditional audience. This format has fragmented to

[41]Albarran and Pitts, *The Radio Broadcasting Industry,* 90.

[42]Albaran and Pitts, 91-99.

Classic Country (past hits and traditional country sounds of 60s, 70s, and early 80s), Young Country/Modern Country (current hits with a strong emphasis on the young country stars), and American (a blend of Traditional Country and Young Country).

d) News/Talk. This format includes stations airing all news, all talk, all sports, all business, or a mixture of the four. The listener age range is 25+ and is usually strong among 35-54-year-olds. The typical contents are local, national and international news, as well as whether, sports, business and traffic updates. This has fragmented to include sports talk and all-business radio.

e) Urban Contemporary (UC). A mixture of dance, rap, R&B and Contemporary Hits, the format s actually a product of Black or Ethnic Radio. This format includes: CHurban (dance tempo hit format consisting of urban and contemporary hits, Urban AC (a slower version of the UC format), Black Oldies (R&B and soul hits, Rap (without the CHR or dance crossover music), and Urban (similar to UC but the programming is designed to attract mostly African Americans)

f) Ethnic Radio. This includes foreign-language programs aimed at a local audience. Some AM stations have found market success by selling blocks of air time.

g) Oldies/Classic Rock. Consisting of formats appealing to different listener groups, this format has greater appeal among women while classic rock is stronger among men. Oldies may include hits from the1950s to an oldies AC or Classic Hits format consisting of hits during the 80s and 90s.

h) Rock/Active Rock. A mixture of current rock music and older rock music, this format is another of the lifestyle formats that includes concerts, promotions and

personalities. The target audience consists of listeners ages 25-44, with additional appeal to 18-24-year-olds. Rock has become one of the most fragmented formats. The earliest pure rock was Album Oriented Rock (AOR) which emerged as a response to Top 40 radio in the 70s. Today, this format includes Alternative or Modern Rock, New Rock, Mainstream Rock, and Album Adult Alternative (Triple-A) or Progressive Rock. Modern Rock targets the 25-34-year-old audience while the Triple-A may focus on the 35-44.

i) Spanish. Formats included are Hispanic/Spanish, Hispanic Contemporary (Hispanic version of AC), Hispanic News/Talk/Information, Hispanic Regional, Hispanic Tropical, Hispanic Variety, Tejano and religious Spanish. These are found mostly on the AM band.

j) Standards, Big Band, and Nostalgia. Referring to stations airing hits from the 40s to the 60s, this is one of the remaining formats present in regular numbers on the AM band. This format is also known as Middle-of-the-Road (MOR).

k) Easy Listening/Beautiful Music. A close relative of Standards, the EZ format sounds very different, consisting of instrumentals and slower remakes of hit songs. The audience appeal is to those aged 35-64. Once a standard FM radio format, today it can be found on a limited number of AM or FM stations.

l) Religious. This is a broad category ranging from radio preaching to music programming of several styles and appeals. Many of the first stations in the 20s and 30s were run by evangelists for evangelism purposes. It then grew to include Gospel formatted stations: both black gospel and white gospel, Contemporary Christian, and religious talk/information programming. Contemporary Christian

has become a strong FM format, appealing to a 25-54-year-old audience. Religious news/information formats may consist of individual stations selling airtime in program length segments varying from 15 minutes to 3 to 4 hours. Airtime is furnished to block timers who provide the program content.

m) Full Service. Consisting of mostly clear channel AM stations, these stations have built on their traditional success in the market as news and information leaders. Unlike the News/Talk station, Full Service stations include news coverage. In small to medium markets, many AM stations have also built their identity through community heritage and service.

n) New Adult Contemporary/Smooth Jazz. One of the most recent radio formats to develop, this format is a blend of soft adult contemporary ballads and instrumental jazz sounds that emerged beginning in the late 80s. NAC/Smooth Jazz targets the 35-54-year-old audience.

o) Classical. Once limited to airplay only on noncommercial radio stations, a classical station can be a revenue winner and can virtually own a desirable segment of the listening audience. While a sizeable number of listeners are over 65, the format has a significant following among listeners aged 35-64. Listeners are more likely to belong to higher income households.

4. The Profile of Filipinos and Its Significance to Broadcasting

A significant material that relates to this research provides a profile of Filipinos. Such material, if studied and analyzed can be a reservoir of knowledge necessary for effective communication, particularly using radio as a medium. In 1969, Marvin K. Mayers conducted a study of Filipino culture and lifestyles in an effort to provide a

"manual for the North American entering the Philippines."[43] While the Filipinos are a product of the East and West, this blending does not show in many aspects of behavior and how they relate with others. Certain behaviors and actions are uniquely Filipino and this helps outsiders to adjust accordingly in relating to and communicating with them. Programmers, too, can be assisted in their packaging of radio programs. Common characteristics and traits of Filipinos include the following:

1. More reserved, restrained and conservative in showing affection and feelings in public. Usual pleasantries, especially from westerners, may be interpreted as attempts to initiate conversations. Interest on things about the Filipino may be interpreted as deeper interpersonal or cross-cultural relationship. Smiles and prolonged eye contact from a foreign man may be construed by Filipino woman as manifestation of liking, sexually. They communicate a lot through body language. Communicating bluntly is unacceptable and embarrasses, going around the bush is the common practice. There is structure: greeting, feeler, main content (i.e. request), *pasakalye*, a softening influence (anything that is about their alliance). This involves establishment of relationship. Tagalog is ranked above all other language groups.
2. Loyal first and foremost to an alliance before the nation. An alliance includes the self, the nuclear family, friends, and extended family. Consent may be given verbally out of *hiya* (shame) and other values, but real commitment will depend on whether they are being loyal to their alliance. They usually cannot go against

---

[43]Marvin K. Mayers, *A Look At Filipino Lifestyles* (Dallas: The International Museum of Cultures, 1984), 1-111.

their alliance. Influencing a Filipino alliance leader is achieved through the wife or mother. The woman takes leadership if the male leader or the husband dies, provided she can command respect and support. In developing loyalty to a person or group, special events are necessary.

3. There is a tendency to be personal and relating intimate, trivial, and even embarrassing experiences publicly is not uncommon.
4. A family, including the extended members, who stay together and make decision together, evokes a picture of happiness and good relationships. Filipinos value linkages attained through marriage, the sponsor relationship, and friendship.
5. Spanish culture still dominates Filipino life and thought, followed by the American way of life. Foreign-made items are preferred for prestige and due to colonial mentality. Fair skin is valued and preferred, especially by women.
6. An interpenetrating social class and status system operates in Filipino society. Communities, groups, schools, organizations, places are ranked in terms of class and this tendency applies in many areas. Higher status people are primarily those from the Greater Manila Area, particularly from the posh villages. Second-rate status people are those from other urban centers outside Manila. Speaking English means higher status. Filipinos operate and respond according to status. The higher the status, the better the hospitality extended.
7. Deference to authority figure is shown in keeping with best of taste, the ultimate decorum and in respect. A worker shows respect to his employer by maintaining silence while or after being reprimanded. Respect for elders is common, by not talking back or disagreeing with their opinions.

8. Filipinos are dependent in decision-making, not a sign of irresponsibility but to be responsible in a corporate, not individual sense. They are group-centered.
9. Filipinos are reciprocal people, shown usually in *utang na loob* (sense of obligation) and *bayanihan* (mutual assistance). Obligations include financing education, enabling someone to hold office, lending money, giving gifts such as *pasalubong* (any item brought from a trip), extending manual, professional or personal services, saving someone's life, and being a sponsor.
10. Sense of *hiya*, a painful emotion arising from a relationship with an authority figure or with society, inhibiting self-assertion in situation which is perceived as dangerous to one's ego. Because of sense of shame, the Filipino has two inconsistent norms by conforming to two opposing groups or situations. There is a tendency to withdraw when in the presence of someone of higher status, either physically or through silence.
11. Sensitivity to one's feelings and opinions of others. Offenses include rude behavior, a breach of contract, personal insult, ingratitude (elopement, school dropouts hurt the sponsor, maligning hurts the benefactor), unfaithful lover, and killing. Mediation is a vital part of the everyday life of the Filipino. This is seen in making embarrassing requests, a threatened elopement, job hunting, bearing unpleasant news, making a complaint or decision, and communicating to adults.
12. Communicating with God: The mediator practice makes Mariology a well-accepted doctrine. Mary is seen as the mediator between God and man.

13. Apology entails a lot of hard work, as it demands more than words. It involves true evidence of being sorry through actions such as gifts, services, and good words in keeping with the expectations of reciprocity.
14. The Filipino likes a personality figure, one who relates warmly to him and makes him feel he is a person and is important.
15. Prestige is ascribed. "No" is expressed in many ways to avoid embarrassment. Habits even in men include regular manicure, display and use of professional title.
16. Education is valued not primarily for learning but for a better job. Returning a loan involves giving back the money with goods and services rather than the money and interest.
17. Filipinos, being event-oriented, allow activities to evolve. They are a "now" people, good at starting something and not continuing it later, known as *ningas-cogon*, something started with real zest and then waning enthusiasm.
18. Filipinos are holistic not particularistic, not sequential, nonlinear. They see the traffic as flow not lanes of traffic. They are noncrisis people. They know what is going on and move very cautiously when changing position, i.e. in driving.

On another aspect, David Joel Steinberg[44] examines some socio-political and economic issues confronting Filipinos. A discouraging reality is that the Philippines is lagging behind its neighbors in terms of development. The reasons include brain drain or migration of skilled and professional workers to affluent nations, too much dependence on the United States for security, and too fractious an oligarchy that retains too much of the wealth for itself. He also blames the tradition of promoting one's own and one's

---

[44]David Joel Steinberg, *The Philippines: A Singular and A Plural Place*, 3rd ed. (Boulder, CO: Westview Press, 1994), 200-202.

family's interests at the expense of the entire community. This value, finds Steinberg, is deep in the culture, reflecting Mayers.

To top it all, the meaning of citizenship is clouded and corporate tax evasion is a standard behavior. Corruption remains complex, Steinberg reports. He also considers abandonment of family planning as another root cause of the problems. Population explosion in the country, he says, is one of the fastest in the world. Urban and rural poverty continues to increase, noting that less than one-third of the urban poor have piped-in water, sewage systems, or garbage collection. Hundreds of thousands live as squatters in slum areas.

This profile of the Filipino and the socio-economic situations provide a quick reference in packaging communication contents such as a radio program. The materials also offer a glimpse of the Filipino audience. It is necessary for radio programmers, both non-Filipinos and locals, not only to look at linguistic considerations but also the way of life and mindset. Again, these can be used as a frame of reference in developing a radio material.

B. Studies Conducted Abroad

1. The BBC Broadcast Strategy

A study on British Broadcasting Corporation's broadcast strategy relates to this research on Philippine radio programming, particularly that of Love Radio. BBC is one of world's leaders in both local and international television and radio programming.[45]

---

[45]BBC World Homepage (1996, accessed 27 March 2006), available from http://www.bbcworld.com/content/template_about.asp?pageid=13; Internet.

As a natural occurrence or development in the past, BBC had to address a significant issue: what to do with both TV and radio programming? The answer was to ascertain not only who the listeners were but what contexts they were in. Circumstances of listening and viewing had to be discovered as well as the conditions in which these activities took place. Broadcasters wrestled with implications and consequences of the fact that although they spoke from one place, they were seen and heard in another. At the same time, they had to realize that "while they could, and did, control what went on in their place (typically the studio), they did not, indeed could not, control what went on in the places of listening and viewing." This taught BBC a very important lesson: they must align their behavior, their performance, to the nature of the places in which listening and viewing take place. It was obvious that it was the programmers who must measure up to the expectations of their audiences, rather than requiring audiences to measure up to their expectations.

The British broadcasters had no choice but to make the necessary adjustments. If the audiences did not like what they found, BBC knew that a switch over or switch off was a likely response. Then and now, BBC organizes its affairs with the interests of listeners and viewers in mind by virtue of the gap between the place of transmission and the place of reception and the consequent inability of programmers to control the behavior of their audiences.[46]

Paddy Scannell refers to this as the "discovery" of listeners that ensures that programs are listenable or watchable. A case in point was the media giant's direction for their talk programs. When attempts were made to determine the forms of talk that were

---

[46]Paddy Scannell, "Phenomenology for Radio and TV," *Journal of Communication* 45: 3 (Summer 1995), 9-10.

appropriate for talk program listeners, *some older public models of speaking were rejected* (italics added for emphasis). The lecture, sermon, and the political speech were replaced by more direct, intimate, personal styles of speech. "In short, broadcasting learned that its expressive idiom must, in form and content, approximate to the norms of ordinary, everyday, mundane conversation or talk... In such instances, the listener feels he is addressed to and spoken to."[47]

The implication is that success in broadcasting does not mean both the programmer and the audience subscribe to the same meaning. In fact achieving common ground is not tantamount to same-levelness. He elaborates:

> The notion of common ground...does not in any way imply a consensus about the substance of the interaction (shared values, beliefs, etc.). Nor does it imply a successful transfer of a preferred evaluation of an intended substantial meaning from, say, speaker to hearer, broadcaster to listener. It supposes, most generally, a shared competence in the procedures of practical reasoning and its applications to everyday circumstances and situations (a cross-cultural, universal competence). Within that, it supposes a common cultural-linguistic competence, shared knowledges and understandings, so that, for instance, indirect meanings will be perceived as intended: Irony will be recognized as irony, and so forth...[48]

2. Absence of Audience Research

Knowledge of the audience is paramount in communication, and this is particularly true in radio. To have broadcasts that truly mirror the contexts and lifestyles of the listeners, an understanding of who they are must be possessed. Binod C. Agrawal, however, suggests that there appears to be a lack of adequate research on broadcast listeners. He has concluded that due to lack of regular media research to understand the

---

[47]Scannell, 10.

[48]Scannell, 13.

audience's behavior, what are offered are simply smart guesses by media pundits, some consumer ratings and findings of small size sporadic studies." He complained that there "is little to go by to talk about feelings and pulses of the audiences more so their changing media behaviour."[49] If Agrawal was correct, it only follows that there is a shallow or very limited understanding of broadcast listeners.

If lack of deeper knowledge of audiences is an issue, motivation for production and programming of a radio material is also in question. It is believed that programs are not always intended to serve the interests of the consumers, rather they may be self-serving. This means radio productions are conceptualized for the benefit of the broadcast company, not necessarily for the audience. What follows next is a matter of natural response from the audience.

Whether or not this is a betrayal of the common image-building strategy of many in the industry, remains to be seen; but this assertion has put broadcast executives and their staff on trial. "It is not necessarily the case that programs are for audiences. They might be for profit. They might be for the powers that be. They might be for those who make them. They might be for those who take part in them."[50]

---

[49]Binod C. Agrawal, "Feeling the Pulse of Changing Media Audiences," *Media Asia* 26 (3) (1999), 162.

[50]Scannell, 9.

Published Literature and Studies Conducted in the Philippines

A. Local Literature

1. Developments In Philippine Radio Broadcasting

The history of Philippine radio began in 1922 in Manila and Pasay City for demonstration purposes and operated by an electrical supply company. There were four stations by the time of World War II, all owned by department stores. The intent was to advertise their merchandise. In 1942, all stations shut down except KZRH, now DZRH, hailed as the first radio station in the nation. Five years after the war, there were already 30 stations. By 1972, broadcasting interests were controlled by conglomerates such as the Elizalde, Lopez, and Soriano families. Other significant changes in post-war radio were the increased use of Filipino, rather than English as the language of broadcast, and the extension of the medium to the provincial cities. Soon more stations sprouted like mushrooms around the archipelago.[51]

One of the criticisms of radio in the country during that period was that it grew too fast and too big, the result being overlapping and poor distribution of frequencies. The stiff competition also resulted in poor standards and unethical programming.[52] In addition, available advertising money was fed to entertainment shows, especially soap operas and silly joke programs. Effective broadcasting was hindered by what became known as the "bakya mentality," a mindset that favored stories about illegitimate children, forsaken wives, abused women, moribund fathers, poor girls and rich boys, poor

---

[51]John A. Lent, *Broadcasting In Asia and the Pacific: A Continental Survey of Radio and Television* (Hong Kong: Heinemann Educational Books, 1978), 176.

[52]Lent, *Broadcasting In Asia and the Pacific,* 177-178.

boys and rich girls, and stories where the leading lady alternates between singing and weeping.

Philippine radio did not have a good reputation, at least from its infancy all the way to the martial law and post-martial law years. Unethical practices in the 1960s were due to ineffective control by the then Radio Regulatory Board and keen competition. For example, in 1961, a presidential candidate bought out an entire station's programming. Airwaves were also used to attack candidates. Before 1972, radio has been as free as any system in the world. Freedom of expression was virtually unrestricted, to the extent that no politician or public figure could hope to escape permanently from mass media revelations. Irresponsible acts were conducted by radio programmers.[53]

The late former President Ferdinand Marcos was credited for deliberately guiding mass media. However, although critical of oligarchy in media, Marcos was guilty of building his own oligarchy. By early 1972, Marcos through his friends and relatives, was in control of some print and broadcast stations. By September 1972, stations were placed under military control. Reasons cited include: broadcast stations had been infiltrated by enemies of the government, guilty of distortions, opinionated reporting, speculation and criticism that had been damaging to society.

The first thing the late strongman did was to provide order for the unruly media. First, the newly-created public information department ordered stations to broadcast accurate, objective, straight news reports of the government. Second, the creation of Media Advisory Council that encouraged responsible opinion writing, dismantled monopoly, and localized media content. Third, broadcasting responsibilities were

---

[53]Lent, 178-179.

delineated as the education of the masses, the presentation of culture and genuine artistic or literary materials, and the promotion of valued Filipino moral and social traits. Fourth, program standards called for *wholesome entertainment* (italics added) and respect for the family, among others. Finally, the media was directed to "improve program content, to professionalize broadcast personnel" among other directives.[54]

Perhaps, the crowning moment of radio was the central role it played in the People Power revolution of 1986. While the people were deprived access to television at the height of the bloodless uprising, the Catholic Church's Radio Veritas played a "crucial role in publicizing the rebellion and the motives of its principal actors."[55]

The mass media were liberalized after the rebirth of democracy following the installation of Cozaron Aquino as president of the country. Since 1986 up to the present, media practitioners have been cognizant of their inherent rights. However, similar to the pre-Martial Law years, a resurgence of unregulated media has been observed. For example, "democracy unleashed a free press, revived electoral politics, and let loose a flood of demagogues. The media became particularly powerful and influential..."[56]

2. The Place of Radio in the Lives of Filipinos

Ton C. Reyes has made a pertinent observation about Philippine radio. He writes, "Radio is probably still the most pervasive and far-reaching among media outlets.... In an

---

[54]Lent, 180-184.

[55]Raul Pertiera, "History of Mass Media In the Philippines," in *Txt-ing Selves: Cellphones and Philippine Modernity* (Manila: De La Salle University Press, 2002), n.p. [Electronic version].

[56]Aquino years: "The Triumph of Illusion," *The Public Eye* 4 (3) July-Sept 1998 [journal on line]; accessed 3 March 2006; available from http://www.pcij.org/imag/PublicEye/illusion.html; Internet.

archipelago of 7,000 islands, the fastest way to disseminate information is still through the oldest and most reliable medium. Considering radio's portability, it is an efficient way to reach one's captive market."[57]

A survey conducted in July 2005 by the Asia Research Organization, Inc., a member of research group Gallup International, showed that 79% of households or 12 million out of more than 15 million households, owned radio sets. Radio listening level was recorded at 87%, showing that radios have become a necessity. Reyes concluded that despite the preponderance of various media, radio remains superior to print, billboard, and cinema as a mass medium, according to survey after survey taken of radio listeners, regardless of age, gender, and economic class. He cited a 2004 radio involvement study which revealed that radio had a wider reach and outranked the rest in terms of time spent, enjoyment and satisfaction with the medium, and quality and quantity of attention paid to advertisements.[58]

The KBP lists a total of 644 stations that operate nationwide. Majority of these stations or 406 are on the FM band and 289 are AM. Quoting from the Second Functional Literacy Education and the Mass Media Survey conducted by the National Statistics Office and the Dept of Education, Culture and Sports, it reported that 40.7 million people out of 50.4 million aged 10 years old and over (approximately 8 out of 10) were exposed to radio. The bulk of radio stations in the country are commercial, although there are stations that are government-owned and religious numbering to 52.[59]

---

[57]Ton. C. Reyes, "Tuning In," *Philippine Business Magazine* 12: 9, n.d., n.p., [Electronic version].

[58]Reyes, *Philippine Business Magazine*, n.p.

[59]Kapisanan ng Mga Brodkaster ng Pilipinas Homepage. (n.d., accessed 1 January 2006), available from http://www.kbp.org.ph/facts00.html; Internet; Nerissa Perla B. Ramirez, "702 DZAS: A Case Study

According to Glenda M. Gloria, AM radio is still the dominant format nationwide, except in Metro Manila where FM radio controls 68 per cent of audience. "Indeed in the last decade, the real growth in terms of audience reach has been in radio and television..."[60] At the time she conducted her study, the top radio station was DZRH, owned by the Elizaldes, the same family that owns MBC. The second largest station is DZMM operated by the Lopezes who also own ABS-CBN.

3. The Socio-Cultural and Religious Profile of the Filipinos

One of F. Landa Jocano's impressive anthropological works on Filipinos can help broadcasters in their quest for relevance. The noted author-researcher describes the characteristics of broadcast consumers although he does not look at them as such. Two major sources of differences in Filipino ethnic lifestyles were found: religion (Islamic and Christianity) and language. The others have to do with practices like ceremonies, attire and meal preparations, influenced by tribal or community adaptation to local environments.[61]

Although rapid changes are taking place, basic institutions of kinship and the family remain intact. Apparently less affected are the core values and norms such as *hiya, utang na loob, pakikisama, etc.* They continue to influence local ways of thinking, believing, feeling, and doing things. Kinship represents the overall framework of

---

and Content Analysis of its Programs" (Unpublished Undergraduate Thesis, University of the Philippines, Quezon City, Phils., 2005).

[60]Glenda M. Gloria, "Media and Democracy in the Philippines." *Media Asia* 27 (4) (2000), 192-3.

[61]F. Landa Jocano, *Filipino Social Organization: Traditional Kinship and Family Organization* (Manila, Phils.: Punlad Research House, 1998), 1-3.

community relations, and Jocano calls it as the grand plan of Filipino society and serves as the basis of judgment which enables Filipinos to chart their relationships and to work together without difficulty. It is, in Jocano's language, the core of Filipino social organization, and affects, if not dominates, the formation, structure, and functions of institutions, relationships, values, and worldview. In terms of function, kinship serves as a cognitive map, the blueprint for individual and group behavior. Deviance means sanctions in the form of ostracism, gossip, scandal, etc.

The notion of kinship is anchored upon two fundamental bases: biology and culture. The biological fact of birth structures descent, while cultural practices (religious or legal) structure affinal, adoption, and *compadrazgo* relations, meaning kinship through sponsorship. Sharing the same blood (*nasa dugo*) links individuals together as a group. Culturally, there should be recognition of a person's descent from his roots via baptism. Jocano unravels the uniqueness of the kinship structure characterized by interlocking and ramifying ties. This recognized network serves as the point of reference in identifying persons as kin or non-kin. Regarding the family, he writes,

> "The family is basic to the life of Filipinos. It is the center of their universe. Much of what they do, what they think, and what they idealize, among others, are first learned within the narrow confines of the family before these are enriched, modified, or frustrated by other institutions in the larger community."[62]

Philippine social organization as a whole may be described as "familial' in nature because all social activities in the community center on the family. Even religion tends to be familial. Village fiestas are normally family conventions or reunions. Once linked through family relations, members of the community become relatives or quasi-relatives, thus forming a group called *kamag-anak* or kindred. This is loosely organized but

[62]Jocano, *Filipino Social Organization*, 11.

important because it is from this group that he can expect assistance in time of need. Another important unit in the Filipino kinship domain is the household, composed of the nuclear family, plus one or several non-kin or distant relatives living with the family.

Having children is also a strong value. In all sectors of society, the child is much desired, wanted, and enjoyed. Deeply engrained in the Filipino cultural psyche, is almost a natural thing to want a child.

Courtship and marriage are viewed as that part of community life during which the members are given the legitimate status and role to plan and finally live together as husband and wife, to bear children, and to contribute to the perpetuation of a domestic group. Ideal husband for most girls must be a good provider, good-natured, not cruel, a hard and dedicated worker, not a drunkard. The ideal wife should be a good housekeeper, not quarrelsome, frugal and an efficient manager, not lazy, and exhibiting marital fidelity.

In the area of morality and religion, a number of assumptions are listed. Filipinos share and adhere to certain basic beliefs and these are:

1. Religion is the key to prosperous life.
2. God is Almighty ruler of mankind; human destiny rests in His hands.
3. A good life is reserved in Heaven for those who suffer most on earth.
4. Religious obligations have to be observed closely; this is the path to eternal happiness.
5. The centrality of the church: Its teachings must be observed and must not be questioned.
6. The world is evil and the path of righteousness is difficult, but they who are religious are properly guided and will have peace and happiness.

Although English is spoken, language learning is imperative, according to Jocano. Tagalog is both spoken and lived, and every person dealing in any way with Filipinos must be fluent in the national tongue and one of the other languages spoken. From this survey, contextual considerations that are essential in the packaging a media content for the Filipino audience have been identified.

4. Model for Religious Communication in Philippine Context

Broadcasting religious messages to Filipinos poses a challenge. In this section, a model for communicating (and broadcasting) to Filipinos has been extracted from Maggay's work entitled, "The Gospel in Filipino Context."[63] Her thesis is simply to consider the culture and religious worldview of the people, stopping short of saying everyone needs to be culturally sensitive in the gospel presentation. Three important issues are explained: that the gospel ought to be redefined, told appropriately, and proclaimed via the witness of the church.

a) Redefining the Message

According to Maggay, Christianity has yet to grip the indigenous imagination. The local mythology remained largely untouched and unchanged. What transpired during the initial Christianization of the archipelago was a transformation in form rather than meaning. The people remain animistic in their religious beliefs and practices. She describes Roman Catholicism as a "sandwich religion," referring to a layer of Christian beliefs piled on top of largely pagan practices. "We have yet to communicate in a way that truly wrestles with the people's worldview. We need to locate the Gospel at those

[63] Maggay, *The Gospel in Filipino Context*, 1-31.

precise points where Filipino mythology and worldview differ from those of the West."[64] A number of take-off points have been suggested. To reach out to Filipinos, there must be a focus on power encounter, which is emphasized in the gospels. Unfortunately, supernatural elements such as healing and casting out demons have been subdued or ignored due to rationalistic bias of the age. Those who present the gospel must also capitalize on the "need for a mediator." Religion in this country is essentially a way of relating to the supernatural and a way of bribing one's entry into favor with the gods. Due to the people's insecurity, they desperately are anxious to get along with the powers. It is pertinent that scriptural emphasis on the coming of Jesus as inaugurating an end to demonic oppression must be recaptured. Failure in winning others is due mainly to too much emphasis on western-style and dry preaching rather than on giving reference to what the people could relate to such as the reality of power encounter between Jesus and the spirits.

Since Filipinos are more at home with a suffering Christ it is valid that the cross should appeal to them as an archetype of the burden they bear. It serves as a contact point for understanding Christianity. In addition, the bleeding heart of Jesus could be exploited as a jump-off point in presenting the gospel. The author, is however, quick to add that the crucified Christ should move communicators towards the equally important image of the Risen Lord.

Telling others that there is only one mediator is not enough. Jesus as a high priest and who is able to sympathize with human weakness should be central in preaching. The people ought to be taught that someone who was of flesh and blood does plead for them.

---

[64]Maggay, 4.

Consequently, it must be impressed in their minds that there is no need to resort to the saints who surround the throne because God is near. Furthermore, Christians must adequately explain that one can "get through" and slip straight into the presence of God through Christ.

That Jesus died to save people from sin is a formula every one knows, but comparatively few understand, says Maggay. For people to understand the Christian faith, God's anger must be stressed. God's love need not be overemphasized as it is well received. It is important to use the idea of appeasing a god or spirit in articulating the reality of God's wrath against rebellion. Also, sin can be communicated a lot more in terms of its destructive effects on relationships and the harmony of cosmos. To teach sin as rebellion and as an innate principle are mere abstractions and so they must be concretized. Teaching of the Ten Commandments should awaken a sense of guilt and the stringent demands must be explained in vivid language.

b) Telling the News

Communicating the gospel is best accomplished using at least three strategies: use of parables and symbols, communicating personally, and capitalizing on family-centeredness of Filipinos. Since the Filipino thinks in concrete images, emphasis should be given on the use of intuitive rather than cerebral means of imparting the gospel. This requires more reliance on story-telling rather than straight propositions, parables rather than discourse. The bias against non-intellectual ways of embracing the faith is noted by the author. There has been a barrenness of symbols as a result of overreaction to the medieval abuse of symbols and the icons of traditional Christianity. According to Maggay, evangelicals have forgotten that whatever it is that God is doing in history, He is

not just doing it in people's heads. Setting aside the personal is deepened by the mass orientation of modern evangelism. For example, there has been a strong emphasis on evangelistic efforts that center on lectures, rallies and media spectaculars, instead of on building relationships, a thing which would be most natural in the culture. This is in utter disregard Jesus' approach, which avoided large crowds and preferred personal encounter. This respect for persons is desperately needed if Christians have to speak with sense to the culture. The gospel is also best communicated by pointing to a Person rather than providing abstract symmetry of ideas. "If our evangelism falls short of showing the Person whose strength of arm can help us make it through the day, the most sophisticated intellectual armory will not save us from losing our way."[65]

There is a need to capitalize on strong family ties in presenting the good news. Instead of pressuring people into making an individual decision, they must be given the liberty to make decisions regarding Christianity even with the influence of his family. Maggay asserts that there is nothing wrong with a decision that is family-based. In discipling new believers, caution must be taken to eliminate unnecessary distance and disruptions in their relationships especially with their loved ones.

c) The Role of the Church

The church itself is the proclamation or the message, something that has often been ignored as Christians major on creeds and formulae. Maggay finds that the Christian religion comes over as a set of propositions, when it should rather be understood as a dynamic force for a new humanity. She adds that God's kingdom should not be reduced to mere words. The gospel that is preached, she complains, is lacking in flesh, setting, and lifestyle. Negative or positive response to the message hinges largely on the ability or

[65]Maggay, 22.

inability to demonstrate the bond of peace and the life made possible by the risen Christ. Thus, the Christian message must be concretized within a social context. Transmitting the good news transcends the discourse on justice and forgiveness, and of love and power found in Jesus. It must be embodied and lived out. "In this way our gospel proclamation finds presences in the world."[66]

B) Studies Conducted Locally

1. Radio Programming Research

A number of undergraduate studies have focused on investigating the programming formats, innovations, and history of radio stations in National Capital Region, among others. These theses, though simplistic in nature and narrower in scope, have nevertheless provided material to review and some insights that have helped in the development of this study.

One interesting unpublished research that focused on the programming of FM radio stations in Metro Manila and its significance to the development of the local music industry was that of Carol Ann S. Piol.[67] Her study found a trend towards format-changing by FM stations. Citing a research by St. Scholastica's College, she reported that programming change was common in all of the FM stations in the metropolis. The list of stations include, 89 DWTM, 90.7 DZMB, 89.1 DZMZ, 91.5 DWKY, 92.3 DWFM, 93.1 DWRX, 93.9 DWKC, 95.5 DWDM, 96.3 DWRK, 97.1 DWLS, 97.9 DWCD, 98.7

---

[66]Maggay, 30.

[67]Carol Ann S. Piol, "A Case Study on the Programming of FM Radio Stations in Metro Manila and its Significance to the Development of the Local Music Industry" (Unpublished Undergraduate Thesis, University of the Philippines, Quezon City, Phils., 2001).

DZFE, 99.5 DWRT, 101.1 DWST, 101.9 DWRR, 102.7 DWSM, 103.5 DWKX, 105.1 DWBM, 105.9 DWLA, and 106.7 DWET. The study pointed to number of impetuses for the constant programming innovation, namely, the consideration of the target audience, station's musical preferences, rating or survey results, pressure from advertisers, and the image it created due to competition.[68]

Piol also investigated the programming formats of 13 FM radio stations were investigated. A chart, based on Piol's research, is provided below:

Profile of Selected FM Stations in Metro Manila

Station	Format	Target Audience
City Lite 88.3	Jazz, Pioneer jazz station	AB market
89.1 DMZ	Dance music	B&C market
89.9 Magic FM	Contemporary Hit Radio; current pop music	13-29 years old; AB to upper C market
93.9 KC FM (now I-FM)	Pop	A,B,C
94.7 Mellow Touch	Adult Contemporary	AB market
95.5 Pinoy Radio	Pinoy Pop Music 70% of playlist are OPMs, the rest are foreign	C&D
96.3 W-ROCK	Light Rock (love songs or ballads from 70s to present)	18-35 years old; B&C
97.1 LS-FM	Pop; 70% of playlist is foreign, the rest are OPMs	CDE market
97.9 Home Radio	Adult Contemporary; 70s to present; smooth rock	BC class

[68]Piol, p. 9.

99.5 RT	Contemporary Hit Radio; Top 40	AB & upper C class
101.9 WRR	Pop/mainstream format; plays top 40 or hit music	CD &E
103.5 K-Lite	Hot Adult Contemporary; 70s, 80's & mid 90's hit songs	AB market
NU 107	New Rock; Features rock bands and few solo artists	15 to 30 years old but majority fall between 15 to 21

Table II-3. *This table shows the programming profile of select FM stations in Metro Manila as adapted from Piol.*[69]

Related to this research is that of Frederick Y. Lagbao's analysis of DWRX-FM's rise to popularity. He concluded that the rock station did not have the same programming structure when it first started. He discovered that success did not happen instantly, but came only after several years of researching as to what programs would best suit the taste of the listeners. From his study, an overriding secret, thus an important formula, can be identified. Success and popularity in radio require years of format-changing and careful planning.[70]

---

[69]Piol, 55-61.

[70]Frederick Y. Lagbao, "A Historical Study of the Radio Station DWRX-FM 93.1 mHz" (Unpublished Undergraduate Thesis, University of the Philippines, Quezon City, Phils., 1992).

CHAPTER THREE

RESEARCH DESIGN AND PROCEDURE

Method of Research

This research is looking at the overall programming of the top FM radio station in Metro Manila. In particular, the study is analyzing the programming elements, techniques, tactics, and approaches of 90.7 DZMB-FM for the purpose of providing a framework for the programming strategy of Christian broadcast organizations particularly that of FEBC and WMC. Thus, the study merits the case study method and is qualitative in nature. In investigating the overall programming format and significant elements of Love Radio, the descriptive method was employed. Interviews and on-air monitoring and studio monitoring of program segments hosted by two programmers were the primary source of data for interpretation and analysis.

Research Instruments

The main research instruments are interviews with guide questions supplied in the appendices. An informal interview by way of conversation was also conducted and documented. For each interviewee, a separate set of interview guides was prepared. A general set of questions was used for the respondents. However, there were a few questions that were unique for each interviewee as necessitated by their specific roles. the separate sets of questions were used for the program director and the production director. The general questions include the format of Love Radio, the tactics, techniques and approaches used as part of its programming strategy, the rational behind, and the

that of FEBC and WMC. Thus, the study merits the case study method and is qualitative in nature. In investigating the overall programming format and significant elements of Love Radio, the descriptive method was employed. Interviews and on-air monitoring and studio monitoring of program segments hosted by two programmers were the primary source of data for interpretation and analysis.

Research Instruments

The main research instruments are interviews with guide questions supplied in the appendices. An informal interview by way of conversation was also conducted and documented. For each interviewee, a separate set of interview guides was prepared. A general set of questions was used for the respondents. However, there were a few questions that were unique for each interviewee as necessitated by their specific roles. the separate sets of questions were used for the program director and the production director. The general questions include the format of Love Radio, the tactics, techniques and approaches used as part of its programming strategy, the rational behind, and the contribution of such strategies to the popularity of the station. As for the assistant station manager, additional questions asked focused on administrative roles and broadcast management issues. The program director additional questions asked focused on the characteristic of overall programming and the contributions of the programmers on the station's popularity. Additional questions for on-air personalities centered on their roles, work environment, and perspectives in programming and the reasons behind the popularity of Love Radio. Elements of programming were investigated and a formula was extracted based on the outcome of the interviews.

under study. Station officials, particularly a top administrative officer, programming director, production supervisor, and announcers, were the only ones interviewed and these are the main sources of data about programming. With regards to the monitoring of programs, two dominant slots were chosen: the afternoon slot (2:30 PM to 3:30 PM), and the evening rush hour (5:00 PM to 7:00 PM). The researcher listened to the radio and took note of the language used in programming, the elements in programming such as the flow of music, the kind of music used, adlibs, liners, music, characteristics of jokes, and the length of each adlib. Also the kinds of jokes and adlibs used were noted particularly the choice of words.

Data Gathering Procedure

Prior to conducting the study, the researcher has been doing his own observation of the current programming of Love Radio by monitoring its daytime broadcasts, mostly morning rush hour (8:00 AM- 9:30 AM) and even rush hour (5:00 PM- 8:00 PM). Initial monitoring and observation occurred during the months of October, November, and December 2005. The researcher noted the current programming of the station and its strategy with regards to non-music elements. Noted tactics include the presence of a unique joke segment, a long floater, use of a child as a voice talent, presence of a liner in place of a regular station ID, prevalence of double-meaning statements that insinuates bedroom intimacies and beyond, and the predominant use of Filipino as a language in programming. These observations were all taken in public transportation such as

jeepneys, FX taxis, and buses. The initial hypothesis was that Love Radio was involved in a programming strategy with masa-appeals.[71]

Initial list of elements were summed up to include the following: the overriding philosophy of the station, the current format, innovative strategies, the rationale for the innovations, the perceptions of the station's management and programmers regarding the needs and preferences of the audience, and the extent by which these needs are met. The next problem to consider was to formulate a model for religious broadcasting.

A general set of questions was prepared. The general questions dealt with philosophy in programming, innovations in programming, rationale for the changes or strategies, understanding of the needs of listeners, and extent by which such needs are being met through programming. After preparing the guide questions, the researcher communicated with a contact from Love Radio to set appointments for interviews. The researcher sought the assistance of Mr. Reyes who is known to the researcher. Reyes agreed to escalate to his superiors the initial request made to him for a study of Love Radio's current programming and its contributions to its fame. A letter describing the intent and request for interviews was prepared on January 6, 2006 and sent via facsimile on the 19th of the same month to the radio station.

The interviews were conducted during the months of January and February, with the initial interview (with Reyes) being held on Tuesday, January 24 from 3:40 PM to 4:50 PM. The informal interview by way of conversation was done while Reyes and this researcher where on their way home from MBC to Ortigas Extension in Pasig City. That

[71]Masa, literally "mass," is a term used for the general populace that is characterized by limited opportunities and resources such as employment, education and other economic benefits. It may also mean provincial or poor people. At times, it may simply mean the majority.

conversation took place from 5:00 PM to 6:00 PM. It was not recorded but the researcher took notes, a summary of which are found in the appendix section.

Succeeding interviews took place on February 9 (interviews with Cheung, Monponbanua, Hartendorp, and Gemperle). In the case of Espinosa, correspondence was used due to his unavailability. An electronic mail was sent to him through the e-mail address of Reyes on February 26. Arranging of the interviews began as early as October of 2005 and final arrangements were struck in January of 2006. After the initial data gathering, analysis was done and generalizations drawn and a structure of both chapters four and five was laid out. Writing also began immediately and continued on until the thesis' completion on March 10, 2006. In addition, two programmers were monitored inside the studio while doing their programs and that took place between 5:00 PM and 6:00 PM on February 9, 2006. Monitoring of Love Radio's programming also occurred on various occasions – February 14, 2006 2:19 PM- 3:20 PM; February 15, 2006 2:21 PM- 3:30 PM; and March 8, 2006, 4:25 AM – 4:50 AM. Also three other stations were monitored. Yes FM's afternoon broadcast was monitored on February 2, 2006 from 2:30 PM to 3:12 PM. The researcher also conducted casual monitoring of the programming of DWRR during the months of January, February and March 2006, taking note of its strategy and tactics. Monitoring of Energy FM, Yes FM and Love Radio was conducted on Feburary 28, 2006 from 2:30 PM to 3:11 PM, primarily to observe the listening habits of taxi drivers. Based on the results of the interviews, generalizations and conclusions were drawn for the development of a framework for Christian broadcasting.

Research Locale

The interviews were conducted at the Love Radio studios which are located at the Manila Broadcasting Company offices, Star City Complex, Roxas Boulevard, Pasay City. The geographical limits for the course of the study are the said location. Three programmers were interviewed at the actual broadcast booth while Cheung was interviewed inside his office. Data gathering involving Hartendorp and Reyes took place at the production facility of MBC.

Treatment of Data

Data collected from the interviews were analyzed qualitatively and involved the creation of generalizations from the information given by the respondents. The information supplied by respondents was compared with the data taken from the monitoring of broadcasts and the results of the group discussion and documented conversation with a Love Radio listener. The implications of the station's schemes as they relate to a broadcasting model for Christians were outlined. From the synthesis generalizations and conclusions were formed. Some charts and tables were constructed to clearly present the data gathered such as the list of announcers and their radio names and the awards conferred on the station.

CHAPTER FOUR

PRESENTATION, ANALYSIS, AND INTERPRETATION OF DATA

This chapter presents pertinent information regarding the programming of Love Radio based mainly on interviews and monitoring of broadcasts, as well as data drawn from a group discussion with listeners. In particular, this study answers eight problems or elements that relate to programming philosophy, programming format and innovations, rationale for current programming approach, respondents' perceptions regarding the programming preferences of the audience, the extent by which such preferences are satisfied, and the formulation of a framework for Christian broadcasting based on the findings.

Programming Philosphy of Love Radio

Love Radio is guided by a general philosophy that radio must be consistently innovative to survive the stiff competition and get higher ratings.[1] As such, the station must exhibit flexibility by initiating changes that are radical, creative and attractive to the audience. It does not subscribe to the so-called old school of FM radio broadcasting, but rather it espouses the new school which is dominated by radical elements and devoid of the usual formalism. A paramount consideration is the constant determination of the preferences of the market and how to meet them. The station believes that programming must be focused on the majority of the listeners or the masa.

---

[1]Wilfredo Espinosa, correspondence with the Love Radio program director, Pasay City, Metro Manila, 15 February 2006, appendix, 161.

Programming Format and Strategies

The main product of FM programming is music, thus programming format actually refers to the genre of songs that the station plays. The original format of DZMB since its inauguration on February 14, 1976 was adult contemporary or AC which has developed out of the Top 40 or Pop Sound of the 60s. Based on the American standard from which FM programming in the Philippines got its identity, AC targets an audience aged 25-54.[2] Love Radio's version of this format has undergone an evolution, refered to simply as *masa.* This format indicates a broader definition for AC, the Philippine version of which represents a musical genre that is close to the heart of the masses. The main determinant of music playlist is what is attractive to the market, regardless whether it is a jukebox-type, dance music, a sentimental song, a revival or an all-time favorite.[3]

The *masa* format caters to the general public, usually the low-income or poor sectors of society, referred to often as CDE crowd. The masa format was more aggressively pursued since 2002 when Wilfredo Espinosa took over as program director of MB. In addition to giving emphasis on the final product, which is music, creative and new strategies were introduced, efforts meant to capture the attention of the target listeners. The station operates such a format 24 hours a day.[4]

As part of its objective to provide radio content that suits the taste of the audience, programming innovations were introduced. This case study has found five major strategies employed by Love Radio since 2002. These are: unorthodox programming,

---

[2] Espinosa, appendix, 161.

[3]Frederick Monponbanua, interview conducted at MBC Studios, Pasay City, Metro Manila, 15 February 2006, appendix, 143.

[4]Espinosa, appendix, 161.

effective music management, maintaining broadcasts' salability, identification with the market, and broadcast management factors. Each of these strategies was reflected in a number of techniques, tactics, and approaches. Such elements may have influenced the current standing of the station in terms of ratings.

1. Non-Traditional Programming

Significant programming techniques, tactics, and approaches have been in place since 2002. One of them was humor. DZMB's old approach in programming was conservative, predictable, and lacking in personal touch.[5] Such has been abandoned and programmers were eventually trained to entertain people and make them laugh.[6] Soon a new programming character emerged. Segments, spiels, and adlibs were characterized by large dozes of humor. Programmers began sounding familiar, frequently laughing while doing the program and using phrases that elicited laughs or grins from listeners. This appears to be another first in FM programming although popular music stations do attempt to do the same, but not as extensive as what Love Radio has resorted to.

Part of this strategy was the birth of the joke portion called *Kukurukuku.* Derived from the Tagalog word "kuru-kuro" or point of view, *Kukurukuku* has helped the station establish itself.[7] The following page provides a modified sample of the joke.

---

[5]Oliver Reyes, interview conducted at MBC Studios, Pasay City, Metro Manila , 9 February 2006, appendix section, 146.

[6]John Gemperle, interview conducted at MBC Studios, Pasay City, Metro Manila , 15 February 2006, appendix section, 129.

[7]Heinie Hartendorp, interview conducted at MBC Studios, Pasay City, Metro Manila , 15 February 2006, appendix section, 134..

Intro: *Narito na ang kuru-kuro ni Kukurukuku...*

Theme Music: *O, sabay-sabay tayong kumanta!*

Kailangan pa bang i-memorize 'yan?

Buhay natin ay pag-isipan.

Kailangan pa bang i-memorize yan?

Buhay nati'y talagang ganyan... (Let's sing together. Does it have to be memorized? We need to ponder life. Does it need to be memorized? That's what life is all about)

Visayan Talent: *Ups, Kadyot lang, kadyot lang, kadyot lang, kukurukuku!*

Bakit kaya marami na namang nakaparadang kolehiyala sa University Belt?

(Wait up! Wait up! Kukurukuku. Why are there so many female college students waiting along the University Belt [Recto Avenue, Manila]?)

Kukurukuku: *Siguro kasi* (TINNY LAUGHTER)...*Siguro kasi... panahon na naman ng exam.(*LONGER TINNY LAUGHTER; CHOKES)

Tagos ba? (Perhaps...perhaps it's examination time again. Did it go through?)[8]

The content is laden with humor and points to a socio-economic issue of many students, that during examination time, some female college students engage in flesh trade in exchange for money in order to pay up tuition fees. Furthermore, the joke is very unconventional although it uses question and answer format typical of other joke format.

[8]Monitoring of 90.7-FM broadcasts, conducted at Makati City, Metro Manila, 14-15 and 8 March 2006, appendix, 163. The script has been modified.

The use of a character that to some listeners sound something like a bird, a talent with a language defect, a popular liner with a Visayan word, and a social issue related to poverty, have resulted in a novelty feature, a segment that has become popular.[9] It is a concoction of many ingredients that even without one or two, the joke seems more likely to attact attention. It also relates to the propensity for the *bakya* mindset of media consumers in the country.[10]

Another tactic pioneered in FM programming is the *Salawikain* or joke proverb. Patterned after the traditional *salawikain*, these sayings are a creative way of communicating a point in a light and humorous way. Famous proverbs are given new rendition to impart some lessons and to make radio sound non-traditional. Below is a typical proverb in Tagalog, with English translation.

Salawikain: (TINNY VOICE, SIMILAR TO *KUKURUKU'*S VOICE) *Ang bayaning nasusugatan*...(A hero who gets wounded in a battle ...)

(TINNY LAUGHTER)

Continuation:...*ay marami siyang peklat.* (will have plenty of scars).

(LAUGHTER)

Liner: *Kailangan pa bang i-memorize 'yan?*[11]

---

[9]Group discussion with Love Radio Listeners (Students of Center for Biblical Studies in the Far East), conducted at the CBSFE campus, Cainta, Rizal, 3 March 2006, appendix, 160.

[10]Lent, 178.

[11]Monitoring of 90.7-FM broadcasts, conducted in Mandaluyong City, 4:20 AM to 4:50 AM, 8 March 2006, appendix, 163.

The last line of the *salawikain* should be "ay lalong tumatapang." (the more he gets valiant or courageous). The proverb points to some important elements. First, there is an element of suspense between the first line and the second. As the proverb is actually known to many, a different rendition is anticipated from what has been created by the segment. Second, it is voiced by the same talent in *Kukurukuku* which is loved by the listeners.[83] Third and last, there is a cultural element, which is the use of proverbs.

Love Radio personalities do not merely present an idea without careful processing of such when engaging the audience. As a matter of fact, they painstakingly produce new thoughts and ideas. Topics need not be extraordinary; they may be rehashed or recycled, sometimes very common, ordinary or seemingly insignificant situations in life, yet funny, creative and can be used as a springboard to emphasize a lesson. The station is convinced that the spiels are still within the boundaries of ethical broadcasting.[84] To have a glance of the usual statements of the programmers, a modified version of a DJ's adlibs is provided together with the English translation:

---

[83]Group discussion, appendix, 160.

[84]Reyes, interview, 164; Espinosa, 161.

Jock: *Mahilig ka ba sa sticker? Lahat tayo mahilig dyan. May sticker sa notebook, sa walls, sa sasakyan at kung saan-saan. Mayroon din tayong paboritong sticker. Diba nilalagay mo ang iyong daliri diyan sa ilong mo? O diba pag kinakalikot mo ito, may makukuha ka ng sticker at kung saan-saan mo na ito dinidikit – sa mesa, sa kama o winiwisik.*

(LAUGHTER)

Huwag nating kalikutin ang ating ilong in public. Saka, dapat, tisyu ang gamitin at huwag ididikit ang ating sticker kung saan-saan. Di tama 'yan.

(LAUGHTER)[85]

(Are you fond of stickers? All of us are. We place stickers on our notebooks, vehicles and everywhere, etc. We have another favorite sticker. Don't you dig your nose and take out that sticky matter and stick it anywhere you want? Friend, don't dig your nose in public. Also, use tissue paper to clean your nose and dispose of the dirt properly.)

As part of the intention to make radio humorous, announcers have to sound relaxed, natural, and even ordinary when they deliver their lines. An important rule: there should not be any difference between the sound of their everyday conversation and their radio spiels. More importantly, each programmer has to create a happy and light environment. To do so, they must project some exuberance, enthusiasm, and a happy

---

[85]Oliver Reyes, documented conversation on Love Radio's programming conducted on board a car from MBC grounds, Pasay City to Pasig City, Metro Manila, 9 February 2006, appendix, 158.

feeling. Jocks are required to have a distinct laughter which would help create such an atmosphere and at the same time make them easily identifiable. In this case, a unique laughter is associated with a particular jock, and that means being with Love Radio, not with another station.[86]

That good communication must consider context is oft repeated especially in this study. Beyond context, it is worth emphasizing that the popularity of jokes, spiels and adlibs appears to hinge not only on being audience-centered but also on their being trivial. Mayers is right when he said that Filipinos are predisposed to triviality and in relating embarrassing situations even in public.

Advocacy and Representation: Championing of the Listeners. Another crucial tactic in DZMB's handling of FM broadcasts was the creative way of assigning radio names for the announcers that represented key sectors of society. Soon, listeners found a home with Love Radio.[87] Since Love caters to the masses, names of jocks have to reflect the listeners' economic status and situations in real life. Names invented for the hosts did not only make sense to the people but were also catchy and easy to remember. DJ Oliver Reyes, for example, goes by the name Monsour Betero, coined coming from the word *sorbetero*, a person selling the so-called poor man's ice cream. This projects an image of the common, poor, and hardworking Filipino peddling his wares on the streets. This is an image that listeners could easily grasp and identify with. See table listing the names of programmers, their radio names, and the sectors they intend to represent.

Real Name	On-Air Name	Sector, Image Projected & Context

[86] Monponbanua, 143.

[87]Katrina Golfo, interview conducted at MBC Studios, Pasay City, Metro Manila, 15 February 2006, appendix, 132.

Oliver Reyes	Monsour Betero	Ice Cream and Ice Cream Vendor. An ice cream vendor who is in love.
Richard Sarmiento	Rico Panyero	Lawyer and other professionals. Lawyer of love. Panyero is also used by persons in cockfight; or simply means buddy.
Katherine Golfo	Sexy Terry	Secretary on the go. This relates even to sales clerks and other jobs.
John Gemperle	Papa Jack	Pedicab and tricycle drivers. Pedicap driver who is cool. Papa has become a by-word these days to mean a husband, a boyfriend, or a title given to a senior or mature man. The syllables pa and jack sound like padyak, a Tagalog term for pedal or pedaling.
Emmy Gaite	Nicole Hyala	Loud-mouther student. The syllables "cole" and "hyala" sound like kolehiyala, meaning a female college student which when used in slang also connotes female students from exclusive schools. The name represents the student sector.
Heinie Hartendorp	Tommy Tambay	Jobless and jobseekers
Frederick C. Monponbanua	Rey Porter	Reporter of naughty things. Also stands for porters, baggers, and other daily wage earners.
Adrian Policena	Chris Tsuper	Drivers of jeeps, cabs, FX taxis, and buses

Table IV-2. *This table prepared by the researcher contains the names of all the announcers of DZMB, their on-air names, and the sectors they stand for. Names are not arranged alphabetically or according to importance*[88].

Cognizant that each name may sound to be exclusive to a particular segment of society, announcers actually project themselves as speaking for and speaking to the listening audience. Thus, no feeling of alienation is created.[89] This tactic may be tantamount to representing the people and championing their cause. Entertainers and famous personalities are regarded highly in this country where there is an inclination to

[88]Espinosa, 161.

[89]Reyes, interview, 146.

be identified with prominent or influential figures. No wonder artists become political leaders and a boxing champ is hailed as a hero.[90]

Repetition and Triviality: The Power of Recall. Another programming technique was the aggressive use of catch phrase that can be associated with the announcers. The scheme is similar to use of "kabayan," or compatriot by the TV personality and now Vice President Noli de Castro during his ABS-CBN days. The power of recall is such that he is still referred to as "kabayan" by many in government and in media until now. For his part, Arnold Clavio of GMA Channel 7 has made "'igan," a shorter version of "kaibigan" meaning a friend or a buddy, as his label or by-word.[91] In the same way, Love Radio DJs have been using a word or a phrase that will help distinguish them from the other programmers representing other broadcast organizations. As a matter of emphasis, the intent is to achieve recall. Monsour Betero has been using "katalsik-laway" from Tagalog compound word "talsik-laway" meaning saliva that unintentionally is spewed out of the mouth while one is talking. Here, there is a picture of conversation, relationship or constant dialogue between at least two parties, but the words are very informal.[92] Rico Panyero, another announcer, uses "ka-bisyo," meaning company or partner in vices. Sexy Terry uses "Ito ang iyong love"(I am your dear/sweetheart.").[93] Papa Jack has been using "lakay" (meaning brother, friend, and

---

[90]Mayers, 1-111.

[91]Reyes, conversation, 158.

[92]Reyes, conversion, 158; interview, 146

[93]Monitoring of 90.7-FM broadcasts, conducted in Pasig City, 2:20 PM to 3:11 PM, 8 March 2006, appendix, 163.

father, in Ilocano) and Ilocano lover boy.[94] Rey Porter is known for his use of "pasaway," a person who goes against the rules while Gaite uses "balahura," an expression associated with gay lingo.

Aside from these terms being easily recognizable, the power of association is involved. People get used to the terms and they can easily recognize the programmers. Also, regardless of their occupation, their inclination, and state in life, the listeners have somebody to rely on, no matter how impersonal. The need for belongingness, the relational tendency, and the value of "padrino" or "compadrazgo," as explained by Jocano, surface.

Novelty: Unorthodox Liners and Floaters. Another technique employed was the production of non-traditional liners, floaters, enhancers, station IDs, and phrases that spell easy recall because they have never been heard before. The most notable is the long liner, "Kailangan pa bang i-memorize 'yan?" Its use is a departure from the constant repetition of the station's call letters contained in an ID. The "yan" or "it" refers to the call letters DZMB or the station's frequency which is 90.7 on the FM band. It also refers to "Love Radio."[95] The statement suggests that the station does not need to keep announcing its call letters and frequency because everybody knows about the station. It also connotes the idea that it is effortless to remember Love Radio. The implication is the station is everybody's radio and it is very popular.[96] The liner was also part of a strategy to help listeners remember Love Radio during survey season.[97]

---

[94]John Gemperle, interview conducted at MBC Studios, Pasay City, Metro Manila, 15 February 2006. See transcriptions in the appendix section.

[95]Golfo, 132.

[96]Espinosa, 161.

There is another noteworthy about this liner. It is voiced by a young girl who, by the sound of it, is still learning to talk. How did it accomplish the purpose of Love Radio to be noticed by the listeners? First, the phrase, since delivered by a little girl and sounds a little faulty, almost always invites correction from others who hear it. Adults have the tendency to correct others, children included, who mispronounce words or have difficulty articulating certain phrases. As a result, listeners developed the habit of repeating the line until everyone has become accustomed to hearing it and associating it with the station.[98] Usually liners have tended to be short. GMA's 97.1 DWLS-FM has been known for the line, "Forever," while DWRR uses "For Life." Energy FM tries to be known as "All-hits super station."[99]

Love Radio's popular liner has become its alter-ego, flooding its airwaves with the signature question, instead of the typical repetition of call letters and frequency. DJs use it in their adlibs, the joke segment also has it, and the liner airs side-by-side with a floater. When jocks throw a question as part of their spiels, this famous liner is inserted. Here are some examples:

---

[97]Golfo, 132; Gemperle, 129.

[98]Reyes, interview, 146.

[99]Monitoring of Yes-FM, 90.5 Energy-FM and 90.7-FM broadcasts, conducted in Makati City and Pasig City, PM to PM AM, 8 February 2006, appendix, 166.

Adlib/Spiels:

Jock: *Mga mister, sawang-sawa na ba kayo sa amoy ng inyong mga misis?*

Liner: *Kailangan pa bang i-memorize yan?*

Jock: (Continues the spiels)

Joke:

Talent: *Kadyot lang, kadyot lang, Kukurukuku, bakit kaya...(*question in the joke)

Liner: *Kailangan pa bang i-memorize 'yan?*

Kukurukuku: ...Siguro kasi... (answer to the joke)

Floater:

Uuy, Valentines na, naka-Love ka pa ba?

Liner: *Kailangan pa bang i-memorize 'yan?*

This liner is to be the answer to every question posed on radio by a DJ or a joke.[100] What is palpable is that the power of repetition is being maximized, as indicated by the constant insertion of the liner in between songs. This was a trend that changed the history of FM programming in the city, forcing other stations to follow suit. DWRR, most notably in 2005 up to now started using "Alam mo na yan!" (You know that already) Energy FM adopted "Super ka talaga!" (You're super or great!), while 101.1 YES FM later on bannered "Sarap (Oh so good) all the time!" and "Dito ka masaya!" (You're

[100]Gemperle, 129.

happy here with us!) "Alam mo na 'yan," is evidently an answer to "Kailangan pa bang i-memorize yan..."[101] Other liners and floaters used by Love Radio include:

2006 na! Naka-Love ka pa ba? (It's Valentines! Are you still tuned in to Love Radio?)

Alas-sais na! Naka-Love ka pa ba? (It's 6 AM/PM! Are you still tuned in to Love Radio?"

Tanghali na, naka-Love ka pa ba? (It's lunch time! Are you still with Love Radio?)

Bisyo na 'tooooo! (Listening to Love Radio has become my obsession!)

Energy FM's "Super Ka talaga!" is delivered in the same manner it is produced by Love Radio. The first liner signifies that listening to Love Radio should be a year-long diversion and that listeners should have no reason to change dials. The second line hints that listening to MB should be a round-the-clock habit while the third indicates that Love Radio should be a companion even during breaks or mealtime. The latter indicates that listening to Love Radio has become more than just a hobby but an obsession.[102]

Love Radio has also come up with other teasers such as the following:

Ibaon mo, papa (Take it with you, dear/sweetheart)

Kadyot lang (Kadyot is a Visayan term, meaning pause, stop, wait a minute)

Tutunawin kita!

Sarrappp, sir (It's so good, sir)

---

[101]Monitoring of Yes-FM, 90.5 Energy-FM and 90.7-FM broadcasts, 166.

[102]Espinosa, 161.

Bumibira kahit sa may kurbada (Although this may mean reckless shifting of gears anywhere, this statement seems to defy definition and has sexual innuendos)[103]

The phrase "ibaon mo" needs to be investigated further. The term connotes an invitation by a woman to her partner for sexual intercourse. Love's version puts stress on the second syllable "ba", but the original word is stressed on the third syllable "on" on the first word which has sexual implications.[104] Listeners who participated in a group discussion confirm the tendency of program teasers, liners, etc. as pointing to another meaning, usually sexual in nature.[105]

Vernacularization. Contingent with humor as the overriding theme of programming was the setting aside of English as the language for broadcasts, in favor of Tagalog or Filipino with sprinkling of English. The justification is that the majority of Metro Manila's population belongs to the poor sector and definitely what appeals to them is their mother tongue rather than the bourgeois-sounding English used by the elite radio stations.[106] Jocano has established that anyone dealing with Filipinos must either speak the Tagalog language and one of the other languages spoken. It is estimated that seventy percent of the talk is in Filipino and the remainder is in English.[107] Even then, the usual

---

[103]Group discussion, 160.

[104]Paul Joseph Calle, documented conversation with Love Radio Listener, 7 March 2006, 35th Floor, Export Bank Bldg., Makati City, Phils, appendix, 159.

[105]Group discussion, 160.

[106]Reyes, interview, 146.

[107]Reyes, interview, 146.

FM programming has never been in Filipino except when Star FM and Love Radio broke the tradition. The easy recall, catchy phrases and spiels, and the jokes are made possible primarily because of this innovation.

Regionalization in Mass Communication. The two terms used here seem paradoxical, but careful analysis of what Love Radio has undertaken proves that both have been creatively meshed. While mass communication reaches out to large audiences, regionalization or localization is accomplished by focusing on products or programming that specifically cater to a particular group of listeners sharing similar characteristics such as demographics.[37] This is another approach used by the station.

Love Radio believes that a large portion of Metro Manila's population is composed of immigrants from nearby provinces and from Luzon, the Visayas, and Mindanao. To attract listeners who are originally from the provinces, an added tactic had to be tapped, thus, the introduction of a Visayan-accented talent. Aside from the "Kailangan pa bang i-memorize 'yan," the phrases, "Kadyot lang" dominate Love's airwaves. This is a clear turnaround from the usual elitist-type FM which must only use unflawed accents by men with golden voices and women with pleasant sounds. This has never been tried before.

Proximity and Familiarity of Content. In addition to the language switch, another scheme has been formulated. The old programming was replaced with a new one. A very casual voice with informal language full of street lingo and colloquialism was implemented.[38] For programmers who came from English-only FM stations, the

---

[37]Yu-ling Chang, Glocalization of Television: Programming Strategies of Global Television Broadcasting in Asia," *Asian Journal of Communication* 13 (1) (2003): 3-4.

[38]Golfo, 132.

transition was a major challenge, primarily because they themselves did not subscribe to the system that they now espouse under Love Radio. For instance, from a formal way of speaking, well-enunciated, modulated and American-accented delivery, Reyes switched to mostly-Tagalog talk whose sound has to be made very ordinary, intentionally. He, together with the rest of the jocks are required to sound like their listeners. No more the authoritative sound that he was told to project on air while working for other stations.

The first time he listened to Love announcers Reyes reacted with skepticism and criticism. That approach was dismissed as being below standard. But when he joined the station, there was a change of heart and a programming style. In the first place, he needed to adapt to it. In the second place, he realized that even though Love DJs may sound un-radio in their antics, what they have been doing actually required a lot of effort, creativity, imagination, and thinking.[110]

The abovementioned facts show Love Radio has transcended the boundaries of FM programming in order to provide something novel, not just modern. And that means constant inventiveness and creativity along the lines of professionalism. This is flexibility in programming and the tactic of familiarity with the audience.

2. Music Management

One programming strategy of Love Radio centered on the management of music. Right music combination is being followed. This is not in reference to the usual, conservative arrangement of music playlist, but pleasing the listeners to the maximum in terms of music.

---

[110]Reyes, interview, 146.

In the past DZMB faithfully observed the tradition of playing a variety of music to the truest sense of the word, i.e., a female artist must be followed by a cut from a group or a male singer during a music sweep. By 2002, the practice was changed. The rule has been to play the songs that people would love to hear regardless of whether three songs in a row are all from individual female artists, male artists, or bands. Another programming taboo, which the station also employed, was to play two songs from the same artist or group back-to-back during a sweep, or sandwiched in between cuts, not to mention repeating a famous song.[111]

Careful Selection. Programming executives were well-intended in taking drastic moves in music selection. Since FM programming is mainly a music format, songs have to be handled with care. Two significant steps were necessitated. First, each song has to be properly screened by the program director, at times with the help of the disc jockeys. The goal is to determine and ultimately decide, relying on their discriminating taste for radio music, whether or not a song is worth the expensive air time. If a song has no chances of being noticed by the listeners, it will not be given a green light. This is done consistently.[112]

The overarching motivation for this programming flexibility and audience-centeredness is obvious: advertising money. Broadcast companies produce programming to market to the listeners who in turn have to be "sold" to sponsors. Turning audiences

---

[111]Reyes, interview, 146.

[112]Monponbanua, 143.

into revenues is an important element of a radio station's operation.[113] In short, commercial broadcasting is nothing but selling and marketing.

3. Broadcasts' Salability. Another strategy in programming by Love Radio is brevity and substance when it comes to adlibs. Unattractive spiels or talk segments that are not funny are avoided because these are as good as dead air.[114] Furthermore, it was a policy to insure that the talk segments are really short yet enough to punctuate what needs to be delivered in a short period of time. Talking in sixty seconds or a minute-and-a-half is the ideal. Beyond that is considered a tune-out factor, meaning either the listener changes dial or turns the radio off. It has been proven that listeners change frequency dial when the announcer is engaged in a long talk or if the song is too unfamiliar.[115] This supports McLeish who said that "all broadcast talk needs some real substance containing interest and variety. This is not to rule out the advantages of spontaneity and the 'fly by the seat of your pants' approach."[116]

Relevance and Key to Listeners' Attention. Love Radio insists that when jocks talk on the air, listeners' attention must always be captured. No matter how crucial, communication is rendered futile when no listeners pay attention to it. It is essential, as a matter of strategy, to utilize techniques that would attract the captive audience's

---

[113]John D. Abel, Richard V. Ducey and Mark Fratrik, *Radio Outlook: Forces Shaping the Radio Industry* (Washington, DC: NAB Broadcasters, 1988), 81.

[114]Golfo, 132.

[115]Monitoring of Love Radio, Yes FM and Energy FM, appendix, 166.

[116]McLeish, 166.

attention.[117] This is another practice of Love Radio. Intentionally, jocks begin their talk with an intriguing phrase or funny and realistic question. The key is to determine the catch phrase and use such to attract attention. Then after putting the listener in suspense, the programmer completes the thought and explains further to clear the different message imagined by the listener.[118] Here is an example:

> Jock: *Sabay-sabay nating buksan ang ating mga zipper*...(Friends, let's simultaneously unzip...PAUSE)
>
> *Sabay-sabay nating buksan ang ating mga zipper at dumukot ng kahit barya man lang sa ating mga pitaka at tulungan ang mga nangangailangan. Magandang ugali ang mag-share sa lahat ng panahon.*[119] (Let's all unzip our wallets and take some cash out to share with those in need. It is a good habit to share with others.)

What makes the first phrase catchy is that it may suggest unzipping of one's pants or skirt and may stir someone's imagination relating to bedroom behavior and even sex. Some listeners have complained about what they called the lack of good taste in programming. Other listeners also feel that jokes and spiels have "double meaning" or are full of sexual innuendos.[120] The KBP Radio Code does not address on-air statements

---

[117]Reyes, interview, 146.

[118]Gemperle, 129.

[119]Reyes, interview, 146.

[120]Group discussion, 160.

with double meaning. It does say, though, that the "use of words and phrases which have undesirable and/or offensive implications shall not be allowed. The use of undesirable, offensive, obscene, blasphemous, profane or vulgar words and phrases shall not be allowed."[121] Both Golfo and Gemperle acknowledged that such tactic is being used intentionally.[122] Reyes' position is different, explaining that MB jocks do not intend to pollute the minds of listeners, but communicate some significant idea in a creative manner. Espinosa pointed to sensible and funny meaning in the use of such tactic.

Another way of catching listeners' attention is the creative way of addressing life's issues. Normal, everyday occurrences in the lives of listeners are the subject matter of DJs, not mere concepts. The key is relevance.[123] Here is an example:

DJ: O maluwag na naman ang sapatos mo, 'no?
Floater:
DJ: Siguro kasi, sa ate mo 'yan.[124]

4. Identification With the Audience.

The fourth strategy identified by this study indicates how the station relates to its market. Radio hosts are trained not to have an attitude that they are superior over the audience. All talk segments create an atmosphere that tells listeners that they are on the equal footing with the announcers.[125] Jocks go down to the level of their listeners

---

[121]Kapisanan ng Mga Brodkaster Sa Pilipinas, The Radio Code of the Kapisanan Ng Mga Brodkaster Sa Pilipinas, Program Standards (n.p: KBP, n.d.), p. 9, photocopy.

[122]Golfo, interview, 132; Gemperle, 129.

[123]Reyes, interview, 146.

[124]Golfo, 132.

[125]Gemperle, 129.

accomplished through actual programming, the manner of speaking, the voice quality that is ordinary, and relevant topics that are replete with realism and humor, bordering even on the parochial. Listeners are regarded as friends or neighbors.[55] This attitude towards listeners echoes Abbot and Rider, who defined the role of a broadcaster as someone who does not "force his own opinions or attitudes upon his audience but to listen to the voices of his community which express the needs and problems of...his listeners and viewers and to attempt to satisfy these voices."[56]

Personal Touch. As part of this strategy, DZMB keeps its doors open to its audience, literally speaking, an apparent solution to radio's characteristic as being an impersonal medium.[57] Although the station is already engaged in mass-oriented programming, more steps are being taken. One programmer revealed that that there is always an open invitation to listeners to visit MBC studios. DJ Papa Jack invites cab drivers to watch their favorite announcer do his show live. Two things are accomplished. Personal interaction occurs while the playlist meets the longing for music and entertainment.[58] The impression created is that there is no existing barrier between the announcers and the listeners. The former is not higher than the latter. The listeners are not only encouraged to listen to Love Radio, but are also welcomed to associate with the DJs.[59] Here are pictures of hospitality and identification. The result is further patronage

---

[55]Golfo, 132.

[56]Abbot and Rider, 59.

[57]Brendroth, *Fundamentalism and Mass Media,* 74-83; quoted in Ramirez,12.

[58]Gemperle, 129.

[59]Gemperle

and loyalty, pretty much associated with the value of *hiya* and *utang na loob.*[131] The favor is being returned with a positive response. In this particular case, it is the person with prestige who is reaching out and this is flattering if not overwhelming to individuals who desire so much to be identified with someone who popular.[132]

Love Radio's transcendent approach in programming is manifested further by its campaigns such as meeting the target audience at their locality. In reality, this is an extra-programming scheme but more of a public relations tactic. It is not only the music and program elements that reach the listeners' homes, but also the famous radio men and women of DZMB. For example, programmers conduct house-to-house visits, during which they get to introduce themselves to the listeners and engage in conversation with them. Through this, program hosts are accorded the opportunity to understand the situations and needs of their audience. Those experiences reveal the kind of habits and activities the listeners have at a particular time at a particular place. One significant finding of such campaign was that it was found out that it is safe to play fast music in the middle of the night.[133]

There are times listeners request the presence of announcers in their group or associational gatherings. DJs represent the station in such events as much as possible. That sends a strong signal that the radio station is dedicated to the masses. At times, announcers even bring food and eat together with the listening drivers.[134] This PR

---

[131]Mayers, 1-111.

[132]Monponbanua, 143.

[133]Golfo, 132.

[134]Gemperle, 129; Golfo, 132.

strategy complements radio's impersonal characteristic. The implication of this strategy is very clear: a personal touch works. Listeners have not only found a companion and a friend, but have found people who understand their needs.[135] Two things are worth alluding to here. First is the basic need to be accepted and be liked as has been mentioned earlier or the inclination to be accorded prestige. Second is the Filipinos' predilection for group-centeredness and family-orientedness. In the case of Love Radio, it has projected its announcers as "kapamilya" and "barkada."[136]

Community Promotional Events. DZMB also engages in a number of non-studio promotional activities to boost the image of the station. These include movie premieres, concerts, mall shows, raffle promos, stickering campaign, and other big events around the metropolis, a very recent of which was the hosting of the program for the Manila Film Festival in January 2006.[137] In this particular strategy, Love Radio is not alone. DWTM Magic 89.5 offers beach parties and ecological tours while DWRR holds concerts and similar activities for promotional purposes and to rake in sponsors' money. Some other gimmicks employed by other stations include live remote broadcasts, station-initiated promos, recording company-initiated contests, sponsorship of movie premieres, concerts, discount cards, off-air promos, stick-ons, greetings, on air prizes, and disco

---

[135]Monponbanua, 143.

[136]The first word, popularized by ABS-CBN, means fellow family members while the second means close buddies.

[137]Reyes, interview, 146.

parties.[138] Love Radio distributes calendars and often holds contests targeting households or the riding public.

These activities are definitely a plus in marketing and are good public relations machinery. More than this, however, is the apparent connection between these gimmicks and the event-orientedness of listeners. Since radio is impersonal, people are looking not only for something to take home, but some experience of an event especially with a crowd and with radio personalities.

5. Broadcast Management Factors

The leadership of Love Radio has also engaged in a number of things that at first glance are not directly about programming but relate more with administration, yet they serve as foundation for the existence of the station[139] These are the presence of aggressive and innovative program director, hiring full-time announcers, multi-tasking, regular consultation with programmers, and mutual critiquing, among others.

Aggressiveness and Foresight. Assistant Station Manager Jojo Cheung believed that 98% of the station's success was made possible because of the role of the jocks. An obvious indispensable element is the presence of an innovative, aggressive and creative program director in the person of Espinosa. Cheung likens the situation at Love Radio with the sowing of seeds. The PD prepares the ground work and scatters the seeds and DJs pick it up from there by nurturing the seeds. That means sharing the same vision and following the path established by the chief programmer. At times the idea emanates

---

[138]Jaynalen B. Redondo, "A Case Study on Programming Changes of 89.9 Magic DWTM-FM from 1986 to 1995" (Unpublished Undergraduate Thesis, University of the Philippines, Quezon City, Phils., 1996), 86-87.

[139]Hartendorp, 134.

from the announcers and is presented to the management for consideration. It is a practice that when the program head is toying with a new concept, input and feedback from the staff are solicited.[140] The PD-jocks relationship, as Cheung suggested, is the initial stage towards any programming endeavor and the eventual success. Because of the leader's proven reliability, programmers have greater motivation to follow, implement, adopt or enhance whatever is passed on to them from the top.[141]

Loyalty and Productivity. The MBC management sees the advantage of retaining full-time disc jockeys. As such, they are not actually known or referred to as DJs but simply office staff or employees. Doing board work is just part of their responsibility. The advantage is that each employee develops more affinity and loyalty with the broadcast organization because of the number of hours spent inside its premises. There is a family spirit and atmosphere.[142] In addition, each staff member becomes aware of the needs, the problems, and the objectives of the station. Such a scenario encourages more involvement and input from the workers. DJs in some stations do not have this opportunity because they are simply talents, observed Reyes, who has been in radio since 1996. When their shift is finished, these talents are done and no further participation is required or expected. But to be truly responsive to the listeners, the program hosts have to be proactive and prominent in programming.

Staff members are also given the exposure to numerous opportunities to harness their skills and potentials. That means further training, delegation of other tasks, and

---

[140]Monponbanua, 143; Golfo, 132.

[141]Hartendorp, 134.

[142]Monponbanua, 143, Hartendorp, 134.

continuing professional development. Reyes, for example, can write scripts, voice commercials, handle field assignment, among others. He can also perform software editing, working on commercials and promos he sometimes voice or by the other talents. The same scenario applies to the rest of MB employees. This makes the staff multi-tasked and operations do not get affected when one is sick or absent, because other employees can fill in. Reyes takes pride in such an arrangement.[143]

Regular Dialogue. Every Monday, the program director gathers his staff for a very important meeting. There is no single week of the month that a consultation is missed. The gathering is a time to provide direction for the week, evaluate the past week and assess the direction of programming. It is a time to discuss broadcast issues and it is also time to enjoy each other's company, complete with food or snacks. The meeting also serves as a venue for brainstorming especially when there is an upcoming project or when new things are being planned for the station's programming.

Another uncommon yet crucial activity happens during the meeting. It is the giving of input to others about what they are doing on-the-air and off-the-air. Each employee has to be open to criticisms that are beneficial personally and to the station. Criticisms may range from personal to professional matters. Each staff is encouraged to express whatever is in his or her heart. Blatant statements are not uncommon, but after the fiery exchange on work-related and personal issues, the attitude is business as usual as Love Radio staff work together as a team of professionals for the benefit of the station.

There are three advantages. First, the station's survival and image becomes a matter of priority, not one's personal image or interest. Second, mistakes or lapses in

---

[143]Reyes, conversation, 158.

judgment, if any, get corrected and addressed at once. Third, employees are sure that when they are told they are doing a great job, it is for real and not for some booster.[144]

Imagination and Participation. As already emphasized, each staff member plays a crucial role in the operations of the station. This does not only translate in terms of number of hours within the four corners of Manila Broadcasting but also indicates more input as a result of imaginative thinking. This is encouraged all the time as the station attempts to provide programming that meets the expectation of its audience. As some jocks come up with out-of-this-world ideas to offer something new, others are motivated to do the same.

Rationale of Programming Strategies

The programming philosophy of DZMB has given impetus to the introduction of innovations that transcended the boundaries of FM programming in the country. As already stated the station wanted to be more competitive and capture the largest possible market share. Such objective has been realized. In 1996, the station, although included in the top list of best radio stations, occupied only the number six spot in the ratings. As the station took a different direction with the arrival of Espinosa in 2002, a trendsetting in FM broadcasting was born.[145] That same year, DZMB positioned itself as the fourth best station, jumping from its sixth place two years earlier. In 2003, it was ranked second and

---

[144]Oliver, conversation, 158.

[145]Jojo Cheung, interview with the assistant manager, conducted at MBC Studios, Pasay City, Metro Manila, 15 February 2006, appendix, 125.

by 2004, it dislodged leading stations to secure the top spot based on a KBP-commissioned survey.[75]

That created a domino effect, with many private and consumer groups giving recognition and citations one after the other. As a matter of fact, Love Radio's main broadcast booth is adorned with plaques and trophies from different organizations. For a list of the awards, Table IV-1 has been created.

Awarding Body	Award/Citation	Date Given
Consumers' League of the Philippines Foundation, Inc.	2003 Consumers' Choice Dangal ng Pilipinas Annual Awards, Best FM Radio Station	2003
National Consumers Quality Awards	2004 People's Choice Awards Top FM Radio Station	August 2004
Parangal ng bayan Foundation, Inc National Consumers Excellence Awards	Outstanding Service FM Radio Station	March 2004
The Consumers Union of the Philippines: National Consumers Awards	Outstanding FM Radio Station	August 2004
Kabataang Sama-Samang Maglilingkod, Inc.	Gawad KKK 2004	2004
Who's Who in the Philippine Consumers Choice Awards	Best FM Radio Station	2004
National Consumers Quality and People's Choice Awards	Top FM Station	2004

Table IV-1. *This table prepared by the researcher shows some of the plaques and citations given to 90.7-FM Love Radio, including the names of the awarding entities, and the dates the honors were conferred.*

Aside from accumulating numerous accolades from various groups, the station again captured the most coveted title of being the most popular FM station, based on the results of the December 2005 KBP survey which were announced in the middle of February 2006.[76]

---

[75]KBP Survey Results, appendix, 168-172

[76]KBP Survey, 168-172.

Respondents' Perceptions Regarding Audience Preferences and Characteristics

Respondents shared almost similar perspectives on the programming preferences of Love Radio's target audience.

Perspective from the Assistant Station Manager. Cheung's idea about audience preference centers on music. Listeners expect excellent on-air programming which is synonymous to playing music that appeal to the majority.Airing songs that cater to smaller groups are a tune-out factor. While extra-programming activities are a welcome thing, Cheung said the main ingredient listeners look for is a good combination of songs. Cheung believes that although programming may be ttractive to many, there will always be those who are critical and are difficult to please.

Perspective from the Program Director. The program director of Love Radio echoes Cheung. The main reason why people listen to FM radio is music. This is why Espinosa focuses his attention on redesigning the final product, which is music. He is also guided by a philosophy to constantly introduce innovative approaches in programming that would enhance the music.

Espinosa, however, highlights the need of listeners to find friends in the persons of the jocks. This explains why he invented radio names for his staff that are representative of the many sectors of society. Stated differently, there is a regard for the audience not as mere spectators but real human beings with needs. The announcers are educated about the importance of addressing a particular audience, such as drivers.

Perspective from the Production Supervisor. The production supervisor of Love Radio considers three main preferences of listeners when it comes to radio content. According to Hartendorp, the main element listeners look for in FM programming is basically music. In addition, people are predisposed to experiencing or hearing new

things all the time. He likens this desire to see and experience what is new to food. When listeners notice new elements in programming, the tendency is for them to patronize such. Third, Hartendorp points to the need for entertainment or humor in radio. He indicates that the listening public expects a program that is entertaining and fun.

Perspective from the Senior Announcer. Reyes shares the same perspective on the paramount role music plays in radio programming. He agrees with MBC management by saying that listeners need music, first and foremost. This is the very reason why they tune in to an FM station. Reyes explains why. He has observed that Filipinos are sentimental people and tend to find company during a particular mood through the kind of music offered by radio.

Similar to the other respondents, Reyes feels that the audience is constantly looking for entertainment. He also subscribes to the idea that listeners expect radio hosts to be personal, realistic and relevant in terms of spiels and other elements they offer to the public. At the same time, he is aware that listeners are kibitzers.

Perspective from the Newest Programmer. Gemperle, the newest radio jock of Love Radio is cognizant that listeners are more likely to respond to DJs who are more personal in their programming style. He considers the listeners as having this need to connect with the programmers. He has observed that listeners tend to idolize radio personalities. But he is opposed to maintaining some status as a jock and alienating listeners in the process. On the contrary, he recognizes that the public is looking for programmers who have no aura of superiority. He suggests that many in the listening audience get entertained with little naughtiness when it comes to adlibs such as the use of statements with other possible implications.

Perspective from the the Female Programmer. Golfo offers an interesting perspective about the programming preferences of the audience. When engaging her audience, she identifies with their problems and situations. She underscores the listeners' need for friendship and suggests that this could be accomplished through programming. That is why she frequently focuses on topics dealing with real problems and shares those with her audience. Moreover, she avoids speaking in a manner that elevates her while degrading the status of the listener. In short, Golfo believes Filipinos are sensitive people, particularly those who go through difficult times. Finally, her use of gay lingo also indicates her knowledge of the kind of audience Love Radio has – people who may lack standards when it comes to what is acceptable behavior and what is not. This also reflects her understanding of the audience's propensity to focus on the insignificant or trivial.

Perspective from the Male Representive. According to Monponbanua, the primary element that listeners look for in a program is music. In addition, listeners look for something new. He considers listeners as expecting radio jocks to be natural and realistic. He shares the perspective on the need to have a lot of humor in radio programming.

In summary, all respondents consider music as a primary need of the listeners when it comes to radio entertainment. Most of them also emphasize the importance of innovations in programming to avoid tune-out. Golfo stands out by understanding the need of listeners for sensitivity and their predisposition for the *bakya* mentality.

Extent of Audience Satisfaction in Terms of Programming Needs and Preferences

Love Radio's goal is to satisfy the programming preference of its listeners and this revolves around the main ingredient which is music. The introduction of non-music elements, to augment current programming, is also taken into consideration. To realize this, the station has deviated from the smooth segueing of songs. It is not uncommon to hear a sentimental cut after danceable music or vice versa. The gauge now for smooth segue is the "strength" or following of the songs.[148] For the more traditional programmers, the transition may be unacceptable but for DZMB and its listeners, it is perfectly fine.

Jukebox Songs. From adult contemporary love songs of mostly western origin, the station has made a turnaround by playing April "Boy" Regino-style of songs by the late 90s.[149] Regino's songs are characterized by common themes of love and easy to sing-along with, typical of the jukebox music of the previous decades. Also classified under this category are the songs of Jessa Zaragoza, Victor Wood, Renz Verano and others.[150] This persisted up to the present, widening the spectrum to include novelty songs, dance music, and other types that previously did not fit into the programming format of the station. By the year 2002, airing love songs took a new definition, to mean offering all kinds of songs representing different genres as long as the cuts still centered on love in general and are loved by the masses. This format is simply called *masa.*

---

[148]Golfo, 132.

[149]Reyes, interview, 146.

[150]Piol, 38.

Music Satisfaction. The station's playlist is not arbitrarily prepared. Choice is based on value judgment. Each playlist is actually representative of the musical preference of the listening public. That means keen observation and talking to people. These constitute the second step. Programmers make their ears wide open to what people are fond of singing – young and old alike. They carefully observe the listening behavior of jeepney or cab drivers, like the switching of dials. They pay close attention to what lines of songs are being used in commercials (TV, radio, and even print) and those that are adopted in promotional plugs and other gimmicks. Love Radio also monitors other stations. All these reflect the value placed on music as well as on constantly meeting the listeners' expectations. Their craving for music must be satisfied and this is the reason why MB plays the songs people like.[151] Listeners must be fully satisfied with their longing for music and Love Radio's philosophy is to air between four to five songs without interruption in a given sweep. Sandwiching talks in between or during the instrumental portions of the songs was done away with as it is tantamount to intrusion. Such practice makes listeners unhappy.[152]

All these approaches are rather unheard of in the realms of FM programming in the city. Love tried it and they make plain that this approach has gained wide acceptance. Even the use of a talent with regional defect often receives a rousing and overwhelming applause as well as cheers from the audience whenever he is introduced at MBC events.[153]

---

[151]Reyes, interview, 146.

[152]Reyes, 146.

[153]Reyes, 146.

In addition, his "kadyot" has never been taken off the air. In fact, he has become a regular talent for the joke portion and a number of liners.

Aside from widening its appeal by trying to attract listeners who are originally from the south, Love Radio also tries to entice those who originate from the Ilocandia in the north. As a matter of fact, DJ Papa Jack (Gemperle) is noted for his use of "lakay," an Ilocano for mister, brother, husband or buddy. His opening spiels usually contain statements in the vernacular. This reflects a strategy to cover the whole populace which is a melting pot of various groups, with an encompassing programming approach.

Abbot and Rider were right in saying that commercial broadcasters gear their program day to appeal to a mass audience. "Commercial radio and television are mass media in which broad appeal is inherent. The programming of these media must be such as to appeal to all kinds of people in all parts of the country, and in different age, income, and educational bracket..."[154] There is another side to this scheme. It rightly feeds the listeners' tendency to regionalism. The "kanya-kanya" (to each his own) attitude and loyalty to one's community or region rather than their national identity still remains.[155]

Framework for Christian Broadcasting

With the preceding data on the five key elements investigated in this study, the researcher now focuses on the construction of a model for religious programming. The framework that is being presented is drawn from the model that is being used by Love Radio, based on the findings. In a nutshell, Love Radio is involved in adequate

---

[154]Abbot and Rider, *Handbook of Broadcasting*, 58.

[155]Mayers, 1-111.

immersion, meaning getting into the world of its audience to determine the needs and how to meet those needs. The suggested title of the model is Immersion-Full Reflection Process in Broadcasting as shown in Figure 2.

In the process of immersion, the station goes through a number of stages such as *recognition, intention, actual immersion, absorption, selection, and full reflection.* These terms are defined and explained in the succeeding discussions.

In immersing itself into the context of the audience, Love Radio is guided by a philosophy as shown in its own assumptions and programming agenda. The main objective is business. The importance of meeting the needs of listeners is just secondary. It appears to be the primary goal, but it is actually a means to self-survival and profit as already been established. The case of Christian radio is different, as illustrated by the next model (see Figure 3) called *The Imemrsion-Selective Reflection Process in Christian Broadcasting.* This is the framework that this study proposes for conducting religious broadcasts.

Model for Christian Broadcasting: *Immersion-Reflection* Process

Immersion highlights not only the importance of audience understanding or the value of research but the crucial role of the communicator in achieving such awareness. Thus, the focus is not on the structure of the research but on the stages of knowing the audience. And here, the key player is the sender of the message.

Ideally, the programmers themselves should engage in immersion and this process actually involves a number of phases. First is *recognition*, followed by *intention*, actual *immersion, absorption, selection,* and *reflection.*

THE *IMMERSION - FULL REFLECTION* PROCESS IN BROADCASTING

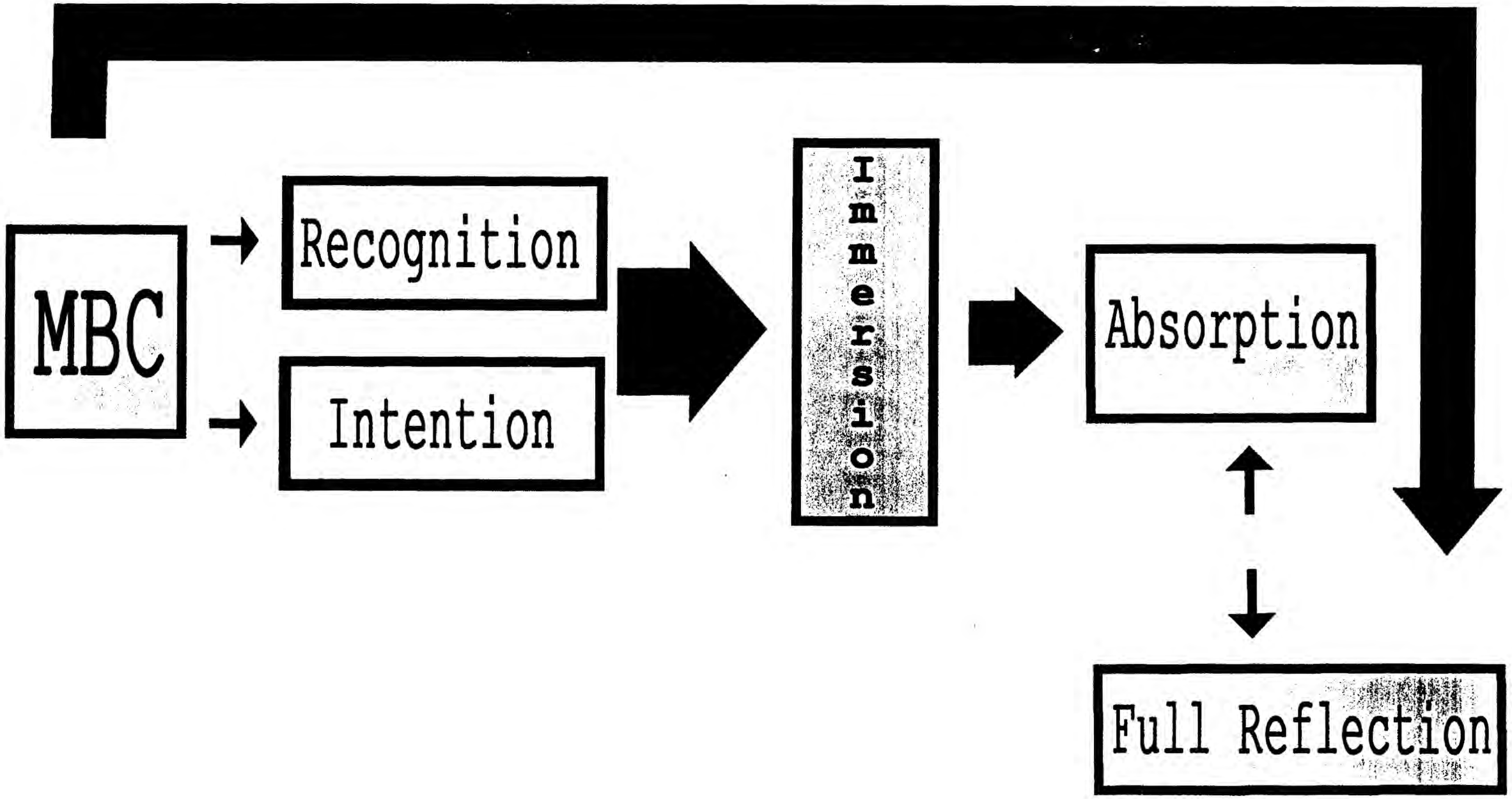

Figure 2

IMMERSION - SELECTIVE REFLECTION PROCESS

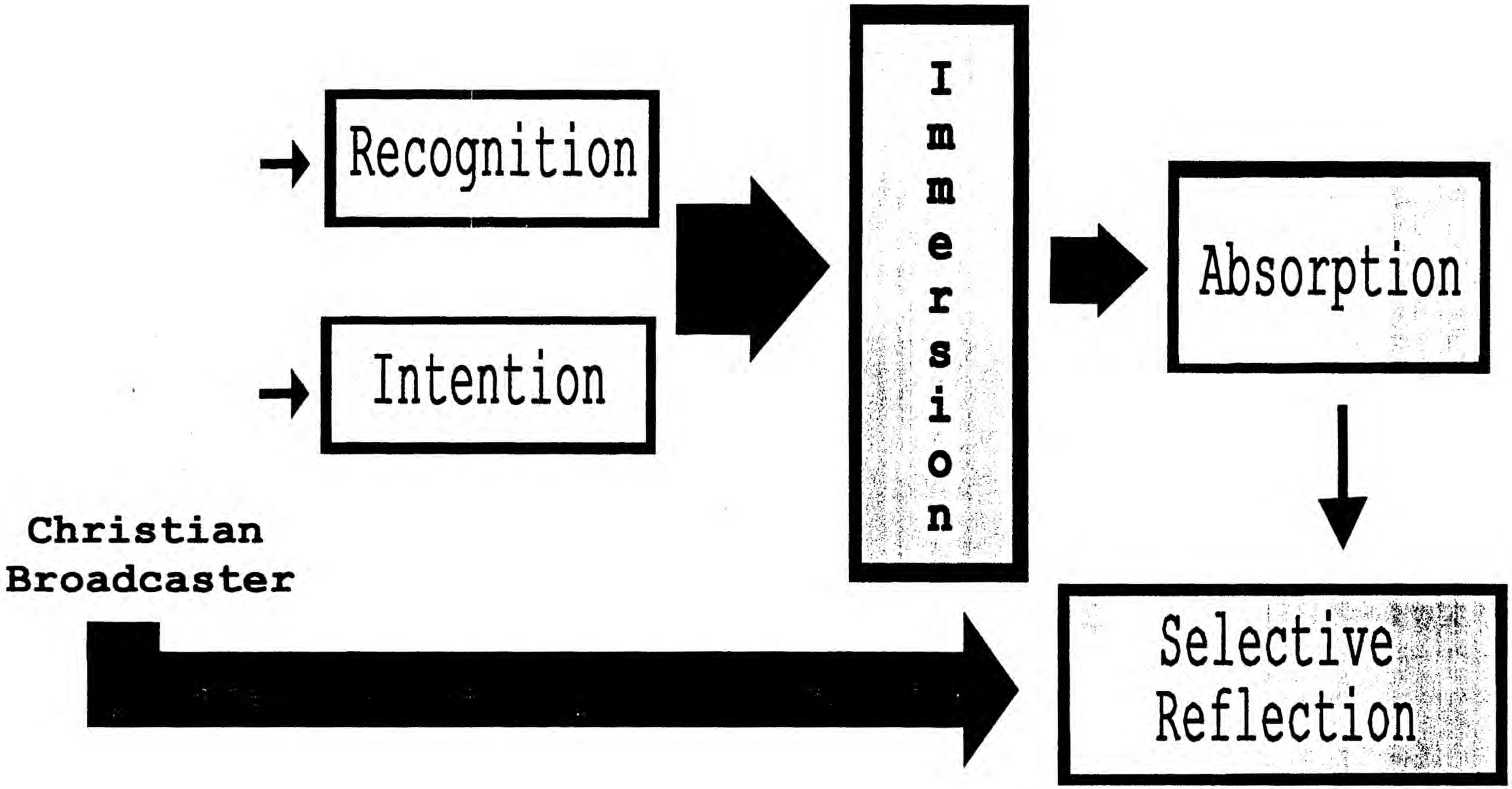

Figure 3

Recognition is the phase where the needs of the receptors are recognized. It is also at this stage where the communicator acknowledges the centrality of relevant communication involving both cultural and theological contextualization as espoused by Nichols.

If *recognition* is the acceptance of the fact that communication is a major responsibility, *intention* is the determination and willingness to meet the demands of such role regardless of the costs. Awareness then leads to setting of goals for communication or ministry and how these could be realized. Are the goals realistic? What is the overall objective? Here, the direction, both of the communication and the immersion are outlined. These two will provide direction for the "immersant."[156] Sogaard terms this as planning, but his focuses on the progression of planning in media and not on the role of the sender.

The next phased is actual *immersion*. This involves formal or informal research, observation, living with the respondents, association, identification or incarnation in the case of Jesus. This phase is best explained by Wilfredo Manaois who stressed that people be met where they are and understood who they are without any loss of the communicators' Christian identity.

Absorption is living in a community that is the focus of the mission, learning a new language and adapting to cultures different from theirs.[157] This is gathering all the information and facts needed, complemented with experience with the audience. During the *absorption* process, the communicator or the missionary is able to detect that not

---

[156]This is the researcher's own parlance for the development of this model.

[157]Wilfredo A. Manaois, "The Challenge of Missions Today," *Word and Ministry Journal* 4 (October-December 1996): 8.

everything in the culture is worth reflecting in terms of production or radio programming, thus the *selection* stage.

Under selection, the programmer-immersant chooses aspects of the culture that are not contradictory to the standards of the scriptures. To use a common language, this is the weeding out process. Jesus exemplified this in his own *immersion* or incarnation. To cite a few examples, he attended a wedding, he went to the synagogues, he went through the purification process, but he never stoned the adulterous woman, did not condemn the tax collectors and sinners. He agreed with the first three cited examples, but he opposed condemning repentant sinners. This is *selection.* Applying the Love Radio study, the framework for broadcasting is acceptable, but not its totality such as perpetuation of the demands of the market that are incongruent with good taste and ethical programming.

The final stage is phrased reflection. This is the implementation of what has been assimilated during the *absorption* phase. In other words, *reflection* means actualizing the absorbed information about the audience through programming. This is not to say that the station cannot and should not have its own agenda. In fact, MBC is motivated by ratings, competition and business. The Christian's agenda revolves around changed lives as a result of conversion. For commercial radio, all the preceding stages are being observed, doing full reflection. In Christian radio, this study proposes *limited reflection,* the reasons for which have already been stated.

An important element of this model, which is illustrated in two different ways as shown in Figures 2, and 3, is the station's assumptions or agenda. Market-based media are driven by profit so this explains why the obsession to please the consumers, because good ratings or surveys mean good business. Similarly, Christian programmers and

producers have their own agenda – they use the technology to effect change in the lives of the respondents following conversion. Others use media as a preliminary instrument towards evangelistic efforts and other similar activities.

The advantage of immersion is that programmers can easily reflect whatever has been absorbed from the listeners and reflect those in the writing and production or actual broadcasts.

CHAPTER FIVE

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

This study focused on six variables relative to the programming of Love Radio as provided for in the preceding chapter. These are its philosophy in programming, programming format, innovative strategies, rationale for the current format and strategies, respondents' perceptions in terms of audience needs and preferences, and the extent these needs and preferences are satisfied. Out of these five elements, the research has answered the sixth problem – the formulation of a framework that could serve as a basis for Christian broadcasting.

1. How is the Love Radio programming described by the respondents in terms of its

1.1. philosophy

1.2. format

1.3. innovative strategies, and

1.4 rationale of the format and strategies?

In terms of philosophy, Love Radio is guided by innovativeness and consistent focus on pleasing the listeners by meeting their needs for entertainment, mainly through music. It must resort to anything possible that is unorthodox, creative and attractive to the audience. It is no longer guided by the old school of FM radio, but by the new school of programming.

Regarding format, the station has redefined FM music format by redesigning a format simply called masa. The format does not adhere to any particular genre but focuses on songs that are popular among the majority of the listening public.

Looking at the strategies employed, five tactics, techniques and approaches were employed. These are: unorthodox programming, effective music management, maintaining broadcasts' salability, identification with the audience, and broadcast management factors.

With regards to the justification for the current format and innovative strategies, the main impetus was the objective of the station to be constantly competitive in order to capture the largest possible size of the market.

1. How do the perceptions of the respondents compare in terms of the programming needs and preferences of the audience?

Respondents are almost unanimous in identifying a common need and preferences of listeners: the need for entertainment through music and other elements. The masa format is well-loved.

All of them see listeners as looking for new ideas in programming. Hartendorp is more emphatic on the listeners' desire for something new in radio. The jocks have observed the need of the audience for human touch, personal approach in terms of tone and adlib, and the value of humor in programming. Golfo stands out by understanding the need of listeners for sensitivity and their predisposition for the *bakya* mentality.

2. To what extent are the audience programming needs and preferences satisfied?

The programming needs and preferences of the audience were satisfied to the extent that the station was willing to set aside its old format to introduce a new one. In addition, it utilized the masa format charactized by sentimental and jukebox-type music. Smooth segueing of songs is no longer followed but the station relies on the preference of the market in terms of music.

Satisfying the need for good music is accomplished with the so-called "gut-feel" of the program director and jocks in selecting the popular songs to be consumed by the market. More music is offered and less talk is utilized to satisfy the audience. This satisfaction is best reflected in the current standing of the station in terms of ratings.

7. Based on the findings, what framework for Christian broadcasting may be drawn?

Based on the model of broadcasting utilized by Love Radio, this study has formulated the Immersion-Selective Reflection model as a framework for religious programming. The main distinction is that Christian radio cannot and should not adapt all tactics, techniques and approaches in programming that are contrary to basic Christian principles. This is why the model for religious broadcasts must be selective reflection, not full reflection - that is in reflecting the needs of listeners in terms of programming and production.

Conclusions

The parlance of FM programming has taken a new form. From conservative approach, the acceptable phraseology includes "radical and unorthodox" programming and "new school" in radio.[158] That stations need to constantly introduce new things and other innovations as dictated by the changing times and the evolving needs of listeners was not enough a motivation. Love Radio exceeded that expectation, employing non-traditional techniques and abandoning the so-called old school of FM broadcasting to arrive at where they are now. The result is audience satisfaction. The Love Radio phenomenon has also benefited Christian broadcasting inasmuch as the latter is now able

[158]Cheung, 125.

to distinguish which is effective but not acceptable and what is effective and still acceptable.

Refinement of Programming. Despite criticisms and apprehensions, what Love Radio has achieved is a refined FM format, perfected after years of experimentation and innovation. Such approach is characterized by attractive treatment of adlibs, jokes and other non-music elements that are now considered essential part of FM radio. The distinctive style is further seen in its presentation of jokes - how creatively these are written and produced. Humor has become synonymous with radio programming.

Sustaining Interest. Part of the refinement of the Love Radio strategy is anchored on its ability to sustain the interest of the audience achieved via the introduction of glamorized segments and creatively-crafted features as well as the careful handling of music that insure consumer satisfaction. The station never wavered in meeting the craving for music and endeavored to eliminate tune-out factors that discourage prolonged attention to the program. Intrusion of listening pleasure is prevented because of the non-accommodation attitude of the station towards unattractive spiels. Talk is kept at a minimum.

Knowledge of the Audience. The secret to achieving and maintaining relevance in broadcasting – both in terms of music and other elements – is really putting a high priority on knowing and understanding the receptors. Their preferences in programming always take pre-eminence. Over a period of time, announcers, led by their chief programmer, have developed sensitivity in determining such preferences. Keen observation, research and personal judgment serve as gauge before a playlist is finalized or a new song is integrated with it. The station abides by certain criteria when introducing

a new song. It must be getting some airplay in other stations. The song must be popular with the cross-section of the listening public, paying close attention whether young children and old alike are singing its chorus. Another evaluative basis is if television commercials and jingles have adapted the tune.

Sexual Innuendos. Relative to discussions above, Love Radio has taken a very bold step in trying to capture the attention of the majority of listeners. Announcers have resorted to adlibs and jokes which have sexual connotations. The rationale being that broadcast is rendered futile if the station failed to stimulate the audience's curiosity. On the alternative, topics are taken from real-life situations which the audience can easily identify with, scenarios that are not necessarily outstanding or extra-ordinary.

The Mass Appeal. To attract the majority of the market, the demographics of the listening audience take paramount considerations. For example, inasmuch as the population of Metro Manila belong to the low income category, the popular language is used in programming. Notable indeed is the wide use of Filipino and the presence of regional dialects in the programming such as Visayan expressions and references to Ilocano terms. The result is a mass-based program, catering to individuals who have originated from the north all the way to the south. This is broadcasting and narrowcasting combined.

Colloquialism and tabloid vocabulary, made popular by the entertainment industry and the television, have also been incorporated. Possessing a booming, powerful, authoritative and formal-sounding on-air voice is no longer a requirement and standard. All these have been employed to make certain the salability of the station.

The Power of Recall. Every conceivable avenue aimed at facilitating the easy recall scheme was tapped by the station. The list includes catchy talk, jokes, spiels with sexual innuendos, radio names representing different sectors, a child's voice, distinct laughter of the announcers, and unusual liners, among others. This is a conglomeration of program ingredients that were instrumental to Love Radio's achievement.

PR Strategy. Public relations strategies were undertaken by the station especially prior to survey seasons. Hosts led campaigns such as house-to-house visits, attending events organized by some sectors representing Love listeners. Deejays' presence boosted the image of the station further and established the programmers as very supportive of the audience and having listener-oriented attitude. This time of engagement does more than public relations, though. It certainly is a tremendous opportunity to understand the contexts of the radio market. This is more than just a dialogue, too. It is also establishing rapport, friendship, and proving the value of human touch.

Open-Door Policy. The station's management style and open-door policy are contributory to its success. It is part and parcel of its impressive climb to fame and glory. An aggressive and innovative program director, maintaining full-time disc jockeys who are into multi-tasking, regular management-staff consultations have encouraged professional growth and improved programming. Indeed, programming success begins with the program director who must possess innovative spirit, creative skills, and foresight, being able to see and think ahead. Reaching the zenith is the reward if and when the programming guru is able to implement new ideas with willing and full support as well as enthusiasm from the DJs. The management style of the station is conducive to the staff members and enhances creativity and productivity.

On Broadcast Programming and Management. Broadcast leaders are not there to provide a blueprint for the radio and let the programmers do the implementation. Otherwise, the media organization becomes a police department where hierarchy and chain of command is strictly observed, all for the sake of the structure. An element of discovery is crucial in radio broadcasting and media production where learning usually takes place. Succinctly, laizzes-faire management can go a long way. Stronger and better relationship between the management and the staff is fostered and that creates a wholesome working environment. There is also greater ownership.

Rewards and awards in radio programming neither come by chance nor by accident. Radio is both planned and a product of trial-and-error. It also requires handwork while constantly breaking new grounds in collaboration with the front liners. Corroborating studies cited previously indicate that reaching the summit means, proper handling of music, appropriateness of many things including the language of the disc jockeys, and gimmicks of the station, among others.

Further, what works in one area may not necessarily work in another. Media conglomerates in Asia are talking about "glocalization" or abandonment of "rebroadcasting" canned programs to localization of programming.[159] What forced the adoption of such approach was the difficulty in penetrating the vast Asian market due to insulation of mass audiences from western television and the popularity of domestically produced programs.

Clearly, these conclusions support the theory that audiences tend to respond well to media products or content that resembles their cultural contexts, preferences, or those

---

[159]Yu-ling Chang, Glocalization of Television: Programming Strategies of Global Television Broadcasting in Asia," *Asian Journal of Communication* 13:1 (2003): 3-4.

that are close to them geographically. No wonder the public showed more loyalty to the station over other competitors which are into English programming and categorized as high-end stations. The station has succeeded, based on Straubhaar's ideas, in creating an atmosphere of closeness and affinity to its target audience. This has worked with the MBC station, it should in Christian ministries.

Research and Audience Awareness. The Love Radio phenomenon underscores the value of knowing the target audience deeply for better and relevant programming, an area where religious broadcasters are lagging behind. This research has also brought to the fore the great need for formal and informal research, as well as touching base with listeners and speaking their language literally and figuratively. To connect with the audience, regular research is necessary. It is counterproductive to keep certain formats or programs if listeners have no liking for such or are not most likely to listen.

It is interesting to note that all that Love Radio has been doing are not unorthodox and radical at all. They are as archaic as the New Testament writings. This is why Christian radio hosts have no excuse for being irrelevant. Failure to communicate well is not only a failure in Christian witness but a manifestation of superficial understanding of the incarnate God.

On The Role of Culture and Context. Bringing up the role of culture in this research is not incidental. The researcher, at the very beginning, has recognized the function and influence of culture as it relates to broadcasting and communication in general. Without the proper understanding of the values and socio-economic milieu of the Filipino audience, providing relevant broadcasts is next to impossibility. Commercial

media like Love Radio knew their audience well and constantly immerse themselves with the latter, because that is the only way to succeed, in the final analysis.

Current State of Philippine Radio. This study has uncovered what is perhaps the most significant finding ever in the history of Philippine broadcasting – the *tabloidization* of FM radio. In a macro setting, if the tabloid (print) media is notorious for sensationalized crimes, sex, and gossip, FM radio is now belonging to such category. Never before was the FM landscape in this country played on whetting the predisposition of the audience for the trivial, problem with good taste, and creeping in of sex in a subtle way. But this is a startling reality. Due to the demand of the industry, there is trend to perpetuate the non-standard mass communication, just to be noticed.

In a micro setting in terms of television broadcasting, ABS-CBN pioneered this sensationalism following the re-emergence of a free media during the Aquino years following decades of strict control under dictatorial rule. In FM programming, it is MBC, particularly Love Radio that initiated the tabloid approach. Other stations, at least three, that have been monitored as part of this research, are succumbing to the pressure. It is understandable. Money talks, besides it is incomprehensible for a Filipino entrepreneur or programmer to lose in the battle for the airwaves.

Unorthodox Programming or Resurrection of the Old Form of Media? What about Love Radio's programming? Was not the station supposed to be a pioneer in unorthodox approach? To some extent, the answer is in the affirmative, for no other station can be credited with such an impressive record in terms of popularity. The station indeed carved a new path with its daring methods. However, it must be pointed out that

the station simply resurrected an old form of media which had its demise for a while during the Marcos era.

Media Ethics and Responsibility to the Audience. This tendency towards *tabloidization* has historical beginnings and rooted in the culture. Paradoxically speaking, what ABS-CBN initiated is not considered pioneering at all. Thirty years ago, media's propensity to the *bakya* mindset of the audience was established. There were certainly reasons for its resurgence. Aside from the pressure from advertisers, media provide what is dominant in the culture. Seldom will it be anti-status quo unless its right to expression and existence are threatened. The audience's mentality has not changed. It is an issue of values and value education. Perhaps the Marcos formula (not everything about martial rule) for guiding the media is necessary or it will go wayward again. Mass media has the responsibility to educate the public. Business can be balanced with ethical practices. Media's existence is not to simply gratify the audience by meeting its wants, but provide what the consumers need and what would be good for them.

The State of Christian Broadcasting. The predicament pertaining to relevance, identification, contextualization is understandable. As Nichols has alluded to, some aspects of the communication have been neglected. Too much emphasis has been given to the content or message, which is not necessarily wrong. But production or broadcasting is not everything in Christian radio. It only represents a portion of this communicative ministry. Equally significant is the consideration that must be given to the audience.

Bringing back Engel, Maggay, Sogaard, Kraft, and Pierce, these authors and the rest are clearly pointing to the issue of information deficiency pertaining to the

respondents, an aspect where Christianity is having a serious problem. Based on these fully-established statements, this researcher has developed a model for Christian broadcasting which is also usable in general religious communication. Three diagrams, based on the study on Love Radio's programming and its framework for broadcast, have been drawn and could prove helpful for Christians if indeed they intend to be relevant and effective messengers of the timeless gospel. This is also in response to a call for a theory or model in Christian communication.[160] This study first identified the commercial model for broadcasting and then proposed two models for the Christian radio.

The writing and conceptualization of a broadcast or pre-recorded program leading to actual production or airing requires *immersion* with the audience. By this, the researcher is referring to the regular meeting with representatives of the target audience. Such immersion may come in different forms, examples of which have already been cited. This is similar to the idea of venturing into the "territory of the unfamiliar" and using the literal language of the respondents and consideration of the present realities and the primacy of the gospel, among others.[161] Immersion then is the process of understanding and knowing the audience. This also involves filling oneself with the real-life situations of the respondents.

Production or broadcasting should not be the primary focus, but all the basic elements of the communication process namely, the sender, medium, message, audience

---

[160]Kwon Dong Hwan,"An Audience Survey of College Students and Young adults in the Selected Churches of the Nazarenes of South Korea for Developing Korean Nazarene Internet Broadcasting Programs." (A Master's Thesis, Asia-Pacific Nazarene Theological Seminary, Taytay, Philippines, 2003).

[161]Ilaitia S. Tuwere, "What Is Contextual Theology: A View From Oceania," *The Pacific Journal of Theology* 2 (2002): 9-11.

and feedback. Production and actual broadcasts may be unrealistic and unrepresentative of the audience's contexts if they are not considered and analyzed in the first place. Needless to say, a radio hosts cannot fully trust their prior knowledge or preconceived notions about the target audience without research which is part of the immersion process. Facts need to be verified often. As times change, needs and expectations also change. Demographics also are also dynamic. Thus, accuracy in identifying with the listeners is achievable only if a programmer relates with the former personally and directly in a frequent manner. This is the essence of immersion. Following is a detailed explanation of the model and the phraseology used.

Recommendations

That to be competitive and always fresh in programming is already a given. What this study has shown is that, to be ahead of the others, more has to be done. The media organization might want to consider some experimentation in programming. With creativity and flexibility, the room for innovations is limitless within certain parameters of responsible and ethical broadcasting. Along this line, Christian productions, while remaining committed to maintaining the integrity of the gospel, need not be devoid of fun and entertainment. Filipinos are accustomed to life's challenges and resorting to music and other forms of diversion have become a predisposition.

Because Christian radio is into niche programming, certain techniques and schemes outlined in this study may not apply. As to the airing or production of shows, retain the ones that are well-received and keep improving on the rest that are not popular. Programmers must immerse themselves with the audience in the process. They should take time to talk to listeners, find out where they live, what they do at a particular time,

and what their problems are. This must be done consistently. The key is really knowing the audience and reflecting their contexts in terms of content and style. It is only in trying new things, backed by awareness of listeners' interests, that a station is able to make new strides, humanly speaking. Stated differently, the understanding of the respondents' culture and other contextual considerations serve as the foundation of a truly audience-centered and relevant programming.

Programmers should avoid sounding stiff and all-knowing or condescending.

Christian radio cannot compete with market-based organizations, but it can at least work on having better knowledge of its target audience and offering things that are adaptable with Christian themes or values. Management should also reflect open-door policies, giving announcers freedom to be as creative as possible and wooing programmers with background in commercial broadcasting could be a great asset.

While a number of positive things have been cited, some of them cannot be taken in en toto. Care and caution should be made in adapting some elements. This is where the road divides: Christian programming differs from commercial broadcasting. The framework is good, but not all applies. Religious broadcasters need not embrace all the strategies proven and tested in commercial radio. A number of things simply do not fit in the Christian circle and run counter to what its adherents believe in.

Non-commercial Christian broadcasts are not usually governed by competition and ratings, but drawbacks need to be cited. In the absence of such motivation, the level of improvement in communication and production may be minimal or even non-existent. This may also translate in lack of evaluation of programming and the extent of the stations' effectiveness. Eventually, the ministry may be guilty of mediocrity and

unattractive programming as has already been mentioned. Radio must be attractive enough to the unchurched and the formula has been supplied. Either look at Jesus or at least consider Love Radio's framework.

Failure in Communication is a Failure of Christianity. An essential point the study raised in Christian broadcasting is giving the long overdue reminder to be relevant. A failure in Christian broadcasting and communication is not simply a failure in this area. It is both a failure in ministry and Christian witness. Insisting with the old ways of communication contradicts Jesus' principles set forth in this study. Non-application of such principles is either symptomatic of utter disobedience and of pride or a superficial knowledge of the paragon of communication.

Specific Recommendations For Christian Radio Broadcasters or Producers

Christian radio stations have a lot to learn and adopt from commercial broadcast companies. The following are highly recommended:

1. Ascertaining the needs and contexts of the target audience by conducting regular research which could also help determine the effectiveness of current programming or production. A simple or mechanical research would be inadequate. Immersion is the ultimate solution as this requires ample time towards audience awareness.

2. Sufficient and appropriate knowledge of the respondents allows the development of an important skill: discernment or casually referred to as "gut feel." This, too, appears to be lacking among Christian communicators. This does not happen overnight when programmers are detached from the people they serve and rely on assumptions or old research findings.

3. After having developed this ability to discern listeners' needs and predict what would be wholeheartedly embraced, Christian broadcasters can keep trying new programming elements, approaches, and techniques that perhaps have not been tested.

4. The easy recall technique is adaptable but its incorporation must be done in moderation and with caution. Phrases that have sexual innuendos are understandably out of place in Christian radio. Focus can be on jokes, phrases, liners that are acceptable. Teasers and liners can be used as long as they build the image of the station and enhance its Christian image. Some examples are jokes and catchy adlibs are provided in the appendix.

5. Radio names can be used but it is not a standard. Christian radio listeners want to know that the name David is actually David in real life, not a fictitious name. Rey Porter, Monsour Betero Nicole Hyala, Papa Jack and Tommy Tambay may be acceptable, but Sexy Terry may be offensive. Programming can survive without this tactic.

7. Catch phrase for the radio personality or program can be adapted. *Katalsik-laway, panyero, ka-bisyo, pasaway,* and *love ko* may not be as welcome in Christian circles as they are in market-driven broadcasting due to their very intimate or sensitive connotations. Substitutes may be considered, depending on the target audience. If the audiences are housewives, perhaps *kasambahay, kapitbahay, kabaranggay* may be more appropriate though not as attractive and intriguing as those cited in this study.

For the Christian audience, words like *kakapit-bisig, kasamahan, kaibigan, kapatid, etc.,* may be common. ABS-CBN uses *kapamilya* while GMA-7 is known for *kapuso*. Studio 23 uses *Kabarkada mo!*. More words can be considered, but these are

very minor.

8. The tabloid language and vocabulary is unacceptable, particularly the gay lingo. There are certainly some limitations. A line has to be drawn as to how far the Christian communicator can go in adapting some formula and techniques to capture the listeners' attention. The rule is simple: focus on what is wholesome. Perhaps the example of the two TV stations is more applicable for their label or liner connotes family spirit, closeness, and warmth. And again, this tactic is very minor.

9. One good thing about Christian radio is that it is not regarded as the end but a means, although to some extent this happens especially in shortwave radio which is the only way to minister or witness to a target group. But in general, Christian programming is an instrument to encourage listeners into further listening and contact with a local church. In secular commercial programming, the programming is an end. That would determine their ratings and how much advertising money could be funneled into the station.

10. In Christian radio, listeners are not and should not be exploited and treated as a commodity to sell to advertisers. A program is developed because the listener is worth reaching out to. Having said this, the temptation to over-emphasize pockets of successes in ministry and using such to attract donor funds is no different from commercial radio's obsession with the ratings game.

11. A further note to highlight is that while radio is a powerful medium in terms of reach or coverage, real and lasting impact could be realized if broadcasting is backed by personal touch not only in terms of programming but through face-to-face meeting. Visiting the listeners in their homes and associating with them, even opening the doors of

the station to them. This is audience relations and an example of evangelistic follow-up. Christian concerts, seminars, medical missions, are wonderful, but more personal approach like the one being done by Love Radio is even better. FEBC is to be applauded for opening its doors when it is anniversary time. It reaches out to Christian churches. Better yet, have something for those "outside the purview of the church."[162]

12. In terms of broadcast management, there should be an environment where programmers and staff not simply follow the program director's wishes and instructions but implement new things with the understanding that they can express their own creativity and personality in congruence with the overall objectives and mission of the organization. An open-door policy is indispensable. It is an environment where opinions and input from the ranks are not only being welcomed but being processed and valued for the betterment of programming. This kind of scenario will ensure greater ownership of the programming and loyalty to the management and the station as a whole. When staff feel appreciated and feel free to express themselves, productivity and quality improve.

13. That the listeners possess *bakya* mentality has again been spotlighted. Christians should make a difference and counter it. Again, the model is the Master Communicator, himself. He adjusted to his audiences, yet there were times he had to set the boundaries. Some things are simply non-negotiable. So Gaines is absolutely right: Programmers need to take the best from the best and adapt it to their market.

Suggestions for Further Research

It would be an excellent project to find out what are the success factors that have made an FM radio station in other major cities, such as Cebu or Davao, popular.

---

[162]Dan Andrew Cura, radio message on the suspension of Now Radio project, aired on 19 January 2006 over 98.7 DZFE-FM, Makati City, Philippines.

A separate study on the attitudes of listeners towards Love Radio's format or their "fun" strategy is worth pursuing.

Also, another research could focus on the music preferences of a particular listener group. A study on tune-out factors can also be investigated. A research on the effectiveness of Christian programming or a particular show is a good project.

BIBLIOGRAPHY

BOOKS

Abel, John D., Richard V. Ducey, and Mark Fratrik. *Radio Outlook: Forces Shaping the Radio Industry*. Washington, DC: NAB Broadcasters, 1988.

Abbot, Waldo and Richard L. Rider. *Handbook of Broadcasting: The Fundamentals of Radio and Television,* 4th ed. New York: McGraw Hill, 1969.

Albarran, Alan B. and Gregory G. Pitts. *The Radio Broadcasting Industry*. Boston: Allyn & Bacon, 2001.

Bulatao, Jaime. "Another Look At Philippine values." In *Manila: History, People and Culture*. Ed. Wilfrido V. Villacorta, Isagani R. Cruz, and Ma. Lourdes Brillantes. Manila: Dela Salle University Press, 1989.

Church, A. Timothy and Marcia Katigbak. Filipino Personality: Indigenous and Cross-Cultural Studies. Manila: De La Salle University Press, 2000.

Engel, James F. *Getting Your Message Across: Applied Principles in Gospel Communication*. Reprint ed. Manila, Phils.: OMF, 2001.

Engel, James F. and Wilbert Norton. *What's Gone Wrong With the Harvest: A Communication Strategy for The Church and World Evangelism*. Grand Rapids: Zondervan, 1975.

Filbeck, David. *Social Context and Proclamation: A Socio-Cognitive Study in Proclaiming the Gospel Cross-Culturally*. Pasadena, CA: William Carey Library, 1985.

Gray, Francis. *Radio In Mission: A Handbook on the Use of Radio in World Evangelization.* Charlotte, NC: LCWE, 1989.

Gibbs, Eddie. *The God Who Communicates: A Call to Effective Communication in Evangelism*. London: Hodder and Stoughton, 1985.

Nichols, Bruce J. *Contextualization: A Theology of Gospel and Culture*. Downers Grover, IL: intervarsity Press, 1979.

Gaines, J. Raleigh. *Modern Radio Programming*. Blueridge, PA: Tab Books, 1973.

Gibbs, Eddie. *The God Who Communicates: A Call to Effective Communication in Evangelism*. London: Hodder and Stoughton, 1985.

Gorospe, Vitaliano R. *Filipino Values Revisited*. Metro Manila: National Book Store, 1988.

Hausman, Carl, Philip Benoit, Fritz Messere, & Lewis B. O'Donnell. *Modern Radio Production: Production, Programming and Performance,* 6th ed. Belmont, CA: Wadsworth/Thompson Learning, 2004.

Hesselgrave, David J. *Communicating Christ Cross-Culturally: An Introduction to Missionary Communication,* 2nd ed. Grand Rapids: Zondervan, 1991.

Hesselgrave, David J. and Edward Rommen. *Contextualization: Meanings, Methods, and Models*. Grand Rapids: Baker Book House, 1989.

Jocano, F. Landa. *Filipino Social Organization: Traditional Kinship and Family Organization.* Quezon City, Phils.: Punlad Research House, 1998.

Johnson, Joseph S. and Kenneth Jones. *Modern Radio Station Practices*. Belmont, CA: Wadsworth, 1972.

Kapisanan ng Mga Brodkaster sa Pilipinas. "Program Standards." The Radio Code of the Kapisanan Ng Mga Brodkaster Sa Pilipinas (n.p: KBP, n.d.) Photocopy.

Keith, Michael C. *Radio Programming Consultancy and Formatics*. Boston: Focal Press, 1987.

Kraft, Charles H. *Anthropology For Christian Witness*. Maryknoll, New York: Orbis, 1998.

----------. *Communicating the Gospel God's Way*. Pasadena: William Carey, 1985.

----------. *Communicate With Power: Jesus the Model for Contemporary Communication.* Manila: OMF, 1991.

Kunneth, Walter. "Hindrances to Evangelism in the Church." In *One World, One Gospel, One Task* Vol. II. Ed. Carl F. H. Henry and W. Stanley Mooneyham Minneapolis: World Wide Publications, 1967.

Lapiz, Eduardo M. *Paano Maging Pilipinong Kristiano (Becoming a Filipino Christian).* Makati City, Phils.: KALOOB, 1997.

Lent, John A. *Broadcasting In Asia and the Pacific: A Continental Survey of Radio and Television* (Hong Kong: Heinemann Educational Books, 1978).

Littlejohn, Stephen W. *Theories of Human Communication.* Fourth Ed. Belmont, CA: Wadsworth Publishing, 1992.

----------. *Theories of Human Communication.* Seventh Ed. Belmont, CA: Wadsworth Publishing, n.d. Photocopy.

Luzbetak, Louis J. *The Church and Cultures: An Applied Anthropology for the Religious Worker.* Pasadena, CA: William Carey Library, 1970.

Maggay, Melba P. *The Gospel in Filipino Context.* Mandaluyong City, Phils.: OMF, 1987.

Maslog, Crispin C. "Communication Research in Asia." In *Communication Research Needs & Priorities for Asia,* ed. Vincent Lowe (n. c.: USM, UNESCO, AMIC, n.d.).

Mayers, Marvin K. *A Look At Filipino Lifestyles.* Dallas: The International Museum of Cultures, 1984.

McQuail, Denis. *Mass Communication Theory: An Introduction*, 3rd ed. London: SAGE Publications, 1994.

McQuail, Denis and Sven Windahl. *Communication Models for the Study of Mass Communication.* New York: Longman, 1981.

Nash, Tom. *The Christian Communicator's Handbook.* Wheaton, IL: Victor Books, 1995.

Nicholls, Bruce J. *Contextualization: A Theology of Gospel and Culture.* Downers Grove, IL: InterVarsity Press, 1979.

Oei, Rafael. *Borderless Bandwidth: DNA of Digital Radio.* Singapore: Times Media Private Limited, 2002.

Pierce, Bob. "Commissioned to Communicate." In *One Race, One Gospel, One Task* Vol. II. Ed. Carl F. H. Henry and W. Stanley Mooneyham. Minneapolis: World Wide Publications, 1967.

Rosengren, Karl Erik. *Communication: An Introduction.* London: SAGE Publications, 2000.

Samovar, Larry and Jack Mills, *Oral Communication: Speaking Across Cultures*, 9th ed. Madison, WI: Brown & Benchmark, 1995.

Shoemaker, Pamela J. and Stephen D. Reese. *Mediating the Message: Theories of Influences on Mass Media Content.* White Plains, NY: Longman, 1996.

Sogaard, Viggo. *Media in Church and Mission: Communicating the Gospel.* Pasadena, CA: William Carey Library, 1993.

----------. *Research in Church and Mission.* Pasadena, CA: William Carey Library, 1996.

Steinberg, David Joel. *The Philippines: A Singular and A Plural Place*, 3rd ed. Boulder, CO: Westview Press, 1994.

Summers, Robert E. and Harrison B. Summers. *Broadcasting and the Public*. Belmont, CA: Wadsworth, 1969.

Watson, James. *Media Communication: An Introduction to Theory and Process*, 2nd ed. New York: Macmillan, 2003.

Wimmer, Roger D. and Joseph R. Dominick. *Mass Media Research: An Introduction,* 2nd ed. Belmont, CA: Wadsworth Publishing, 1987.

DISSERTATION, THESES AND OTHER STUDIES

Bunyi, Joy Oyco. "Contextualization of Theological Education for the Metro Manila Context." Unpublished Dissertation, Asia Graduate School of Theology, 1989.

Cueva, Christina U. "A Case Study On The Program Format of Manila's No. 1 FM Pop Station, RX 93.1." Unpublished Undergraduate Thesis, University of the Philippines, Quezon City, Phils., 1998.

Fajarito, Shirley T. "A Case Study On The Programming Strategies of DWSM 102.7 Star FM." Unpublished Undergraduate Thesis, University of the Philippines, Quezon City, Phils., 1998.

Flemming, Dean Flemming. "Essence and Adaptation: Contextualization and the Heart of Paul's Gospel," Unpublished Ph. D. Dissertation, University of Aberdeen, 1987.

Inductivo, Carlo Magno P. "A Case Study of Radio Station DWRX 93.1's Innovations in Radio Programming From 1989-95." Unpublished Undergraduate Thesis, University of the Philippines, Quezon City, Phils., 1995.

Kwon, Dong Hwan. "An Audience Survey of College Students and Young adults in the Selected Churches of the Nazarenes of South Korea for Developing Korean

Nazarene Internet Broadcasting Programs." Unpublished Master's Thesis, Asia-Pacific Nazarene Theological Seminary, Taytay, Philippines, 2003.

Lagbao, Frederick Y. "A Historical Study of the Radio Station DWRX-FM 93.1 mHz." Unpublished Undergraduate Thesis, University of the Philippines, Quezon City, Phils., 1992.

Marcos, Michelle T. "A Proposal For A Religious Radio Program." Unpublished Undergraduate Thesis, University of the Philippines, Quezon City, Phils.,1997.

Piol, Carol Ann S. "A Case Study on the Programming of FM Radio Stations in Metro Manila and its Significance to the Development of the Local Music Industry." Unpublished Undergraduate Thesis, University of the Philippines, Quezon City, Phils., 2001.

Ramirez, Nerissa Perla B. "702 DZAS: A Case Study and Content Analysis of its Programs." Unpublished Undergraduate Thesis, University of the Philippines, Quezon City, Phils., 2005.

Redondo, Jaynalen B. Redondo. "A Case Study on Programming Changes of 89.9 Magic DWTM-FM from 1986 to 1995." Unpublished Undergraduate Thesis, University of the Philippines, Quezon City, Phils., 1996.

Rodolfo, Charine Fe. C. "A Case Study of the Far East Broadcasting Company as a Non-Commercial Broadcasting Facility." Unpublished Undergraduate Thesis, University of the Philippines, Quezon City, Phils., 1997.

Roman, Catherine G. Roman. "A Case Study on the Changes in the Programming Format of All FM Radio Stations in Metro Manila." St. Scholastica's College, Manila, 1999. Quoted in Piol, Carol Ann S. "A Case Study on the Programming of FM Radio Stations in Metro Manila and its Significance to the Development of the Local Music Industry." Unpublished Undergraduate Thesis, University of the Philippines, Quezon City, Phils., 2001.

JOURNALS AND PERIODICALS

Agrawal, Binod C. "Feeling the Pulse of Changing Media Audiences." *Media Asia* 26: (3) (1999).

Gans, Herbert J. "Reopening of the Black Box: Toward a Limited Effects Theory." *Journal of Communication* 43 (4) (Autumn 1993).

Geiger, Seth and John Newhagen. "Information Processing and Media Effects." *Journal of Communication* 43 (4) (Autumn 1993).

Gloria, Glenda M. "Media and Democracy in the Philippines." *Media Asia* 27 (4) (2000)

Manaois, Wilfredo A. "The Challenge of Missions Today," *Word and Ministry Journal* 4 (October-December 1996).

McCain, Thomas A. and G. Ferrell Lowe. "Localism in Western European Radio Broadcasting: Untangling the Wireless." *Journal of Communication* 40 (1) (Winter 1990).

Scannell, Paddy. "Phenomenology for Radio and TV." *Journal of Communication* 45 (3) (Summer 1995).

Straubhaar, Joseph D. and Gloria Viscasillas, "The Reception of Telenovelas and Other Latin American Genres in the Regional Market: The Case of the Dominican Republic." *Studies in Latin American Popular Culture* 10:07209139 (1991) Printout from EBSCOhost Research Databases.

Tuwere, Ilaitia S. "What Is Contextual Theology: A View From Oceania." *The Pacific Journal of Theology* 2 (2002).

Whiteman, Darrel L. "Anthropology and Missions: The Incarnational Connection." *Missiology* 31 (4) (Oct. 2003).

Yu-ling Chang. "Glocalization of Television: Programming Strategies of Global Television Broadcasting in Asia. *Asian Journal of Communication* 13 (1) (2003).

MAGAZINES, NEWSPAPERS, AND BROCHURES

_____. "Nine Habits of Effective Evangelistic Churches." *Bridges: Connecting People with the Word* I (1) (2003).

Bill Bright. *How You Can Be a Fruitful Witness*. Manila: PCCC, n.d. Facsimile Copy.

Gray, Francis. *Radio In Mission: A Handbook on the Use of Radio in World Evangelization*. Charlotte, NC: LCWE, 1989.

INTERNET

Kapisanan ng Mga Brodkaster ng Pilipinas Homepage. N.d., accessed 1 January 2006. Available from http://www.kbp.org.ph/facts00.html; Internet.

The American Heritage Dictionary of the English Language, 4th ed. Houghton Mifflin Company, 2000. [dictionary on line]. Available from http://education.yahoo.com/reference/dictionary/entry/frequency+modulation; Internet. Accessed 27 September 2005.

Coronel, Sheila S. "The Triumph of Illusion." *The Public Eye* 4(3) (July-Sept 1998;

accessed 1 March 2006) Available from http://www.pcij.org/imag/PublicEye/illusion.html; Internet.

Reyes, Ton Co. "Tuning In." *Philippine Business Magazine* 12: 9, 2006. [Electronic version].

Trepte, Sabine. "The Inter-Cultural Perspective: Cultural Proximity as Key Factor to Television Success." A Paper presented at ICA Conference, San Diego, CA. June 23-27, 2003. Accessed 1 March 2006) Available from http://www.uni-hamburg.de/fachbereiche-einrichtungen/fb16/absozpsy/pdf_cultural_proximity.pdf. Internet.

INTERVIEWS (RECORDED USING ADOBE AUDITION PROGRAM, AUDIO)

Cheung, Jojo. Interview with the assistant station manager conducted at MBC Studios, Pasay City, Metro Manila, 15 February 2006.

Gemperle, John. Interview conducted at MBC Studios, Pasay City, Metro Manila, 15 February 2006.

Golfo, Katrina. Interview conducted at MBC Studios, Pasay City, Metro Manila, 15 February 2006.

Hartendorp, Heinie. Interview with the production supervisor conducted at MBC Studios, Pasay City, Metro Manila, 15 February 2006.

Monponbanua, Frederick. Interview conducted at MBC Studios, Pasay City, Metro Manila, 15 February 2006.

Reyes, Oliver. Interview conducted at MBC Studios, Pasay City to Pasig City, Metro Manila, 9 February 2006.

INTERVIEW (INFORMAL)

Calle, Paul Joseph. Documented conversation with Love Radio Listener, 35th Floor, Export Bank Bldg., Makati City, 7 March 2006.

Reyes, Oliver. Documented conversation on Love Radio's programming conducted on board a car from MBC grounds, Pasay City to Pasig City, Metro Manila, 9 February 2006.

CORRESPONDENT

Espinosa, Willy. Correspondence from the program director sent via electronic mail from MBC Studios, Pasay City, Metro Manila, 9 March 2006.

APPENDICES

Appendix A-1: Transcript of Interview with Jojo Cheung 125

Appendix A-2: Transcript of Interview with John Gemperle 129

Appendix A-3: Transcript of Interview with Katrina Golfo 132

Appendix A-4: Transcript of Interview with Heinie Hartendorp 134

Appendix A-5: Transcript of Interview with Frederick Monponbanua 143

Appendix A-6: Transcript of Interview with Oliver Reyes 146

Appendix B-1: Documented Conversation with Oliver Reyes 158

Appendix B-2: Documented Conversation with Paul John Calle 159

Appendix C: Group Discussion with Love Radio Listeners 160

Appendix D: Correspondence with Willy Espinosa 161

Appendix E-1: General Interview Guide for Respondents 162

Appendix F-1: Monitoring of Love Radio Broadcasts 163

Appendix F-2: Monitoring of DWRR Broadcasts 165

Appendix F-3: Monitoring of Energy FM. DWRR, and Love Radio207 166

Appendix G: Letter to Jojo Cheung/Willy Espinosa 167

Appendix H: KBP Survey Results 168

Appendix I: Tool for Evaluating Radio Broadcasts 173

APPENDIX A-1: TRANSCRIPT OF INTERVIEW

Interview with Jojo Cheung
Asst. Station Manager for 90.7 Love Radio
MBC Studios, Roxas Blvd., Pasay City
Tuesday, February 9, 2006

Raffy Santos: Hi sir! Good evening. I am a friend of Oliver (Reyes). I was here about two weeks ago and I'm working on my thesis and uh...I actually sent you a letter, if you got a copy of it...
Jojo Cheung: Regarding...
RS: Regarding an interview sana...I was trying to catch you. Last time I think you were also *dito* (here)...
JC: I saw and read that letter. What is uh....
RS: Basically I believe that uh you guys are trendsetters and you tried using new style of prog'g and there are some things perhaps that people out there can learn from your model of doing things, not necessarily prog'g diba? So, that's basically where I am looking at and other possibilities so parang I'm investigating and I would like to know what we can learn from LR basically. You made it from a very quiet to the number 1 so basically I want to know what has made you number 1 and how do you maintain that status.
JC: By the way any radio station...?
RS: I'm in Christian...I'm in a seminary so...
JC: Asia Pacific Nazarene Theological Seminary in Taytay, Rizal. So basically there are things that you've tried that the other stations have not tries before. Do you think those are the things that contributed to your being number 1? The others are following you guys...[.....]
JC: For us to be noticed by radio listeners, we have to be different from all the rest although we practically...music-wise uh...we're basically the same. We play the same music like RR, Yes FM, and the other radio stations. So we try to be ano different, a different radio station with a different presentation through its programs. So first of all we have...we have to guide the jocks how to do it, to implement, come up with slogans that are really catchy with the radio listeners and which we can support with...
RS: So you intentionally uh..introduced new things...
JC: Yeah.
RS: And uh...you did not touch music but other things? Beside[s] music?
JC: Music is a...we see music as a ...we're uh...we're on equal footing with other radio stations as far as music is concerned. *Pero* (But)if you're a radio listener, you switch to other radio stations like LR. So what's the difference between the other stations? So we try to change the presentation, how to present music, sequence, how to present radio plugs, how DJs do their adlibs, and all these things. It's uh complete ano overhauling of the station.
RS: What is your basic role sir in the radio station?
JC: Im the assistant station manager.
RS: What does that entail?
JC: I am in charge of the day-to-day operations of the station, supervising uh the people, staff. As far as marketing and sales uh...Im also into that. So basically, more on the office.
RS: OK. Sir you talked about uh operations. Uh...so you deal with jocks, you deal with employees. Uh...sir in a radio station, *hindi lang prog'g diba ang tintingnan ninyo?* (You're not just concerned with prog'g, right?) You also deal with people, I mean your own people?
JC: Yeah.
RS: So, do you attribute *yung* (the) success *ng* (of) LR like being number1 *sa* (on the) kind of atmosphere that is created by the management?
JC: Yeah. Around uh...I think 98% of the success of the station is attributed to its staff. We have very creative and uh...very talented uh...jock and so we just give them ano directions and to do their day-to-day work. They create...they're very creative. So in order to put them to that place, we give them some input, create an environment that is conducive to everybody.
RS: Can they come to you or any boss to air out some ano opinion or make suggestions?
JC: Yeah. Every week, we have a production meeting to take up anything under the sun...personal...
RS: How do you keep them happy?
JC: How do I keep them happy? Very hard question to ano...
RS: I know they are happy. I just want this to ano, I just want it to be official and coming from you. I have the impression and I have heard it that they are happy with the way things are and the way things are being carried out and I'd like to hear it direct from you.
JC: Uh...practically you cannot make people happy by giving them bigger salaries because people have the tendency to crave for more. So it's not in terms of salary but *yun nga sinabi mo kanina* (like what you alluded to a while ago) create an environment where they ano uh...they can [function] efficiently, with [peace?] of mind, wala yung petty quarrel, that's being [addressed] right away. Create a working environment where they can [display] their creativity.
RS: Are you still number 1?

JC: Yeah.
RS: What was the latest ano, survey?
JC: May 2004, we came out number 1.
RS: That was 2004?
JC: Yeah.
RS: What about 2005?
JC: There is no result yet. We're still waiting for feedback and...It was conducted last December 2005. We're getting positive feedback *pero wala pang* (but there's no) official result. Again...
RS: Uh, *saan n'yo maa-attribute yung* (on what things would you attribute your) success? You also mentioned, you already mentioned yung role ng mga jocks and the environment that you guys create towards the employees. Aside from that what do you see as contributory to your success as an organization or as a station?
JC: We have a management who is very supportive of what we intend to do. *Alam mo na* (You know), if there's something new presented, *"Ganito ang gagawin naming, ganito..."* (This is what we'll do) And if uh...changing the face or the way radio should be, uh medyo management kind of may...*may mga* (there are) management *na* (that) conservative. But we have ano, a very supportive management who are supporting everything we intend to do.
RS: Sir in other words, *yung* (your) open-door policy is also exhibited by the higher ups and the people above you create the same environment *dun sa* (with the) people down the line...?
JC: Yeah?
RS: ...people under you? So you're saying you have a different culture here. You create a culture na probably not the same with other organizations *na hierarchy is masyadong...(*where hierarchy is a major issue...)
JC: If you are the boss, you follow it. Probably it is existing in other stations but it is not being practiced. Maybe they know about this, but not being practiced.
RS: What are the other things that have contributed to the success...I was reading that sometime in 1996, you were #6 and then...
JC: What's that, '96?
RS: 1996. You were #6 on the survey. Then 2003 you were # 4. Then 2003, you were # 2 and 2004 you were # 1. So ang bilis ng jump. So what are the other factors?
JC: But previous to 1996, LR, known as DZMB FM, was already one of the top...
RS: Yeah, being # 6...you know you were already there. But I mean you exceeded that.
JC: We were also #1 before '96.
RS: Ah, OK.
JC: SO until now, we still get ano callers wjo were loyal to the old DZMB. They have been tuning to this station when it was DZMB FM, not yet LR. Siguro [...] these are old loyal listeners of LR and that was when they heard something new was happening with the station, the old timers, the old, loyal...
RS: *Sir yung mga gimmicks n'yo, sa studio and non-studio, do you think those contributed too? Your concerts, premiers n'yo mga gano'n*? (Your gimmicks – studio and non-studio, do you thing those have contributed too?)
JC: Yeah. That may help you know. But with the population of Metro Manila, whenever we do movie premier, how many people can attend? 600 or maybe 1,000, compared to the population of Metro Manila. We may conduct movie premiers, like concerts, medical missions, and so on and so forth and these promos. *Pero ang main, ang panghatak talaga is basically on-air prog'g. Because even if you do all these things – concerts, yung mga barangay* (the main thing, the very thing that attracts the crowd is basically the on-air prog'g.) medical mission, still if you're on air prog'g is poor, people won't be loyal to your station.
RS: *Parang sinasabi mo* (You're saying) sir, it rests...it begins sa management. Management starts the ball rolling, it's picked up by your men and women and then it's how ano....
JC: Yeah. It was initiated by ano, by management...
RS: And you keep doing that. You keep introducing new things. And *parang gano'n na talaga ang* trend, trend ng program? (And that's the trend of the program?)
JC: We observe that other stations are now following our footsteps. They also do what we're doing [....] new ideas they introduce on air...
RS: Are you...are you a trendsetter?
JC: I suppose so. I suppose so. When other stations follow what you do, you're a trendsetter.
RS: Uh...what are the needs of listeners...basically what are they looking for sa station based on your experience as a station manager?
JC: Good programming.
RS: Good prog'g. What else? What is good prog'g?
JC: Playing the right kind of music. What listeners expect radio stations to play, you play it, those ano music. Some radio stations play the right kind of music but they also include ano that appeals to a small group of people. To the majority, it's a turn off factor.
RS: *So dapat yung music nag-a-appeal sa lahat?* (So music should always appeal to everyone?)
JC: *Hindi naman sa lahat;* majority. (Not actually everyone, just the majority).
RS: *Ano ang* (What is the) target audience *ng* (of) LR?
JC: Initially, we target *masa.* (general public)

RS: When you say initially, when was that?
JC: When we started ano [the changes...]
RS: That was in?
JC: That was in 2002.
RS: But when you started in the 70's...when was that 1976?
JC: 1976. Actually *masa na yung* (the majority has always been the) orientation because we were always conscious of its rating. We always go after the rating for the station...target mo masa, that's where the majority e, diba? So yun, ever since *masa na talaga ang* (the majority is our) orientation. But we observed and we found out *na kahit* (even though)...there are AB who enjoy listening to the radio station.
RS: You're talking about the current prog'g now?
JC: Yeah. No even before, uh *masa ang* (we always had CDE) orientation pero there were also AB listeners. You cannot discount this fact. May mga AB listeners *din* (also).
RS: When you say masa, *pababa* (those below the economic strata)...CDE?
JC: Yes.
RS: So you play the right kind of music. How do you know what kind of music people love or would like to listen to?
JC: "Gut feel" na yan. You never know if you base it on request. There are people who do text brigade or phone brigade just so it will give an idea, "Oh this is *malakas* (popular)."
RS: That can be mobilized by a recording company?
JC: Probably, or fanatic of a particular band, especially Top 10 , Top 20. Uh, they want to influence who is going to be #1 or #2, their Top 10. Here at LR< we don't have Top 10 or Top 20 prog. We don't believe on request to know if a song is a [best song]. We based it on "gut feel."
RS: *So yung "gut feel" na yon is based on exposure ninyo and exposure ng mga jocks sa how music becomes popular?* (That gut feel is based on exposure?)
JC: Yeah. Exposure...experience.
RS: So you screen the songs.
JC: Actually, we have the prog director who screens...who's in charge whatever goes on the air.
RS: How do you deal with criticisms for example like may sexual innuendos, yung some of the lines or words that are being used *at sabay bawi* (then qualify it), you know...
JC: We all believe that there are people who ano, who take in what we're doing. There are few people...As long as you please the majority of the people, it's OK with us. There will always be people who are ano very critical of what the station is doing to the point that they try to ano pinpoint a particular jock, being.... Of course when you listen to LR, we support whatever they try to say. They don't leave these things hanging *na iba na ang maiisip ng* (so the idea does not leave an incorrect notion to the) listener. You cannot avoid other listeners na ano, thinking the other way, but *importante* (what's important is), the announcer [is able to guide] the listener *sa gusto niyang sabihin* (to what he wants to stress in the program) uh...so yun, that injects some humor sa mind ng audience.
RS: What would you be doing now and the coming eyars to keep LR ahead and leader of the pack?
JC: Keep introducing new features, new ideas, uh...very new, new presentation, prog'g...
RS: *OK lang sa inyo ang* (It's OK to commit) mistakes? Trial and error?
JC: Yeah. We commit mistakes. We're not that perfect. But uh...we're ready to rectify and improve right away.
RS: *Siguro* (This may be) sir last question. Do you allow parang internal competition among your staff *para ma*-boost (to boost), maging better yung productivity or quality?
JC: *Ano* (What), internal competition?
RS: In other words, they try to outsmart each other, "I'll do better than you." *Para lumabas ang finest, pinakamaganda?* (to bring out the finest and the best?)
JC: Actually. *OK lang yon* (that's OK). That's a healthy competition, or try to outdo each other. But I mentioned a while ago, we think as a team. From there, we think how to improve their...our programs, so both – helping one another.
RS: So parang family environment?
JC: Yeah.
RS: So if there's a mistake...
JC: We talk about it right away.
RS: ...*hindi maganda* (the wrong), you correct it? And the person has to correct whatever needs to be corrected? So may mga input from the others regardless of the position?
JC: Yes.
RS: And you encourage that?
JC: Mmmm.
RS: And do you think that helps a lot yung open-door policy *dun sa* (when it comes to the) success *ng isang* (of an)organization, *ng* (a) radio station?
JC: Yes.
RS: Contributory or a major factor?
JC: Contributory.

RS: And the other factors na...? But it's definitely the station's management *ang nag-i-start na new trend and then iga-gather na lang ng support?* (...that starts the trend and then gathers support for it?)
JC: We always introduce new things to our staff, how it will be done, how it will be executed and then direct...the improvement comes from...if they want to improve it, they could ano...creative...whatever. It's like planting a seed and hwen it starts growing, you nurture it, water it, fertilize it. So it grows.
RS: So how long have you been with MBC, particularly with LR?
JC: LR, I joined LR 2003.
RS: Before that you were with another station?
JC: I was with MBC Radyo Natin. With MBC, almost 15 years.
RS: So you have a feel of how to run an organization or radio station. Sir, thank you for your time and assistance. You have been very helpful.

APPENDIX A-2: TRANSCRIPT OF INTERVIEW

Interview with John Gemperle, II (Papa Jack)
Senior Announcer for 90.7 Love Radio
MBC Studios, Roxas Blvd., Pasay City
Tuesday, February 9, 2006

John Gemperle, II: *Ang real name ko po ay John Gemperle, II. Ang radio name kop o ay Papa Jack. Nire-represent ko yung mga pedicab drivers. Papa Jack – padyak. Ginawan lang ng konting twist.*
(My real name is John Gemperle, II. My air name is Papa Jack because I represent the pedicab drivers. Papa Jack – padyak, just given a new twist.)
Raffy Santos: Hindi rin ba yon uh…because now uh…the word papa is ano, is everywhere…papa.
(Could it be because "papa" is used everywhere?)
JG: *Kasi po during the time na ginawa 'yon, di pa gano'n kaano kalakas. Actually all of the lalaking DJ ditto use the words papa e. Papa Rey, Papa Monsour. Parang when you say papa…Parang when you say papa kasi, parang term yon para sa mga lalaking…it means macho. Parang yun, yung…Kapag sinabi ng babae na Papa Ball ka, may dating ka, may aura ka. Siguro yun. Kasi isa na yun sa mga reasons kaya ginawa ng boss.*
(At the time that the names were being conined, "papa" was not that widely used yet. Actually, all the male DJs here use "papa." Papa Rey, papa Monsour. It's like when you say "papa," it means macho, you have the aura. That could be one of the reasons why the boss coined the name.)
RS: Paano mo pino-project yung image na iyon sa ere? (How do you project that image on the air?)
JG: *Kasi nung ano, nung una, ang pangalan…ang feeling ko e sosyal e, Papa Jack. Kahit siguro mag-high end ang station namin, mapapakiusapan ko ang boss namina na i-retain ang pangalan ko kasi tunog sosyal siya e. So ginagawa ko, kasi Ilocano ako, nag-i-Ilocano ako sa ere. Sinasabi ko na disipulo ko ang mga pedicab drivers. Parang gano'n.*
(At first, I felt that my air name was good for an elite station. If it happens that our station shifts to high-end format, I would be asking my boss to keep the name for me because it's cool. I say some Ilocano words on the air, telling drivers that they are my followers.)
RS: Ano ang iyong (what's your) catch phrase?
JG: Lakay- Ilocano lover boy.
RS: Pino-project mo ang sarili mo as a lover, a suitor? (Do you project yourself as a lover or suitor on the air?)
JG: Yeah, oo. Kaya ang mga adlibs ko laging sa babae e. Panliligaw, tungkol sa babae. Minsan may naughtiness ng konti. (Yes. That's why my adlibs are about women, courtship…sometimes with a little bit of naughtiness).
RS: Like…
JG: Yung naughty na di bastos. ((It's naughty but not below the belt).
RS: Example.
JG: *Halimbawa lang, "Mister kinakalabit mo na naman si misis. Gabing-gabi na. Bakit, gusto mong magpainit? Liner: Kailangan pa bang i-memorize 'yan? Tapos sasabihin mo…magpainit ng ulam kasi kakain ka na naman kasi."*
(Example, "hey dude, why are you waking your wife up? It's late in the eveing. Why, you want to get hot again?" Then I'd say, "You like to get hot food because you going to eat again.")
RS: *Parang ano yon ano, theme yon para mmm, tapos mayroon pang intriguing statement tapos sabay bawi?*
(It's like your theme. There's an intriguing statement, then you try to define your statements.)
JG: *Kasi ang purpose palagi sa adlibs namin, gusto namin may tag muna. Kasi gusto naming na i-instill sa mga utak ng mga listeners naming na, bawat tanong ang sagot, "Kailangan pa bang i-memorize 'yan." Parang, oo, kailangan pa bang i-memorize yan? Parang part eng sistema mo yan e.* (We always have a purpose when we do our adlibs. We want our tag line, "kailangan…" to be an answer. It's like it is part of your life).
RS: *And then tatapusin mo yung ano, idea?* (Then you complete the idea…)
JG: *Basta huwag mong iiwanan. Kung inumpisahan mo ng naughty yung…halimbawa, kasi maiiwan yun e. Kasi sometimes we crack jokes na naughty. Minsan hindi naughty as in pure funny lang. Basta kung naughty ang uumpisahan mong joke, huwag mo siyang tapusin na binitin mo sa utan ng…dapat bawiin mo siya. Dapat at the end of your statement, mararamdaman ng listener mo na, "A yun pala 'yon!"* (As long as you don't leave it hanging. If you started something with naughtiness, you must complete the thought with a redeeming statement so the listeners don't think of the first thought that they had about what you said. We can also crack jokes that are not naughty, but purely funny).
RS: *Kahit iba yung iniisip?* (Even if they had different impression already?)
JG: Oo, kahit iba ang iniisip pero pagkatapos ng [statement] mo dapat mabawi mo sa kanya. (Yes, even if they had different impressions, you should be able to redeem it).
RS: Are you aware na when you crack a joke *na medyo naughty tapos babawiin mo do'n' sa una, you're aware na* yung listener , *posible na iba ang iisipin niya?* (Are you aware that when you crack a joke that is naughty, the listener is thinking of something else?)

JG: *Yon talaga yon e. Para you have to solicit ano e, attention e. Kasi pag nag-time check ka lang, "Time check being brought to you by blah-blah. My name is Papa Jack..." Wala...Parang it's old radio e. Di ka pakikinggan ng ano..tao kasi ang tao has been used to hearing time checks.*
(That's what it is all about actually. The intent is to solicit their attention. If you're just do time check or mention your name, it's old radio. People won't listen. They're tired of that).
RS: How do you know na yun ang gusto ng tao, naughty? ((How do you know that's what people want?)
JG: *Kaming lahat dito nag-iinteract.* We interact with our listeners. *Yun ang isa sa pinakamalaking factor namin kung bakit siguro LR is ano ngayon, nasa top siya ngayon.* We interact. (We interact with our listeners. That's probably the biggest factor that has made LR # 1)
RS: When you say, you interact, you go out?
JG: *Siguro majority sa members ng LR team is ano commuters. So araw-araw, nandiyan kami sa public place. Sumasakay ako ng jeep, LRT, trycycles, pedicabs. Bumibili ako sa sari-sari store. So before kasi I used to crack jokes na galing sa internet. Kung pakikinggan mo yung joke, it's funny pero ako mismo di ako natatwa. Kasi it's not my joek kaya binago ko ang style ko. Ang mga joke ko na ay yung mga araw-arw na experience.* (Majority of LR staff members are commuters.W e go by public transport, take jeeps, LRT, tricycles, pedicabs...we buy at the mom and pop stores. That's where I get my jokes from. I used to get my jokes from the internet. If you'd listen they're funny but I'm not sold out. They're not my joke so I changed my style).
RS: So you make everything kwela (funny)?
JG: Oo. Dapat gano'n (It should always be that way). Kasi (Because) I don't know pero gano'n ang impression ko being a DJ. When you're a DJ, you're paid to be happy. You can afford to be lonely on air.
RS: Do you guys come from the "old school" - all of you?
Frederick Monponbanua: (background) Ako I do.
RS: (to Monponbanua) You came from the formal?
FM: I was with RX before...time checks, hi guys...na gano'n lang (just like that). *Unlike here na, "Hi guys, pare kumusta ka na? Okey ka lang ba diyan?" Unlike here na may personal touch.* (Unlike here, we really mean what we say and there is personal touch)
RS: *Hindi ba nagki-create na parang nasa* market place? (Don't you sound like you're in a public market?)Is that part of the intention?
FM: *Kasi here, we want them [to] feel na, "Andiyan lang kami sa tabi ninyo, na pareho tayo..."* (We want our listeners to know we're close to them and that we're of the same level).
RS: There's no distance.
FM: Yeah. *Parang ikaw tsuper, ako pasahero mo or pareho tayong tsuper na we're of the same level na walang Dj, Dj dito. Di kami mataas kasi ano...pantay tayo. Kasi ang iba sa labas, iniisip nila, "Ang baba ko. Driver lang ako, ikaw Dj ka e." So tinatanggal naming 'yon para maramdaman nila na, "Ano tayo pare, kabarkada tayo, close tayo.* At the same time, you win their loyalty by listening to you. (It's like you're the driver and I'm your passenger or we're both drivers. The DJ does not have a higher status).
RS: (to Gemperle) *Mayro'n kang idadagdag?* (You have something to add?)
JG: *Dun sa sinabi ni Sir Rey, kasi ditto sa amin sa LR we make it a point na we do something for the listeners. Like, with me personally, yung cell phone ko, it's a public property. I offer my cell number kahit sa palengke. Pag medyo, "Batiin mo naman kami..." "Huwag po, kunin n'yo number ko. Text n'yo ko." Gano'n ako. Budget ko minsan pantext ko sa kanila pan-reply. So nakakatuwa na minsan nagse-share ako na may sakit ako, may mga tumatawag sa 'kin, "Papa Jack may sakit ka pal asana magpagaling ka." At least yung ano, mayro'n kayong connection. Isa lang kayo. Hindi yung mataas. Kasi may impression sa Dj na di maipaliwanag e. Unexplained impression sa mga Dj na there's something sa mga Dj na you cannot feel kapag kausap mo ang duktor, kapag kausap mo ang engineer, kapag kausap mo ang ibang...halimbawa ang mga manager sa mga restaurant. There's something sa mga Dj na wala sa mga taong ito. Di maipaliwanag kung ano 'yon. But there's something...*
(Related to what Rey said, here at LR, we make it a point that we do something from the listeners. I give out my cell phone number even in the market. It's a public property. When they ask me to greet them on the air, I tell them, "Here's my number, text me." That's who I am. I have a budget for text messaging. It feels great because one time listeners kept texting me after I told them I was sick. I got a lot of "get well soon" wishes. I'm able to establish connection. It's like we are all one. There's this impression about DJs, there's something about them that can't be explained. There's this feeling that you don't feel when you deal with a doctor, an engineer or a restaurant manager. There's something the DJ has that these people don't I can't explain it)
RS: Is that aura?
JG: *Mayroong dating ang mga DJ na...kaya ayaw naming may barrier sa pagitan naming. Gusto naming na pagka-taxi driver...Minsan nga mga taxi drivers kapag walang pasada, during night at naka-board ako, ditto sila. Tumatambay sila dito.* (We have the showbiz appeal/status, but we don't want to create any barrier between us. Sometimes when taxi drivers are not shuttling any passengers, they come over when I am on board).
RS: *Talaga?* (Really?)
JG: *Kasi I invite them. "Kung wala kayong bihaye, pasok kayo sa LR."* I invite them para they'd feel they're one of us. (Because I invite them. I tell them, "If you have no passengers at this time, come over).

RS: *Ano'ng gustong-gusto ng mga tao pag nakikinig? Ano'ng hinahanap nila sa radio station?* (What are the things people like to hear on the radio? What are theu looking for in a station?)
JG: Songs, definitely songs. *Kasi kami, very high rotation. Pero kasi ang mga songs na kahit aware ka na, "Narinig ko na 'to kanina." Pag narinig mo yan, di mo ililipat ang radio.* (Songs...that's what keep them glued to your station)
FM: Aside from the songs, our adlibs.
JG: The DJ.
RS: With the songs and without the adlibs, *ano pa? Ano yung hanap nila?* (Exclude the adlibs, what else are they looking for?)
JG: With us?
RS: With the radio station, aside from the songs *at saka yung* (and the) adlibs.
JG: Ayun. Yung kukurukuku. Kasi yung ang masasabi natin na first in FM radio history ang mga ganyan. How do you say that sir? (To Monponbanua) *Parang unorthodox approach. Not inside the box, parang out of nowhere. Parang kukurukuku.* (The kukurukuku joke. We consider that as the first in FM radio history...Unorthodox, so unique and outside the box).
RS: *Sino'ng may idea ng kukurukuku?* (Who's idea was kukurukuku?)
JG: Si Sir Willy.
FM: And Tommy Tambay.
RS: *At sinu-sino na lang ang nagsusulat ng script?* (And who write the scripts?)
JG: All of us.
RS: *Tapos yung talent n'yo* [who voices kukurukuku?]
FM: Si Tommy Tambay and Mang Penong. Si Tommy Tambay uses computer voice box so he can change his voice.
RS: But that's him?
FM: Yeah, that's him.
RS: I thought it's a girl.
FM: No. Oh by the way, one more thing with Love Radio we always come up with something new. Everybody wants something new.
RS: And that's everywhere? We're not just talking about radio.
FM: Yeah. *Parang kumbaga sa pagkain, pag may naisip kang bago na, "Uy ano kaya 'to?"* People get curious e. People get curious and because of that these people will listen to you. (It's like food. When you have a new recipe, people get curious)
RS: One last question: How does station/management make you guys happy? I may be talking about remuneration, everything.
JG: During the last survey, we got a bonus. We went to Boracay, around 4 days.
RS: Nag-eenjoy din kayo? (And you do enjoy here?)

APPENDIX A-3: TRANSCRIPT OF INTERVIEW

Interview with Katherine Golfo (Sexy Terry)
Senior for 90.7 Love Radio
MBC Studios, Roxas Blvd., Pasay City
Tuesday, February 9, 2006

Katrina Golfo: My name is Katrina Golfo. My air name is Sexy Terry. My boss gave that to me.
Raffy Santos: Who's boss?
KG: Program director, Willy Espinosa.
RS: OK.
KG: ...the name I use on air.
RS: OK. *Ano'ng rationale no'n?* (What's the rationale for those names?)
KG: Uh...because basically kasi we represent a sector...not only that kasi our names are catchy already, instead of our real names which are very common eh.
RS: *So nire-represent n'yo talaga ang 'yong sector?* (So, you really represent your sector?)
KG: *Sector at saka para catchy siya. Chris Tsuper, Nicole Hyala, Monsour Betero, Papa Jack, Rey Porter, Rico Panyero, Tommy Tambay. Instead of saying, "Hi I'm Kat or I'm Karen, Sexy terry na lang." Then I've been with MBC since like 2004. That's it. I'm a broadcaster...uh... What has made LR number 1? I guess kasi we keep on innovating, like with our adlibs...[We get rid of the old school].* (My sector and for it to be catchy)
RS: What old school?
KG: Talk about music, time check, call letters, intro another song.
RS: And what's the new school?
KG: *Well, right now, we don't talk about music unless it is paid for , unless it is sponsored, like after a song we usually say a joke or tell a joke then we react with what is usually happening kunyari, even if it's serious like political issue or with regards to Manny Pacquiao. Whatever, basta we'll make...O kaya kahit nangyayari everyday, like ng isang, kunyari driver or ng isang pamilyadong tao, parang we make not naman make fun of them. We, we make uh...their , kumbaga situation nila more comical, para, para matutuwa rin sila. Parang gano'n.*
(Well, right now...Manny Pacquiao. We try to make the lives of listeners more comical so they'd laugh).
RS: *May underlying social issue parang gano'n?* (There is always an underlying social issue?)
KG: *Kunyari, nambababae si mister. So we can talk about that, we can say na naku nambababae ka. Di mo alam ang..ang nasa likod ng isang lalaking successful ay isang babae. Pero sa likod ng isang mahirap na lalake ay tatlong babae. Something like that. So there's a moral lesson to it. But ang delivery namin, pa-joke or something like...it's comical. Kasi, it...it...* (For example, a husband is philandering, we can say, "Hey mister, you're fooling around again. Don't you know that behind a successful man is one woman? And behind a poor man are three women?"...but our delivery is through joke.)
RS: Aside from comical, do you also employ the same tactic by the other jocks like *yung...merong intriguing statement muna at the beginning like...* (Aside...you also use intriguing statements...?)
KG: You mean like...
RS: For example like...*"sabay-sabay nating buksan ang ating zipper."* (For example, let's unzip our zippers...) Something like that and then...
KG: We do...*kanino adlib 'yon?* (Whose adlib is that?)
RS: I guess, Oliver.
KG: *Uh, it's Oliver's adlibs. Anyhow, we do that kasi uh,,,well, it sells eh. Yung mga ganoong jokes. So...radio is just a business. So basically kasi what we want to ano, what we want to get is yung attention ng audience. So if ever we do that, like if ever there's a statement na..."sabay-sabay nating buksan ang ating zipper," tapos there's this floater, "Kailangan pa bang i-memorize 'yan?" Pero the next sentence will tell you na, zipper probably sa wallet..*
(Uh, it's Oliver's...statement that says, let's unzip our zippers...the next sentence will tell you, the zipper of your wallet.)
RS: ...or pitaka.
KG: *or pitaka...correct. Or pwedeng, "O ano magwi-withdrawal na naman kayo." Pwedeng withdrawal sa ATM. someting like that, kasi well in the business kc, siyempre parang if you keep on talking about things that 'yung old na old na, parang you talk about the weather, talk about whatever..parang you will not create an impact eh. Kumbaga, you appeal to them not even intellectually and emotionally. Walak ka talaga. Lumalabas ka. Pasok ka lang sa kanan, labas sa kaliwa. Parang gano'n ang dating mo sa listener. Well, for me uh...with LR, we try to appeal to their emotions. We try to make them laugh, whatever...we talk about it. And you were right naman, yun namang adlibs na parang may sexual innuendos, ganyan uh...we make sure that ut's ano eh, double meaning siya kasi nga we need...we need to abide by the rules of ano...*
RS: ...of KBP?
KG: *Mmm. So it should always be ano uh...kumbaga it should not be forgotten whatever we do on air...kasi nakasalalay diyan ang license namin...ng isang...ng buong kumpanya.*

(A joke can also go something like this, "You are going to have withdrawal again." But you can explain that to mean withdrawal from an ATM machine. In the industry, if you'll keep talking about the same old stuff, you won't create an impact. People will just ignore what you say... We make sure that statements with sexual innuendos have another connotation, not sexual. We have to do that because we need to abide by the rules of [KBP.]
RS: So far you haven't been cited for like intending to uh...be like obscene or anything?
KG: *We have had like memos or kasi of course, you cannot please everybody diba? It...it's always controversial if you talk yung mga ganyang...it's always controversial with some people. May mga...there have been times na may, nagse-send ng letter ang KBP, na ano...na medyo may nao-offend or whatever. so what we do is, kasi alam naman namin, everybody here in Love, alam naman namin na there's a lot of ways to..to make people laugh eh. Not only yung mga birong gano'n. So we, we do away with that...kumbaga kasi...*
(There have been times when KBP sent us letters informing us that some people have been offended. We know there are other things that we can do so we do away with those jokes.)
RS: *Ano'ng substitute n'yo for those?* (What are your substitutes?)
KG: *Basically ano eh, yung love ng tao, everyday, yung whatever is happening.* (Basically people loe to hear about what's going on.)
RS: For example.
KG: *Like, I can talk about like..."Miss uh para kang...foundation day ngayon? Kailangan pa bang i-memorize 'yan? Kasi todo yang foundation mo sa mukha." It's nothing sexual, hindi ko na siya nilalait kasi if ever...that's our ano eh...We're always careful about that. Pag sinabi naming foudnation ang mukha mo, whatever. so pwede kong sabihin na,"Ganyan din ang ugali ko, foundation din si Sexy Terry ngayon." Para hindi namin inaano yung sarili namin that we're higher than our audience. Kumbaga whatever we say on air, we tell them that, "Gano'n din ako."*
(For example, I can say, "Miss, you're having foundation day today." Then, the liner, 'kailangan pa bang i-memorize yan?' "Because you face is covered with pressed powder to hid the real you." I don't put the person down so what I do is I'd say, "I'm just like you, my face is also fully made up." That will show that we're not elevating ourselves. Whatever we criticize, we make sure that's also in reference to us.)
RS: OK.
KG: *Kunyari I tease them, "Naku wala ka na namang pera ano? Pareho lang tayo. Nagutang nga ako sa ganyan eh." Parang gano'n. That...that...that's what makes LR, you know feeling ko very famous kasi uh...we have this attitude na pareho lang tayo. Para mo 'kong kapitbahay. Para mo 'kong kabarkada. Not before old school kasi magaling magsalita ang broadcaster, magaling mag-English or mag-Tagalog.*
RS: Hmmm.
KG: *And people look up to them. So with LR, you notice with our jokes yung "kukurukuku" namin, ano we change that every 2 months. And if you try ano yung sketch. yung mga sinasabi, these are things that happen. Talagang nangayayari, like, "O, bakit ang luwag ng sapatos mo? Siguro kasi sa ate mo yan." I mean I experience that. Ako kasi minsan I use my sister's coat or yung mga shoes ganyan. There are a lot of ways to make people laugh, make our audience laugh besides yung mga sexual innuendos. But after these, we do that also, kasi it's very tiring naman if you keep on uh,,,telling jokes na pero sexual eh. Parang it's tiring...and you...you'd be branded na bastos ang staion mo, ganyan, gano'n.*
(If I tell them about money like, "You're broke again, aren't you? We're just the same. I just borrowed cash from someone else..." That's what makes LR famous. I'm like your neighbor or buddy. In the old school of programming, a DJ should know how to speak well, articulate in English or Tagalog, and people look up to him/her. And the things we talk about are real-life situations. For example, I'd say, "Your shoes do not fit well. They belong to your sister, right?" It's tiring if you keep using things that are suggestive with intimate matters. You may also be branded as offensive.)
RS: So, the key is variety?
KG: *Variety, correct, oo. Iba-iba iyan. We can talk about like, mga estudyante. "O mag-Vitamin A ka. Kailangan mong [answer diba?]. Diba mahilig kang mangopya? So yung mga nakakatawang gano'n. "Lagot ka, kapag ang teacher mo, nahuli ka ng ano..."* (We can talk about students also. We can say, "You need to take vitamin A. You need o have bright eyes, right? Because you're fond of cheating." Those funny stuff. "You're a dead meat once you're caught by your teacher.")
RS: So how do you keep yourself ano, kumbaga in touch with what's going on around?
KG: *Before, personally me. I had a hard time talking about yung, yung adlibs kasi nga I didn't know how to do it. But when we started going out, like kasi before...Kailan nga ba ako pumasok? That was April? March. March pala, sorry. Then a few months after that, we had this survey, a survey was about to come up yung time na 'yon. So nag-campaign kami and all, tapos, I was exposed to a world na, "Ah ganito pala sa Tondo. Ah ganito pala sa QC..."*
(Before, I had a hard time talking about real-life situations. I only learned when we started to engage in house-to-house campaigns. I was exposed to what life is about in Quezon City and Tondo)
RS: *So you naggo-go on site kayo?* (You go site visits?)
KG: *Oo. "Ahhh, 3 o' clock may mga tao na palang naka-hubad para ang t-shirts, nag-iinuman or uh probably mga ganitong...But you know things like that. 12:00 o' clock may naglalaba kasi sa araw, inaabot ang araw or something . So pag yun, yung exposure namin, dun, dun, personally dun ko nakita. Kasi ano bang ano ko. I mean ano bang alam ko? School-bahay, school-bahay. Yon gano'n , so dito ko nakikita ang mga tao kasi majority station ang LR eh diba? So basically...pero di ko alam ang ginagawa nila kasi but when I was exposed to that, yun pala, gano'n pala.*

(At 3 PM, half-naked men are already into drinking spree. At 12 noon, some people are washing clothes because they are trying to take advantage of the sun. I didn't know anything before that. My world has just revolved around the house and school. I didn't get to see the situations of people.)
RS: *How often do you go out para ma-immerse n'yo ang mga sarili ninyo sa labas?* (How often to you go out to get yourselves immersed with the people's situations?)
KG: *Yun, pag whenever there's a survey almost everyday we go out. We go out for campaign. We also do uh...concert din sa mga gano'ng tao, ganyan.* (We also...with those kind of people).
RS: *When you say campaign, ano yung campaigns na 'yon?* (What do you mean by campaigns?)
KG: *We..we do door-to-door. We talk to them. We introduce ourselves and we also...yun nga, that's the attitude eh. There's no...I don't' know all...There's no other station other than LR who will come up to your house and introduce, diba? Parang mag...iintroduce namin ang sarili naming. [Other stations] di sila ganoon. Hindi sila pupunta sa bahay-bahay to mingle or to...to...to do whatever, hindi. Ang campaign lang mostly is yung concert or medical mission and that's it. What we do is we...we go door-to-door, kaya lahat kami no'n maiitim. And after which, like,w e all have our schedules, different schedules e. Nung time na 'yon, I'm handling uh an afternoon...uh...tanghali, an afternoon block so in the mornings I go out with my bosses and with some of them. Then afterwhich, punta naman ako ditto sa board.*
(We go door-to-door. That's the attitude, to reach out to the listeners, something other listeners don't do. At that time I was assigned in the afternoon. We'd go out in the morning and then I would have my program in the afternoon.)
RS: Mmmm.
KG: Gano'n. So palaging gano'n trabaho namin everytime magse-survey and 'yon. Pag di ho survey, we do concerts. (That's what we did every time it's survey season.)
RS: OK.
KG: Mmmm.
RS: *Yung campaigns na sinabi mo* (The campaigns you mentioned)– door-to-door, medical mission, concerts, you do all those?
KG: Yeah.
RS: *And then aside from that, ano pa yung ibang ginagawa n'yo?* (Aside from those what other campaigns you had to do?)
KG: With regards to campaigns?
RS: *With regards to campaigns at saka para makilala n'yo ang mga listeners n'yo.* (Aside from those campaigns, what other things had to do?
KG: *Uh, we also visit yung mga terminal ng taxis...yung mga taxing-taxi or FX, jeepney terminals...*
(We go to the terminals for taxis and jeeps.)
RS: What do you do?
KG: *We introduce ourselves. We..we just talk to...we talk to them. Pwedeng, if ever we have budget, uh...we'll buy food, tapos pakainin naming lahat. Spend an hour with them talking lang.*
(If we had the budget, we buy food and we give them)
RS: *Para makilala n'yo sila?* (You do that to get to know them?)
KG: Mmmm
RS: Then, you have an idea kung paano sila...
KG: *Not only that, para ma-feel nila that we're here, we're real. And uh..nandito talaga kami na di lang nila kami naririnig sa radio. We also do, if every they have like Christmas parties or they have anniversaries, we also go there. We have to host.* (Not only that, but also for them to feel that we're here and that we're real. We attend their Christmas parties, anniversaries...We go there to host their programs.)
RS: *Anniversaries ng ano?* (What anniversaries?)
KG: *Like kunyari, FX drivers association.* (...of FX dirvers for example)
RS: So you really have to know what's going on in their ano...?
KG: *Yes, [kasi], they call us e. They call us and invite us, oo. You can always say, "No" to that diba? Parang ano, outside ano na 'yon but we...we go there. We host, ganyan.* (Yes. They call us and invite us....we host their program)
RS: How would you classify LR, is it really for *masa* (poor)?
KG: [na it's] for majority. We can't say it's for *masa* (poor).
RS: When you say majority, what do you mean?
KG: *We...we also tap people from ano e, ABC, AB class na rin e, not just CDE e, kasi uh...according to the...I don't know if Monsour mentioned this to you but two years ago...Dude, partner, two years ago car survey ng LR o ng KBP? Uh...3..uh 2 and a half..anyhow, uh...2 and a half, we emerged as number 1.* (We tap people not just CDE, but also the AB class...Two years ago, we emerged number 1 in a car survey...)
RS: That was 2004?
KG: *Mmmm, 2003? Baka nga. And now, so sa car survey na 'yon, uh kasali lang sa respondents ay taxi drivers. Ay, FX drivers ba o taxi drivers, correct? FX drivers and private cars? Not even jeepney driver, not even jeepney drivers. Buses, di yan kasama. The fact that we got the number 1 spot, you know it really [proves] na marami talaga kaming mga sasakyan na...persons, na mga private cars na nakikinig sa Love.*
(In that car survey only FX drivers and private car owners were sampled. Other drivers were not included. The fact that we got the number 1 spot showed many drivers and private car owners tune in to LR.)

RS: *Saan n'yo ina-attribute, bakit number 1 kayo sa mga drivers?* (Why are you number 1 with the drivers?)
KG: *Uh...Drivers like masa drivers or as a whole? Ano uh...I just can't say yung drivers...maybe coz ano, effective siguro yung...We always try to, you know yung, yung to make them laugh like, para kaming hyper palagi, barking...We don't always say the same thing palagi.* (Are you referring to the ordinary drives or all the drivers? Perhaps because we're always enthusiastic, we're happy. That's effective.)
RS: So there's something new all the time?
KG: *Correct. Like, whatever I say today, di ko rin sasabihin tomorrow or whatever, ganyan. Unlike, kunyari, I have been tp some stations also. Other stations before this, pare-pareho lang ang sinasabi, it's trite. The reason din siguro why they're tuning in...I Don't know, siguro sa music na lang. But kasi with LR, you know, palaging may kukurukuku...may salawikain. And it...it ...it's being changed every two months. And we...we make sure that our adlibs are funny. If it's not funny, we don't usually talk. Kasi we treat bad adlibs as parang dead air na rin e. It is as bad as having dead air e, kasi if you talk too much di naman nakakatawa, itu-tune out din naman e.*
(...What I say today, I don't repeat tomorrow. With other stations, DJs keep repeating the same things. Another possible reason is music. With LR, tehre's always kukurukuku [joke segment] and the proverb. It's also about being funny. If you talk too much and it's not funny, it's like dead air. Listeners will tune you out.)
RS: Mmmm.
KG: *So, we treat our bad adlibs as like...if ever we think that what we're gonna...what we're about to say is pangit din naman, we would rather ano, not to talk about it.* (If what we're going to say isn't attractive, we would rather not talk about it.)
RS: You mentioned about floaters, you call that "Kailangan pa bang i-memorize yan?" That's a floater?
KG: Liner.
RS: Liner.
KG: A-huh.
RS: What's a floater?
KG: *Floater, uh...yun yung sinasabi yung words na, "Kailangan..." pero we play that, recorded yun e. We play that every two songs. You notice nung nag-OTS ako, may nagsabi na, "kadyot lang, kadyot lang," para..."Uy Valentines na naka-Love ka pa ba? Mwah!" So that's a floater. Basically, it's uh...telling...telling people that this is...this is LR. Hindi niya ini-interrupt yung songs.* (You notice the "kadyot lang, kadyot lang!?" {wait up! Wait up!}Uy Valentines na, naka-Love Ka? {It's Valentines, are you still with Love Radio?, mwah!}That's a floater. It's telling people that this is LR without interrupting the songs.)
RS: OK. That's a substitute for an ID?
KG: Something like that. Oo.
RS: OK.
KG: Shorter and it [plays] between songs.
RS: Ang liner is...
KG: *Liner uh...Liner ko, "Type kita baby." Liner ni Sexy Terry 'yon. Sexy terry - "type kita baby." Liner ni Rey Porter...dude anong liner mo?*
Frederick Monponbanua (background): *Ang sarap sir.*
KG: *Ang sarap sir. Si Chris Tsuper, "bumibira kahit kurbada." That's his liner. Nicole Hyala, "Ibaon mo, papa." Something like that. Ibaon mo...Ibaon mo, papa."*
(A liner is...my liner is, "You're my type, baby." Chris Tsuper, "Driving fast even at a curve." Nicole Hyalala, "Bring it with you."
RS: *Sino'ng nagko-conceptualize n'yan?* (Who conceptualizes those?)
KG: Ng liner? (Which ones, the floaters?)
RS: *Oo. Saka yung mga floaters*? (Yes, and the liners too.)
RS: *Basically, yung boss namin, program director. Brain child niya yang, "kailangan pa bang i-memorize 'yan."* (It's our prog director.)
RS: So you really have to project a different image?
KG: Character.
RS: Character.
KG: *In person, I'm...hindi naman kami gano'n. With Monsour, especially him, tahimik si Monsour, pero sa ere akala mo me tililing, me tama. So you know we have to...kasi...*(In person, we're not the character that we project on air. With Monsour especially, he's so quiet yet on radio, he sounds as if he's crazy.)
RS: *Saka yung tawa.* (And the laughter?)
KG: We develop laughter...
RS: ...*na sa 'yo lang 'yon...* (...that's distinctively yours...)
KG: *Oo, kasi we are identified through that kasi yung tawa parang natawa...natatawa ka. Of course you encourage laughter na drin. You solicit a reaction e. Tapos more importantly, yung tawa mo, it's just like, it's just like...people can identify with our laugh. I'm sure if Rey Porter will laugh lang, people would know that it's Rey Porter or it's Chris Tsuper. So anyhow, yon.* (We're identified through that...when you laugh a lot, you also solicit laughter)
RS: *So uh...kailan nagsimula itong mga ano n'yo, mga names n'yo.* (When did you start using your radio names?)
KG: First day we started talagang ano na.

RS: *Pero dati diba, ang...ang format n'yo was like yung easy listening?* (When did you have a change in format?)
KG: Oh yeah, like 3...2 to 3 years ago.
RS: *Mmmm. So kailan talaga nagsimula yung Tagalog, tapos may mga innovative ano kayo, mga elements*? (When did you actually start using Tagalog and then the innovative elements?)
KG: *Uh...when did that start? Nung pumasok si Mr. Willy Espinosa.* (Since Willy Espinosa came to the station. When did Sir Willy start with LR? 2003 or 2002?)
RS: That was in 2000?
KG: I think that was in 2003? (unsure) 3 yeah.
RS: *Mmmm, and then kailan nagsimulang number 1 ang Love?*
KG: A year uh...a year after that.
RS: 2004?
KG: *No, no, no, no, it was number 1 agad. Porter diba number 2 lang, spot number 2?*
Monponbanua: (background) *number 4, number 2, saka number 1.*
KG: *Si sir Willy, kailan nag-start, 2003 2002?*
Monponbanua: (background) 2002
KG: 2002 pala
RS: *Kailan siya #4, when?* (When was LR on the 4th place?)
Monponbanua: *Ano sir...*
RS: Sa 2002, you were number 4?
Monponbanua: Yeah.
KG: A year after that?
RS: *Tapos 2005?* (What about in 2005?)
Monponbanua: *2005....2002, number 4. Tapos from there, the it became number 2, then number 1.*
RS: *So yung number 2, ano'ng year yon?* (The number 2 spot, what year was that?)
Monponbanua: That was 2003 or 2004.
RS: *Ano pa ang mga liners na gamit mo Kathy, Katrina?* Whatever that is...
(What are your other liners?)
KG: Karen...
RS: Karen, oo.
KG: Mmm, liner?
RS: *Iisa lang 'yon?* (Was there only one?)
KG: *Yeah, oo. Recall again, kasi if you keep changing that, di nila...* (Yes, it's because of recall again, coz if you keep changing your liner...)
RS: *Di nila ma-identify?* (They won't be able to identify it?)
KG: Correct.
RS: *Tapos, yung boses pa-sexy din.* (Then the tone too is seductive...a girl trying to get the attention of guys like drivers)
KG: No.
RS: *Hindi naman.* (Not actually)
KG: That's the thing with Love e. Kasi nga old school is dapat maganda ang boses mo and...
RS: No, what I mean, when I say pa-sexy uh...you know what I mean uh...a girl trying to be pa-cute sa mga men, like mga drivers.
KG: *No naman. Not...I don't know basta kikay lang. I don't see it sexy e. Parang ano e, aprang, sabi nga nila para daw babaeng bakla e. Parang I'm just too happy. Something like that.* (I'm just like a gay...but I think my name embodies sexiness also.)
RS: Mmmm.
KG: But my name Sexy Terry, siguro ini-incorporate ko na rin ang sexiness factor, siguro sexy ang sinasabi ko, with some words na lang. What...kunyari, I...I keep on using 'yung sexy voice, yung sexy tune all throughout my ano...it cannot be. It can be dragging na, so...
RS: *May bearing ba yung popularity n'yo sa oras na on-air kayo?* (Does your airtime schedule have any bearing on your popularity?)
KG: *Of course naman. Kasi sir ano e, parang yun pa 'yung...sa radio maraming nakikinig sa umaga. Sa gabi, mas...mas malakas ang drive time kaysa sa tanghali kasi most of the people are working or watching TV. Pag prime time, naka-tune in sila sa TV but not on radio.* (Of course, in radio a lot of people listen in the morning. In the evening, there are more listeners during drive time compared to afternoon slot during which people are working or watching TV. During prime time, they are tuned in to television.)
RS: Mmmm.
KG: But pag drive time...
RS: *Du'n yung ano n'yo? Ikaw ano'ng oras ang block mo?* (What time is your program schedule?)
KG: *I'm supposed...ang schedule ko talaga ay 1 to 3, pero for some reason that has to do with prog'g, nag-sta...start na 'ko ng 3 to 5. I guess, I don't know. It's not yet drive time e. Drive time starts 5 to 7 pag ganyan.*
(My schedule is supposed to be 1 to 3 PM, but I have been doing the 3 to 5 PM program.)

RS: Drive time in the evening, 5 to 7?
KG: Yeah.
RS: *Sa morning naman?* (In the morning, what's considered drive time?)
KG: Nine. Something...8...9.
RS: At ano yung prime time? (And what is drive time)
KG: Sa ano? (On what?)
RS: Sa radio. (In radio?)
KG: Sa radio, I guess during those...during those ano...
RS: Drive time is a prime time?
KG: Mmmm during those ano...
RS: *Siguro, dagdag lang natin,* (Let me just add), what makes you guys number 1? You mentioned about campaign.
KG: Well, we innovate. We don't stop. We, you know, we always keep on thinking of something new. We want to be ahead of the pack of whatever station, kasi, like uh...with prog'g, with our features, with everything, the whole packaging. So...
RS: *Aside from the...campaign na ginagawa n'yo sa labas, meron kayong mga jokes?*
(Aside from the campaign that you do outside, you also have jokes)
KG: *More importantly, the prog'g. Kasi if your campaign naman...*
RS: And you don't do anything with prog'g...
KG: *Yung produkto mo dindi maganda, no one will buy it e. So we should...before any...kasi campaign secondary na lang yan e. Parang...parang ano pa nga lang 'yon e, to build talaga yung lasting relationship, but...you know. More importantly, dapat yung ano talaga, produkto naming. Yung whole packaging – DJ, music, and all of it, so ano siya dapat. We keep on innovating...* (Even if you do campaigns if your product is not good, no one will patronize it. We should keep innovating the whole package – DJ, the music, and all of it.)
RS: *Sino'ng nagko-conceptualize nung mga floaters na yung, "Naka-love ka pa ba?"* (Who conceptualizes the floaters?)
KG: *Si ano,* (It's) Mr. Willy Espinosa.
RS: *Yung program director n'yo?* (Your program director...)
KG: *Yeah, program director namin, brainchild niya lahat iyan. If ever naman....we also pitch in an idea, but it's always talagang, last...last call niya talaga 'yon.* (Yes, all of those things are his brainchild. But we also pitch in idea, but it's him who has the final say.)
RS: *Mmmm. Sabi ni Oliver, meron daw kayong parang open door policy, with management, parang everybody is welcome to share input.* (According to Oliver, you have an open-door policy, wherein everybody is welcome to share input.)
KG: *Yeah. Mmmm. We...we do...we brainstorm...we do that...minsan twice a year or and...and end of the year we do that. Tapos...* (We do some brainstorming, once or twice a year)
RS: *Mayron pa kayong weekly meeting?* (Do you have weekly meetings?)
KG: *Every time, we have it Monday. So...kunyari yung weekly meeting naman uh...kasi pag sinabing prog'g, minsan kasi [time] too of brainstorming e. We often do that in Tagaytay. Pero yung weekly meeting naman, like if ever there is a coming...there will be uh...a concert coming up, like March 4 or there will be a premier night or some activity. Or if not, if not activity, we just talk kung anu-ano lang, naglolokohan na lang. Sige kunyari meeting tayo para may food, kasi siguro it helps din, kasi ano...* (We meet weekly like when there's an upcoming activity like concert, premier night, and some activity)
RS: *Gaano ka-importante sa inyo ang role ng program director sa inyo and your being number 1?*
(How crucial is the role of the PD to you and to the station being number 1?)
KG: *Uh...we...we give him a lot of credit e. Si Mr. Willy Espinosa, I mean, I give him a lot of credit. Brain child niya everything. Yang, whatever is happening even our adlibbing. There had been times that he wantrs our adlibs to be recorded para ma-monitor niya if it's good what...pangit ba or maganda? He always makes sure na OK talaga ang produkto with the whole ano, thing. So uh,,, yon. Importante siya kasi, importante siyang maging creative and we were grateful that Mr. Willy Espinosa is our...yun, very creative and very innovative. So nadadala na lang. Nadadala ang LR. Not only that, our whole...I believe that our whole team us that creative din. So...*
(We give him a lot of credit. Everything is his brainchild, whatever is happening. He always makes sure that the whole product is OK. He has a very important role. It's important that he's got creative mind and we're just happy that he's so creative and innovative. He has been able to lead LR where it is right now.)
RS: So kung baga, you're free to express yourselves...
KG: Yeah.
RS: ...your opinions.
KG: Mmmm. He always asks us. "O what do you think about this?" Ganyan, ganyan.
RS: *So he starts things out, tapos tinatanong niya yung input n'yo?* (So he initiates things then he solicits input?)
KG: *Meron ano...meron, like, meron siyang idea. May description na of that whether that be a feature or and we would talk. "Sir, siguro it would be better kung ganyan, ganyan, we'll do it this way. Medyo tanggalin natin ang ganito." Ayon, we always talk.* (When an idea strikes him, he gives a description and then we makes suggestions like we say, "We need to remove this, maybe we should do it this way.")

RS: Were there times when an idea came from one of you guys, not from him?
KG: Uh,,,wait, kasi ang dami e. It's a collaboration e, but kasi it's always...always siya yung...sa kanya yung seed. And it's a collaboration of... (It's a collaboration actually, but ideas usually come from him).
RS: Tapos, he lets it germinate?
KG: *Correct. Ako, I can't think of one thing, you know that was suggested by whoever...I think it's ano e, batuhan e. There's no one person I can remember that you know, if there is this one new thing...* (It's a constant dialogue and we exchange ideas.)
RS: *Don't you feel like being ano, being dictated or pinu-push ang isang idea sa inyo na...* (Don't you feel like you're being dictated or that an idea is being pushed down your throat?)
KG: There have been times like that. But then again, ang ...kasi ang bottowm line do'n is I mean, I'm not working for myself e. I'm working for the audience, meaning...
RS: *So, eventually you have to embrace kung ano ang sinasabi ng prog director?* (Eventually, you have to embrace whatever the PD says.)
KG: *Yeah, kasi I mean personally, there are some songs here that I don't want to listen to but you know, I'm not working for myself. I'm not...I'm not working to please myself. These are the things that my audience wants to hear, diba from the station? So, just like with any feature we suggest or any and whatever, kahit ano'ng floater na or idea na isa-suggest ni Sir Willy, kahit minsan, "Parang ang hirap naman. Can that help?" or whatever. We'll just deliver na rin. Him being the boss and because we trust him e. Kasi dinala niya ang station from like, talagang baba hanggang taas, so...* (There are things that I don't like in terms of programming but I have to believe in my PD and give what the listeners want. Our PD has been able to bring LR from down to the top position and he deserves some trust. Besides, we do not work for ourselves)
RS: Does he trust you?
KG: *Uh...of course, he trusts...pinagkakatiwalaan niya lami kaya there have been times...Minsan nga may tiwala siya sa amin and we fall short of it e. Parang gano'n. "I thought you can do it," gano'n, gano'n, gano'n. But he always gives us a chance. It's never naman na...ang relationship naman naming especially whenever we have ano, yang mga brainstorming na 'yan, nagkakaroon din kasi ng bull session.* (He does and there have been times when we fell short of his expectations)
RS: Mmmm. That's the time when you...
KG: Tell each other like, "I didn't like what you did," or...
RS: Personal or business or uh...professional?
KG: *Both, ay, both din. So yon, gano'n. Yung with regards...we trust him. Yun nga, kahit ayaw naman naming o we think, yun whatever he's telling us is parang pangit, e gusto ng audience e. Gusto ng ano ko e.* (It's both. We do trust him. Even if we don't agree with what he says, we have to follow because that's what the management wants and what will satisfy the audience)
RS: So the listeners rule?
KG: *Correct. If we don't want something, hindi rin naman ia-ano ni sir e.* (If we don't like an idea, our boss also listens to us)
RS: How does he know that something is going to be desired by the listeners?
KG: *Maybe because, I don't know...Thru experience. Probably kasi with the songs, napo-foresee niya kung ano ang magiging hit, kasi...* (It's probably because of his experience. He could foresee which song is going to be a hit.)
RS: By listening to it?
KG: *Yeah, kasi there are songs that...May tawag kami ditong Buena mano songs. Usually uh,,, 'yung recording company, like this one, MDA music, they give us a sampler diba? There are like 19 songs, may magugustuhan siya rito like 1 or 2 songs. Kunyari isang song, sabi niya OK, I'll play this pero Buena mano naming ito, meaning exclusive sa amin like a week or 2 weeks.*
RS: Mmmm.
KG: *And of course, yung ad promo ng MDA medyo, mag-iisip kasi, yung Buena mano ay yung maganda talaga...you know, feel talaga ng mga audience. For 2 weeks walang other stations na magpapatugtog ng kanta. Even if whatever, stations ask MDA, nasa'n ang song na ganito, they can't play it.*
(We have songs that we call "Buena Mano" songs, meaning they are exclusive to us. Our boss would agree to play a song or two from an album by using his own judgment. But the recording company has to agree not to allow other stations to air the song while LR is still airing it.)
RS: Does that add din dun sa being leader n'yo in the industry, so...
KG: *Pwede rin. Kasi we always ano eh, ini-incorporate in our adlibs kami lang pinagkatiwalaan ni ganito ng kanta niya. O kaya, o sa Love mo unang napakinggan yan a.* (We always say in our adlib that it is us whom the recording compay trusted to air this song. Also, we tell the audience that they heard the song on LR first)
RS: *Yung mga jokes, saan napupulot yan?* (Where do you get your ideas for jokes?)
KG: Napupulot naming yon with every day kasi, si Heini, he's our boss, he's also a DJ Tommy Tambay, production supervisor. He always tells us kunyari, ok you come up with 5 kukus and 5 salawikain.
(They come from everyday situations in life. Our production supervisor Heini assigns us 5 *Kukurukuku* jokes and 5 proverbs.)
RS: *So each of you parang gano'n.* (Each of you writes the jokes?)

KG: *Each of us. Tapos, mamimili na lang sila. Kami naman, titingin ako, ano ba ang nangyari. Ano ba'ng...saan ba ako natatawa with my friends? So yun. "Bakit kaya, bakit kaya siya naggpapalaki ng katawan? Siguro kasi para din mahalatang may kabadingan. Something like that kasi may friend akong gano'n gusto niya malaki ang katawan niya. At para, they can't tell he's gay. Something like that, you know. Nangyayari talaga. So yon, it's a collaboration of everything.* (Then the best are chosen. In my case, I just consider what makes me laugh. Example, "Why is he into bodybuilding? Perhaps he wants to cover up his being effeminate." Something like that. I have a friend who is like that. These are things that really happen.)
RS: *Original n'yo ba yung parang question and answer?* (Is the question-and-answer format original to LR?)
KG: *Yeah. Kaya naman ginawa 'yon, it is because of our liner, "Kailangan pa bang i-memorize 'yan?" We wanted that liner to become an expression na it will answer any question which will help our station to...during surveys. Kasi ang tanong naman kasi sa survey, anong radio station ang pinapakinggan mo? So if it has become an expression, "Kailangan pa bang i-memorize 'yan?"...* (Yes. The reason we invented that is because we wanted our liner "Kailangan..." to become an expression and an answer to every question we pose which whill also help our station during surveys. The reason of course is that the question being asked during surveys is: What radio station do you listen to?)
RS: So that means Love Radio?
KG: *Yeah. It will...puntos na sa amin. We can't just tell them na, "Uy lahat ng tanong sa inyo dapat, 'Kailangan [a bang i-memorize yan?' ang sagot mo ah." If we want our liner to be, aprang bukang bibig siya, dapat proper placing. So paano? It should always...it should always to ano..answer to a question. It should always be an answer to a question.* (If they say, "Kailangan pa bang i-memorize yan?," that's a point for us. We can't just tell them of course to always answer with "kailangan..." If we want our liner to be a by-word, we should do a proper placing.)
RS: *Ano pa ang ibang gimmick n'yo?* (What are your other gimmicks?)
KG: *Gimmick. We have had features pero I don't know kung hanggang kailan 'yon. Akin, "Artistahin." Kay Monsour Betero, "Patok na Patok." Rey Porter, "Isyu." Anyway, artistahin is basically a showbiz news. It's not the usual showbiz show na si ganito, ganito nabuntis. Meron akong side comments na... "Ay finally babae pala siya!" Parang gano'n.* (We have new features but I don't know how long we'll have them. My feature is called "artistahin." Monsour's is called "Patok na Patok" and Rey Porter's is "Isyu." Anyway, "artistahin" is not the usual showbiz news. I have side comments, like, for an actress who got a baby out of wedlock, I would say, "Wow, she's indeed a woman).

APPENDIX A-4: TRANSCRIPT OF INTERVIEW

Interview with Heinie Hartendorp
Production Supervisor and Announcer for 90.7 Love Radio
MBC Studios, Roxas Blvd., Pasay City
Tuesday, February 9, 2006

Raffy Santos: Just [state]your name, your role and uh talk about production and talk about your role as a broadcast person.
Heinie Hartendorp: OK I am Heinie Hartendorp. I am a production supervisor of LR and also a DJ, every Sunday nga lang. Production, whatd'ya mean production?
RS: Uh you handle...what do you do basically?
HH: With productions uh, I'm in charge of on air quality and am also in charge of like what kind of jokes will go out on air. There and uh...
RS: So you use your own judgment to decide whether something is worth producing or not?
HH: O yeah, yeah, of course. And our standards are not the usual. It's a radical way, the kind that people aren't accustomed to. So that's why.
RS: That's the one you're looking for? Those are the kind of things that you want from your writers?
HH: Uh yeah. And our writers are the DJs, myself, anybody actually. And I just select. If I think that this particular joke is OK, maybe I'll just edit a little and then *OK na siya* (it's OK).
RS: Uh, differentiate your jokes from the usual, orthodox jokes like the knock-knock.
HH: Hmmm, *OK. Kasi with the knock-knocks, right, ganito yan e. Ganito ang setup.* (With the knock-knkc, it goes like this) "Knock-knock? Who's there?" You know, there is always like ano e, waiting for a punch line, *diba* (right)?
RS: Mmmm.
HH: *Ganyan e, when you're saying a joke. "Bakit siya ganyan?" (*That's how it is. When you're saying, "Why is he/she like that?) There is a punch line you're waiting for.
RS: Mmmm.
HH: Diba? Unlike here, uh though *yun nga* (later on) people got used to it already. Uh, when we started people didn't expect a punch line. When we started with the *salawikain* - the joke proverbs - people didn't expect the punch line.
RS: OK. Where do you get your jokes and ideas?
HH: We create them.
RS: You create them. Uh or do you do rehash?
HH: There are some, you know, we look at joke books, and these will do and me I revise it a little.
RS: What [are the]contributions of the jokes and the things that you produce in being...LR radio being number 1.
HH: Again, again.
RS: To what extent do your joke and other things contribute to the image of LR as being number 1?
HH: *Yun nga* (As I said), the joke proverbs, that's one. Uh and the other one is *kukurukuku*, that's the other one. And also let's say uh there's...there's certain clients who give us the freedom to play around and to...to promote their products. Just, you know... create either funny way or very out of the ordinary way of promoting their products.
RS: Mmmm.
HH: Yan, kasi, like let's say there's a record company and they want us to promote their album. They give us script e, you know, like....like. Let's say, "BMG Pilipinas blah! blah! blah! present Kyla, blah! blah, blah." What we do is we scrap the entire script and we come up with our own.
RS: Your own...
HH: In that way our defense is its entertaining, funny and it's promoting a product.
RS: OK.
HH: There's no problem there.
RS: Is your joke, the *kukurukuku,...*
HH: Mmmm, kuku....
RS:...is that uh part of the strategy *para maging so popular ang LR?* (for LR to be popular?)
HH:Yes it is. *Kasi* (It's because) the number one key, one of the number one key factors in radio is laugh.
RS: OK.
HH: You know, it's laughing.
RS: Not until you started it because FM stations, FM prog'g used to be very formal and traditional.
HH: Mmmm, yeah. Kasi with laugh, it shows na (that) radio is also human.
RS: Mmmm.
HH: You know kasi...
RS: Do [you see that] as a plus factor *sa inyong* (in your) success as a radio station?
HH: Yes. We show *na* (that) we're not, you know, we're not up there. We're with you guys, you know, like a PA system making fun with you guys. Uh we started with that...we started, you know, *yun nga* (as I said), the laugh.
RS: OK.

HH: You know, don't modulate. *Isa pa yon.* (That's another one).
RS: Be natural.
HH: Mmmm and we...whenever we get talents, whenever we get DJs, we don't base it na, "Hmmm, *ganda ang boses niya,* (What a good voice) let's get him." You know, we base it on *ano ang kaya niya o di niya kaya* (what he/she can do). And then other stations started doing that na rin. They started imitating that and do that thing...
RS: Energy FM used to be all-English and *medyo* (kind of) elitist type. After a while uh...
HH:...they succumbed to that prog'g, yeah.
RS: Nag-changed. Did you guys start this?
HH: Yeah,we did.
RS: I think [others]...can we say that they're also trying to follow...follow suit?
HH: Kasi we believe na whoever trendsets...
RS: Mmmm...
HH:...is followed.
RS: And you [LR] are the trendsetter?
HH: Mmmm.
RS: OK. When did you start doing these *na marami kayong Tagalog tapos meron na rin kayong Bisaya?* (When did you start using Tagalog and Visayan words?)
HH: We started with the jokes probably *mga* (around) 2003 - yung joke proverbs. Then we started with the *kuku* later, like mid-2004. That's with the *Bisaya kadyot lang, kadyot lang.*
RS: *Bakit kukurukuku?* (Why kukurukuku)Why bird? Is that a bird?
HH: It's not a bird. It's a...kasi from the term *kuru-kuro* (opinion), we just, we just jumbled it up, *kukurukuku.*
RS: *Pero ano yung pinu-project na characcer nung nagsasalita?* (But the character of the speaker is being projected?)
HH: Uh, *wala* (none). We just made that voice.
RS: Is it something that people could recognize easily?
HH: Yeah. We also make that voice that way kasi may listening habit that way. *Kasi usual listening habit ng tao, mahina lang. Para ano lang, para rinig yung song.* (People usually listen to softer music, just to have the tune)
RS:Mmmm.
HH: You notice them? *Tapos pag magsasalita na yung DJ, parang mahinang sobra* (And when the DJ speaks, it's so soft). You can't hear the DJ anymore. But if it's something that's high pitched, that's very sharp.
RS: Mmmm.
HH: It's really...the volume is really low, you can still hear it e.
RS: Mmmm. OK, thank you. *Siguro* one last question (One last question). FM prog'g is music. Basically we're talking about music. Remove the music, what are the other things that help in boosting your image? Is it all related to production? Related sa production?
HH: Kasi prog'g yun nga. major thing is music. That's number one. Second one is production.
RS: Mmmm.
HH: Production. Third. I'd say I'd go for the DJs.
RS: Yung attitude, character?
HH: And the personalities ng DJs. And the last is probably commercial loading.
RS: Mmmm.
HH:Yun yung four major e. So without music I guess the productions and the DJs will carry it.
RS: So *yung* (the) music. *yung* (the) kind of music that you play and when you play them *tapos uh yung* (and then the) personalities ng DJ? And then production ng mga shows n'yo (of your shows), those are the three major factors *sa* success *n'yo* do you think? (that contribute to your..)
HH:Yes.
RS: And you need to maintain those to remain number one?
HH: Oh yes. definitely! We also ano e. Kasi the other stations, they keep on also updating their jokes, their songs, their playlist because ano e. we're trying to change listeners e. We want to make them active listeners.
RS:OK.
HH: That's why every month *pabago-bago talaga, sobrang bilis.* (Every month, things change, that fast)
RS: You're the production supervisor? Production as in mga commercials and jingles, those type?
HH: Yeah.
RS: But you don't supervise yung (the) playlist?
HH: No. that's our playlist maker and our program director who's not here, he's out of the country.
RS: Thank you sir.
HH: Yes. sir.
RS: Basically. you were a quiet station diba?
HH: Mmmm.
RS: And then...it is in the management aspect do you think? Do you feel like free to express yourselves, *yung mga gano'n* (those kind of things). *Gusto kong makita kung ano'ng pwedeng matutunan.* (I want to discover new things)
HH: I guess it's more on ano. management.
RS: Nagsimula talaga sa management.

HH: Whenever ano...It started with Mr. Willy Espinosa to [have] this entire environment.
RS: How would you describe the entire environment? The working environment?
HH: You know, it's like a playground.
RS: And everyone is free to play?
HH: Mmmm.
RS: Within certain parameters, of course.
HH: Yeah. We're allowed to play, you know. While playing uh you become really, you know, creative and at the same time, it's so fun.
RS: Mmmm.
HH: That's what separate us. Like the other stations, like *kunwari* (example)I only get to see this particular person every Friday, kasi other stations *kasi parang* (it's like)you just go on board and then you can go.
RS: So talent ka lang.
HH: Mmmm.
RS: Pag kayo, your guys are full time?
HH: Mmmm. We're full time. 8 hours. So we all see each other every day.
RS: Do you feel attached sa station? Sa station and with each other?
HH: Yes. And it feels this is my second home already.
RS: OK, do you feel like LR belongs to you and you belong to LR?
HH: For my part, I don't believe that LR belong to us, I belong to LR.
RS: OK. And you feel *parang gano'n* (kind of) happy about that?
HH: Yes.
RS: Do you feel things are being pushed down your throat or you have the freedom to [resist it]?
HH: Though *di mawawala 'yon* (you can't avoid that). There are times you have to *talaga* (live with it). "Hey I've got an idea!"
RS: Like there's open-door policy?
HH: Hmmm.
RS: Anytime?
HH: Mmmm.
RS: You can barge in and share an idea and that's welcome.
HH: Mmmm, and then *yun nga* (as I said), it's a matter of the boss' decision, discretion if he's to go with it or...
RS: But the thing is you are....they are open to ideas and suggestions all-year round?
HH: Yes.
RS: All the time, no restrictions?
HH: Mmmm.
RS: OK, thank you sir.
HH: OK.
RS: That's very helpful.

APPENDIX A-5: TRANSCRIPT OF INTERVIEW

Interview with Frederick Monponbanua (Rey Porter)
Senior Announcer for 90.7 Love Radio
MBC Studios, Roxas Blvd., Pasay City
Tuesday, February 9, 2006

Frederick Monponbanua: My real name is Frederick Monponbanua. Rey Porter. I have been with LR for, wait, wait, wait...5 years? Yeah, since 2001. And yeah, I'm a broadcaster. What has made LR number 1?
Let me see. I guess it's ano. it's a joint effort. It's an idea, different ideas actually. And then, it's a matter of eliminating ones that *sa tingin namin di papatok* on the air...di susuportahan ng research namin.
(Let me see...It's a matter of eliminating the ones that are not going to be a hit to the audience and won't be supported by our research.)
Raffy Santos: What are those? When you say, *"Di papatok,"* are you [talking] about music?
FM: Something like that na. once we put it on the air na, OK let's see. There's this incubation period and let's see *kung papatok sa crowd. Now kung di siya pumatok, slowly babawasan natin yung time ng airtime hanggang sa mawala na lang siya ng tuluyan sa on-air.*
(There's this incubation period during which we would observe if something will be loved by the crowd. If it is not liked, the exposure would be minimized until it is totally off the air.)
RS: How do you know *it's papatok* (going to be a hit?)
FM: Most of the time it's gut feel. *Tapos, yung mga feedback na nakukuha rin naming once we go outside from, let's say, different establishments. Tapos yung mga nakaksabay namin na FX drivers, jeepney drivers. We try to ask, "Sir ano bas a tingin ninyo sa ganito, ganyan, ganyan?" Tapos ang iba naman, sila mismo ang nagsasabi sa amin na, "Uy ano ganda ng ganito na ginagawa n'yo. Nakakatawa yung kukurukuku ah. So in that way, o..ok pala. Uh...positive feedback. Tapos ibabalik naming ditto kung ano man ang feedback na makukuha naming outside. Then we tell our bosses na, "O sir ok pala yung ganyan, ganyan."*
(Most of the...Also from the feedback from different establishments. We also ask drivers of FX taxis and jeepneys about a certain prog or feature. Others just inform us that they like what we do like the kukurukuku. All the feedback that we gather, we report it to the station and we tell our bosses about it.)
RS: So parang trial and error? (It's like a trial-and-error?)
FM: Mmm. And before we air something, we make sure na everyone thinks it's ok and we'll never know unless we put it on air. So kailangan subukan muna naming for a couple of weeks or a month or so and we try to see if it's ok. If it's not, then slowly and gradually we take it off the air. (Before we air...we have to test anything that we introduce for a couple of weeks or a month to see if it's OK.)
RS: Can you say na kayo yung nagpasimuno ng non-traditional prog'g? (Could you say you were the first to introduce non-traditional prog'g?)
FM: Definitely.
RS: Nobody has tried that before?
FM: Nobody had tried it, yung ganitong (this kind of) type ng theme. Basically, the jocks before the stations siguro around 2002 or something...yeah what Sexy Terry said, old school e. It's basically, "Hey time check right now brought to you by..." Ganyan, ganyan. Song brought to you by..." Ganyan, ganyan."x7
RS: Tapos ang boses, iba pa. (And the voice is also different.)
FM: Very modulated na...it's all about voice. If you have that big voice, you're "in" sa radio. But nowadays, like what we did here with LR, it's not just the voice, the attitude. SO parang yung character mo, kailangan mong ilabas on-air. And yun yung bebenta on-air. Yun yung aabangan ng tao. It's not your voice na ang laki-laki na well modulated. But it's how you basically talk to your listeners even though nandito ka sa station and they're outside. (Very modulated...nowadays it's the character that you need to project on the air. That's what listeners would always look for. And that's the one that always attracts listeners.)
RS: Star FM started using Tagalog sometime in 1996 and they were number 1 in survey in 1996, now somehow did you pick it up? You started sing Tagalog when and then you added more?
FM: Pagpasok ko ng 2001, basically Tagalog na talaga e, as in flat out Tagalog. And then afterwards we realized na yun nga from, even the people from class A&B, parang we realized these people are also listening to us. Why not do a Taglish kind of program? Although pinag-usapan namin no'n, it's 80-20, 80 yung Tagalog, 20% English kasi we also cater to those kind of people. "Sige we go Taglish para sila rin na-aapreciate nila yung prog." (When I came on board in 2001. Tagalog was the language of prog'g already. But later on, we realized there are listeners from the AB crowd so we started using both Tagalog and English. We discussed about using 80% Tagalog and 20% English to cater to everyone.)
RS: OK. so uh...what makes LR appealing and attractive and number 1?
FM: LR kasi is uh...Siguro let's put it this way. Parang it's like a crowd chanting Manny Pacquiao's name na parang they see themselves in Manny Pacquiao. They see a character in him na parehp silang galing sa pagiging mahirap and then they're struggling to fight for a living. Something like that. (Here's the scenario. Here's a crowd that is chanting

Manny Pacquiao's name. They see themselves in Manny Pacquiao. They see a character in him, similar to their predicament – a poor guy trying to make it in life.)
RS: Parang representative? (It's like having a representative?)
FM: Hmmmm, representative. With us naman here sa radio, it's us na parang these people pexperience na minsan wala silang pera nangungutang sa tindahan, ang haba-haba ng listahan nila. And with us here, kung ano ang sinasabi naming on-air, yun yung mismong nangyayari sa kanila. So kunwari ako: Ngayon siguro nasa labasan sila pauwi, so we talk about people na nagsisiksikan sa bus, na yung iba pinagpapawisan, sari-saring amoy whatever. These people can relate to what I'm saying and parang feel nila, "Uy parang ka-barkada ko lang ito, na parang nag-uusap lang kami na parang casual lang kasi a lot of people outside na parang tingin sa DJ...sa sarili nila ay taas-noo. Sa sarili nila mismo parang, "Ano lang kasi e," parang..."listeners lang kami." Ganyan, ganyan. (Here at LR, we let our listeners feel that we have the same experiences with them. What we say on air are the actual things that happen. If listeners are on their way home, I talk about real scenarios, like how they are crammed in a bus, with all kinds of smell, the sweats...So they get to feel that we are on the same level, like we're into casual conversation between friends. A lot of people look down on themselves and we as DJs...)
RS: Pero (but) you don't give them that feeling?
FM: No, no. Definitely not. Dito sa Love, parang we treat them as "pareho lang tayo." We want to extend that uh...notion na, "you should not put us down. Sa iniisip n'yo na mataas kami. We're just like you guys. We're the same." (No...Here ay Love, we treat them as our equal. We want them to have the notion that we're just like them and not higher than them.)
RS: When did you start doing that?
FM: Ayun. Uh we started doing that siguro 2000 no? 2003? Yun nga we started going out. We decided na for us to make an impact, since these people look up sa mga jocks, why not itong mga jocks mismo, "Let's go to the crowd, to the listeners." Yung iba nga yung reaction is, "Mmmm, ikaw ba 'yon, maniwala naman ako sa iyo, ikaw 'yon." They think na ditto lang kami sa radio, di kami pupunta sa bahay nila para mangumusta or mamigay ng shirts, anything. So siguro ang iba nagugulat na para bang, "Wow! Ang mga DJ ng Love nagpupunta sa bahay naming. Galing ditto." So in return, these people feel that they belong to LR. Parang we're a big family. (Since listeners look up to the jocks, came up with the idea of going to where they are to make an impact. Some could hardly beliebve that we are the same jocks that they have been listening to. They thought we would just remain studio voices and would not reach out to them, talk to them and give them shirts. "Wow! The jocks of LR have come here to our place.")
RS: How do you describe the working relationship between the jocks and the management?
FM: Uh..siguro with that...Here, we're nakakatuwa lang, kasi we're like brothers and sisters. Para kasing magka-barkada na ayon, siguro parang ito yung house naming and we're like brothers and sisters. Ayun nagkukulitan and everything. We share stuff and with the bosses din naman, hindi siya yung parang iba na super boss na kakatakutan mo or something. Yung mga boss kasi namin parang ano nabibiro mo sila, but of course there has to be that limitation. (Here...we're like buddies, like sisters and brothers. Our bosses are approachable. We can even crack jokes with them, but with certain limitations, of course.)
RS: Do you feel free to express yourselves and share input or any ideas regarding prog'g?
FM: Yes. Definitely. Kasi even yung playlist naming, ano siya, whenever may naisip siya or meron siyang biglang pumasok sa isip niya, he will come up to the boss and say, "Hey sir ganito, baka ganito, ganyan." So yung boss naman, "Oo nga, sige sige pag-iisipan natin yan." Ganyan, ganyan, ganyan. We...here, we're like brothers and sisters. Tapos sila yung parents naming. We suggest things to them and they see to it na, "Ok, we put it on air." Sila yung mag-iimplement. "O ganito ang gagawin natin." That idea. Kung may mas gagandai-input ko talaga ang idea na 'yon. (Even our playlist maker, whenever he's got an idea, he tells the boss about it. And the boss listens. We're like siblings and the bosses are like our parents. The suggestions are taken and implemented. If there's something that could lead to improvement, the input would be given.)
RS: Going back to your name, Rey Porter. Ano'ng (What's the) rationale no'n?
FM: Basically kasi ano, we were...our names were taken from a sector. Our names were taken from jobs. And Sexy Terry – secretary, Nicole Hyala – actually came from kolehiyala, students. Basically, siya, do'n siya sa sector ng mga students nakatutok. Now the other jocks... (Basically...Nicole Hyala represents the student sector.)
RS: Papa Jack
FM: Si Papa Jack – padyak. Yung sa... (He represents...)
RS: Pedicab?
FM: Yeah, there you go. Rey Porter. At first kasi, my name was Roy lang, so from Roy, sabi nila, "What not Roy Porter?" Porter – yung mga nagbubuhat. "Oo nga no? Sige, sige." Sabi ng PD naming, since ando'n na ang porter, why not make it into Rey para Rey Porter - reporter. So gano'n na pumasok ang Rey Porter. (At first, I was known simply as Roy. Then it became Roy Proter referring to the porters. Since the word porter is there already, we thought of Rey Porter to signify reporter. So that's how it all began.)
RS: Pero Porter, yung mga kargadaor or guys sa mall na nagbubuhat? (Porter, for the baggers at the mall?)
FM: Kung baga, double ang tinamaan niya. Reporter siya at the same time yung mga porters na nagbubuhat. (It stands for two sectors – reporter and the porters)
RS: And you maintain that image sa ere (on the air?)

FM: Hmmm. With us kasi, we're given the freedom to uh...parang make...How do you say that? Somehting tha would make our listeners remember us. Not just by the name e. Like in Nicole, balahura. Si Oliver, si Monsour, katalsik-laway. So when they hear that, even though we don't mention the name..."Ay si Monsour yon, yung katalsik-laway." With me naman, yung "pasaway." Pag sinabing pasaway, a si ano yan si Rey Porter yan. Rey Porter. Siguro yun yung mas lumakas ang recall when we started using those names. (We're also given the freedom to make use of a tactic that will help listeners remember us. Nicole uses "balahura," Oliver, "katalsik-laway," and I use "pasaway," [one who is anti-moral or standard]. Listeners know that whenever they hear this word, they are with Rey Porter.

APPENDIX A-6: TRANSCRIPT OF INTERVIEW

Interview with Oliver Reyes (Monsour Betero)
Senior Announcer for 90.7 Love Radio
MBC Studios, Roxas Blvd., Pasay City
Tuesday, January 24, 2006

Raffy Santos: How did Love Radio (LR), as far as you know, come into existence?
Oliver Reyes: *Okay, uh, the reason why...the reason is why it's called LR, it began broadcasting Feb. 14, 1976. Kaya ano siya, LR. It was uh...it was founded Feb 14 which is Valentine's Day kaya, yeah, day of love, month of Love, LR.*
(OK. The reason why it's called LR...it began broadcasting Feb. 14, 1976. That's why it's LR. It was founded Feb 14 which is Valentine's Day. day of love, month of Love, LR).
RS: OK. How was the uh...competition at that time? What motivated the organization to come up with such a station?
OR: *Filipinos are senti talaga. Uh...sila yung type na talagang nakikinig sa mga, mga love songs and uh...sila yung tao na pagka in a sad moment or in a moment na gusto nilang magreflect talaga, they would listen to mellow music. And uh..siyempre, who doesn't want to talk about love? Who doesn't want to listen to things about love? Kaya we've got ano...we had, we had a programming (prog'g) uh...uh..style...na featured a lot of love songs during that time.*
(Filipinos are really sentimental. They are the type that really tune in to a lot of love songs and during sad moments that they would want to reflect. they listen to mellow music. And of course, who doesn't want to listen to things about love? That's why we've had prog'g style that featured a lot of love songs during that time.)
RS: *So, yung pin-ruject na idea, the image that was projected for the listeners was uh...that LR was supposed to be a LR, meaning to say love was referring to...music was mostly mellow, easy listening?*
(So the ide that you projected, the image that was projected to listeners was that LR was supposed to be a LR, meaning to say love was referring to...music was mostly mellow, easy listening?)
OR: Yes. This went on 'til mid-90's. Around 1996, *nagkaroon ng uh... ng changes in prog'g na na-introduce ang mga upbeat na songs. If you really look at it, tama nga naman kasi, a song can be danceable, a song can be upbeat, but can still talk about love. Therefore, the song is still love, sa beat lang ang nagkaiba.*
(...there were changes in prog'g during which upbeat songs were introduced. If you really look at it, it was a justifiable move. A song can be danceable, a song can be upbeat, but can still talk about love. Therefore, the song is still love, the difference of course is the beat).
RS: OK. What prompted the change from a typical FM format...*yung easy listening and then parang naging more upbeat noong mga 90's?* (...the easy listening and then it evolved into a more upbeat format in the 90's?)
OR: I wasn't around *yung mga time na yon, pero uh...pero I think it's because uh...sa araw ng isang tao, one wouldn't want to listen to love songs 24 hours a day. Yung type na mabagal diba? We have moods na gusto nating marinig ang isang kanta na nakakabuhay or medyo mapapsayaw tayong konti. Hindi naman talagang sobrang super-duper active pero yung type siguro na igagalaw mo lang konti side to side ang ulo mo. Yung ganung type ng music. So in moments like these, in a given day uh...nagpapatugtog tayo ng medyo upbeat na song although we can still talk about love and other topics kaya still, it's still loyal to the idea of LR.*
(I wasn't around at that time, but I thing it's because one wouldn't want to listen to love songs 24 hours a day, the kind of songs which are slow, right? Our moods sometimes dictate a desire to listen to a song that rev up our day or that would get us dancing a little bit. Not the extremely upbeat but those that would make you sway your head from side to side. Those type of music. So in moments like these, in a given day, we play upbeat songs although...)
RS: OK. So related to that uh...what was the prog'g philosophy that guided LR from 1976 up to 1996 and from that time up to now? What's the philosophy behind?
OR: *Uhmm, we wanted to give listeners music that catches their ear at any given time na patutugtugin natin. So uh..we made sure na prog'g is excellent and the songs that are chosen are top-notch and we made sure that these are the songs na talagang hinhingi ng masa.*
(We wanted to give listeners music that catches their ear, so we made sure that prog'g is excellent and the songs that are chosen are top-notch and we made sure that these are the songs that the market is craving for.)
RS: How were you able to determine that?
OR: Uh...
RS: ...that songs are something that the audience wanted?
OR: *Uh...gauging a lot of sources, uh...like uh...OK. If the song is getting publicity sa newspapers uh..if other stations are playing it uh...if uh...the common Juan dela Cruz in the streets uh...will sing it out of the blue...may mga ganyang kanta eh, yung tinatawag nating na last song's intro na bigla mong kakantahin yung part ng chorus na talagang...That means, para kantahin niya yun, nag-strike yun sa kanya. OK uh...also kung, if uh...yung song is picked up by a commercial para gawin siyang theme, yung tono lang diba? That's also one...one indication na a song is , wow. Nakaka...nakaka-grab ng...ginamit na theme ng isang commercial (comm'l) or isang plug.*
(By gauging a lot of sources. If a song is getting publicity in newspapers, if other stations are playing it, if the common Juan dela Cruz in the street will sing it out of the blue. There are songs like these, songs that we call last song's intro the chorus of which are often sung. That means for a song to be sung by a person, that means such song has caught his

attention. Also, if a song is picked up by a commercial to make it as a theme, that's also one indication that the song is really grabbing the attention of the audience.)
RS: So you're really listening or monitoring other stations? You're listening to the people around. What are the tunes they're singing...
OR: Yes.
RS:..and the comml's, the television...everything?
OR: Yes, yes, yes. *Oo.*
RS: How do you do...I mean uh...what with all the jobs that you're doing, how often do you go out and how often you monitor and listen to others, just so you get a feel of what people really want?
OR: I could probably, I could probably tell you that uh...LR *is uh...is uh...uh.. a group of people composed of individuals na who are trained to do a little bit of everything. Uh, mm. uh, it has a lot of advantages for, for us kasi mmm hindi lang kami nagpo-programa as DJs. Uh...kami din ang office workers, kami rin ang lumalabas sa field. So it gives us a 3-D look of everything, unlike siguro...*
(...It has a lot of advantages for us because we don't only do board work, but we are also office workers. We also go out to do field work...)
RS: Can you elaborate on the 3-D look?
OR: *Mmm, OK. Uh, there are announces na nagpo-programa lang and they don't leave the station's premises during their program. OK, I mean ang commitment nila sa station is to do the prog. and that's it. Tapos alis na sila, uwi na sila on to kung ano man ang gagawin nila.* But...
(There are announcers who are plainly programmers...I mean, their commitment to the station is just to do the program and that's it. After they're done, they go straight home...)
RS: OK. Is that disadvantageous?
OR: No! I'm not talking about that....being a disadvantage. I mean *ganun lang talaga kasi sigurp dahil pagka-hire sa kanila ay talent lang kasi there are stations na talagang di kumukuha ng mga regular employes uh...they'll get announcers as talents lang, talents lang uh...so prog lang, board lang, tapos uwi na. Tapos, there are, there are other people that do the monitoring and the activities outside...uh...mmm..with us people at LR uh..since we're also the office staff uh...aside from our progs we also get to go outside the booth. Uh..we go to the field. We , we do station promos on the field. We distribute calendars, w-we go to concerts outside, we organize things so uh...we're group of people are multi-skilled uh...and uh..because of this exposure, because of these skills na natutunan namin, we're able to monitor a lot of things all at once. Kasi nga paglabas naming naririnig naming kung ano ang tugtugan sa labas, kung kinakanta ng kasama mo sa jeepney, kung ano'ng kinakanta ng kasama mo sa FX. Kung ano ba ang sinayaw nu'ng dance group nu'ng Makita mo sila sa TV? Aba kung ang kanta na yan ay talagang sinasayaw nila, it must be popular and it must have struck a chord du'n sa tao. Kung nakita naming na sinasayaw ng mga bata, kung inu-ulit-ulit ng bata yung memorable line from that song, wow! Malakas ang kantang 'to.*
(....I mean that's just how things are with them, because they are hired as mere talents. There are stations that do not really hire full time employes, they just hire announcers as talents. So they do board work, then they go home. At LR, there are people who do the monitoring and activities outside. With us at LR, since we're also office staff, aside from our progs we also go outside the booth, we go to the field...Because of this exposure we get to learn a lot of skills and get to know a lot of things that are going on outside. Through that we get to know what is being played, what are the songs being sung by passengers, the song that a dance group used on TV. If they used such a song, it must be popular. If we notice that kids are dancing along with the song, they keep repeating the memorable lines, the song is a big hit.)
RS: So you keep your eyes open, your eyes open, your ears...your eyes wide open and ears open...you listen?
OR: Yes sir. We really listen, *dahil because...dahil dala ito ng advantage ng pagiging full time employes. Dahil may commitment din kami to do other things for the station. Uh...nakikita naming talaga...kung ano ang kalakaran sa labas.*
(...because it's part of our being full time employes. We have commitment to do other things for the station. We really get to see what is going on around us.)
RS: So is it correct to say that uh...a typical LR staff, meaning to say, uh...the announcer is not only an announcer but he is also and administrative staff at the same time [he's a] marketing person and a production person?
OR: Uh...in a nutshell, I can say na a LR staffer is a versatile person who can do a lot of things.
RS: But can you say, at least for the most part, what are the 4 top, I mean the major responsibilities of the staff or the DJ?
OR: *Mmm, yes, to a certain degree, because most of the time uh...yun, yung ang mga kinakailangan ng station* (that's what the station needs). But uh...if we know other skills we're free to say it and uh...ask the group, or ask the station, ask the management uh...of we can be of help in these areas.
RS: When di, when did the station begin introducing some changes uh...the innovations that were...you said...you mentioned that LR started as love format, is more usually easy listening, but there was a change sometime in 1996? What was the reason behind?
OR: Mmmm, again at that time I wasn't around then yet. But I think, uh...they saw that uh...people they don't always listen to love songs although in general *senti ang Pinoy pero yun nga napansin nila uh..mmm...*
(...I think they saw that people don't always listen to love songs although Filipinos are sentimental...)

RS: OK, was it something uh...that...I just need to establish this. Was the change introduced because the station was trying to uh...was going to uh...going to try something or was it because they sensed people were looking for something new or both?
OR: *OK...uh this is uh...uh...valuable thing and please quote me on this. Uh...the FM landscape is a constantly changing landscape. Uh....and also as people uh...uh...we evolve...OK, according to the times. Mmmm, yung time na 'yon uhm, the station must have felt na uh...to adopt the uh...changes that were taking...that were happening in the market place. Yung, yung tinatawag na consumer behavior nag-iba, they have to adopt to that. They had to change the station's [programming]. If I could uh...if I could have the tendency to listen to something na bago...me ugaling gano'n ang market eh. Kung bago yan, yan ang may following. So if you, if you're going to offer more of the same again and again and again, uh...me sawa factor natinawag tayo. So parang gano'n. Inaapply natin yan du'n sa radio. Dumating ang pagkakataon na...na the station had to offer something new to...to attract uh...* new listeners and to keep the old listeners tune in to the station. So we had to introduce something new, something medyo catchy. So gano'n. We had to...we had to change the, the type of songs we played. Not really change but accommodate something new. And it worked.
(...at that time, the station must have felt that it must adapt changes that were taking place, the so-called consumer behavior. Programming had to be changed. If I could have the tendency to listen to something that is new...the market has that kind of habit. If a thing is new, it has a following. If you offer the same over and over again, people get tired of it. So we applied that in radio. Time came when the station had to offer something new to attract new listeners and to keep the old listeners...So we had to change the type of songs we played...)
RS:OK. What were the ano...what were the differences between the first format, yung original format and the new one, the current one?
OR: OK, the current one...*mmmm before uh... nando'n yung idea na uh....if you're a jock from a radio station you have to have this nice voice usually associated with a real big, booming bass voice and uh...uh modulated...at any given occasion, uh....but nowadays, sa radio, it's not how you sound, it's what you say, because maraming tao ang maganda boses pero kung papakinggan mo naman, hindi catchy at walang laman ang sinasabi. Uh...mas papakinggan mo pa ang isang tao na nagsalita siya, nakuha niya ang attention mo at the same time, nagging informative siya, at the same time, uh...mmm...nakuha niya yung attention mo.*
(...nowadays, it's not how you sound, it's what you say because there are people who have a good voice but what they say is not catchy at all.)
RS: Mmmm...but you're not saying that the voice is not important. You're not saying that?
OR: It's a plus. I'm not saying it's not important pero I'm saying that it's a plus, it's a plus.
RS: So what's you're saying is uh...what's more important is that you're able to attract the attention of the listeners and you're giving what they're expecting at that particular type of prog?
OR: You're giving uh...the content of your adlib is catchy and informative....
RS: OK. How do you know that a particular statement or a particular content of a program is going to be attractive? Do you do research on that?
OR: Yes! Yes, yes, yes. yes. *Dahil nga* (It's because) we often go out. *Uh...* we have a, we ask people. The staff have first hand experience on what goes on outside, *like ganito uh...Pagka nakasakay ka ng...* (when we're taking public transportation)
RS: So tell me...uh...in relation to that what gave rise to the "Kailangan pa bang i-memorize 'yan?", "kadyot lang," the jokes and "bisyo na 'to.?"
OR: "Bisyo na 'to?". O...OK...uh...OK.uh...
RS: What are those in the first place?
OR: OK. These are...these are things na uhh...*kailangan mong...* they are words, catch phrases that you need to associate with the station, kasi if you are distinct uh in saying words na out of the ordinary, you become notable, like if you have a distinct laugh, if you have a distinct one-liner, people identify you with this. It's easy to recognize you, like *"Ito 'yung laging nagsasabi ng 'katalsik-laway.'"(*He's the guy who says 'katalsik-laway'" It's not something that you use in ordinary uh...in your everyday language, right? *Kung marinig mo siyang basta nagsabi ng katalsik-laway 'yan,* Monsour Betero (When you hear someone say 'katalsik-laway,' it's Monsour Betero). Now we apply that to the station. Uh...*kung maririnig mo yung, "kailangan pa bang i-memorize 'yan?", aba ano...*(when you hear the liner, you know it's LR) ang cute, you know it's LR! If you say, "kayot lang kadyot lang," it's a Bisaya word for, "excuse me, excuse me," "sandali lang." Uh...it's out of the ordinary...uh...You don't use it in your everyday language, pero uh...it has this...at the same time, there's this uh...parang naughty implication, but in reality, it's not. So, it attracts your attention and makes you ask, *"Ano 'yon? Bago 'yon ah? Teka nga pakinggan pa natin ito."* (What's that? That's new! I'd listen more) Uh...in a nutshell, it raises that attitude in the listener, itong mga bagay na 'to. *"Teka, ano yan? Pakinggan pa natin ito uli." Yun....* (I'd listen for more)
RS: So uh...you try to maintain uh...a status or a situation where the listeners are always uh...parang aroused, interested in what you have to say, what you guys uh, you guys are using to improve to maintain a good image of the station?
OR: Yes, yes, yes! And also uh...to give them something to identify the station with.
RS: So it's a...it's a promotional thing, something to promote the station *parang magre-retain sa idea sa, sa, sa isip ng mga tao...*(that would be impressed in their minds)

OR: Yes, yes, yes.
RS:...and at the same time mmm..., ano 'yon, just to identify the station with that line?
OR: Yes...
RS: Uh, and you went non-traditional?
OR: Yes, yes. Kasi uh...sa behavior ng tao, once you're identified , it's much more easier to listen to you. Once you're distinct, it's much more easier to listen to you. *Kasi madali kang mapansin eh*, it's easy to pick you up, *kasi alam nila kung ano ang kaibhan mo from...they can tell the difference, kung ano'ng...kung ano ang LR at kung ano ang hindi. Once na...na-overcome nila 'yon, uh*...you're much more easier to listen to. (They can tell what distinguishes you)
RS: OK. Why did you use a child's voice? Why did you use Tagalog instead of English? You began using Tagalog and then you started using uh...not just Tagalog but Visayan-accented person or a talent and then the jokes?
OR: First as a kid, *yung boses ng kid... Uh...ang isang bata, pagka, pagka...meron siyang sinasabing...distinct kasi ang voice ng bata eh. Matatas yan. Matatas yan. It pierces uh...the silence. Tapos, uhmmm, pagka mali ang sinasabi ng isang bata, medyo, bulol, we as adults we have a tendency to correct them. So kung palagi natin silang, you know kino-correct, mabi-brainwash tayo into saying the same thing over and over again so if you hear a kid saying, "Kayyangan pa bang i-memoyay 'yan?" As an adult, "Hindi, ano yon, 'Kailangan pa bang i-memorize yan?'" So that's how it works. Now with uh...with your other uhmm.*
(The voice of a child is sharp and it pierces the silence. Add to this is the faulty delivery and pronunciation. We adults have this tendency to correct children who do not pronounce words correctly. That works the same in radio, we get used to hearing the line)
RS: So that's what motivated the use of "kailangan pa bang i-memorize yan?" Where was that picked up? That statement?
OR: It was picked up by our programming director who introduced that in Zamboanga.
RS: OK
OR: OK...uh...
RS: ...the use of Tagalog...
OR: The use of Tagalog...
RS: That also started in 1996, correct?
OR: Yes. Jocks, *uh..madali kang ma-identify uh...pagka...lalo kang naiintindihan ng mga tao. So pagka kino-combine mo with Tagalog 'yung adlib mo, you make your points uh...much accessible to people, mas madali ka nilang maintindihan. You're easier to understand. And uh...minsan napapiksi mo ang sinasabi mo dahil marami kang statement na masasabi mo in a shorter number of words in Tagalog. And they can get your point across ng mas mabilis. Komportable pa sa announcer 'yon. And pati 'yon sa nakikinig. Unlike yung....if you talk in all-English uh...ok, quality uh....pero are you really sure na 100%* of the population understood you or understood what you said?
(Listeners understand you better if you speak in Tagalog. Your points are more accessible if they are in vernacular. Your statements also get shorter. It's even comfortable for the DJ. If you talk in English, you're not certain if 100% of the listeners understand you)
RS: But isn't FM prog'g uh...really ano...founded...it was founded on the idea that it has to be English and very traditional?
OR: That was the belief. But people do change. Consumer behavior changes uh...also the landscape changes. The FM landscape adapts to this change. Uh...FM was founded on English, yes, uh... *pero kung dumating ang such a time na lahat ng tao would uh...want to ...want to understand you sa isang...sa panahon given to them, which is short, they you have to get your point across immediately in the shortest number of words, kasi you're only given uh...uh...uh...pretty small time para makuha mo 'yung ano eh, 'yung attention niya eh. So make use of it effectively that short time kaya deliver your point ng mabilis.*
(In just a short period of time, you have to make your point clear with just a few words. That makes you effective)
RS: So Tagalog made more sense to use than English after all?
OR: A combination of the two...a combination of the two.
RS: But mostly Tagalog?
OR: Mostly Tagalog. Uh...a safe uh...division of the two would be 70% Tagalog and 30% English.
RS: In the first place you can't avoid speaking in English a...a little bit of English because of uh..there are some statements that we can't deliver... much easier in English.
OR: Yes, and don't forget much cuter...
RS:*Yes, hindi uh formal minsan* (It's not formal at times), but didn't you lose listeners when you started...since you started using Tagalog?
OR: No, No.
RS: What about the image? FM...FM...the idea is that FM prog'g is for the uh...elite...or at least those who belong to higher strata of the society. Now you go *masa* (CDE crowd). When you go mostly Tagalog, uh...how did that translate in terms of image and listenership?
OR: FM doesn't really...FM wasn't really for the upper class. Uh...kasi...everybody listens to radio. Ummm...and uh...the majority of the population is *masa*. FM is not made for the upper class people in mind. Uh...that's why you have stations that have different formats. Uh...there are stations that would cater to the upper class market and uh....these are stations uh....who will cater for the *masa* (CDE) market, kaya....

RS: You belong to that category?
OR: Yes. *The station should first identify kung ano'ng market ang uh...sa tingin nila is a...pinaka fruitful na uh...i-serve, kung ano'ng market ang sa tingin nila pinakababagay yung kanta nila and kung ano'ng market ang gusto nilang i-secure.* (The station should first identify the market that it wants to target)
RS: OK Didn't you go the extreme because you didn't only abandon English uh...as the medium of, you know...in communicating to the listeners, but aside from adopting Tagalog, you also started using...I mean...a talent that has regional defect. And at the same time uh...identified as in *hindi lang* (not just) identified with the masa but somebody from the province [...]Uh what was the reason?
OR: Contrary to popular belief that a person coming from the province knows little is actually the reverse. Here in Manila, a big part of the population is from the provinces. It's not the other way around *na maraming Manilenos tapos kokonti lang ang pumapasok dito from probinsiya.* (There are only few Manilenos, many do come from the provinces). In the first place Manilenos uh.... And people here in Manila are made up of people who came from the provinces. *Yung nandito talaga uh....tayo ang konti.*(We are not the majority) People who settled in Manila came from the nearby areas like provinces.
RS: So when you introduced, like the guy who voices "kadyot" and uh,,,the other very non-traditional yung...usually in radio you have to have the right pronunciation, diba?
OR: Uh...
RS: And then when you use a talent, *dapat yung* (you must)...you're at least conservative, a little bit.
OR: Yes.
RS: But you went the other way.
OR: Yes...
RS: Like...
OR:...happily.
RS: I remember hearing uh...uh...your talent saying, "it hurts, it hurts (pronounced as "hearts"),...
OR: Oh, yes...
RS: But it's funny. It's funny.I-I-I-...for me at least my reaction, OK it attracts my attention because it's a wrong pronunciation.
OR: Yes, it transcended boundaries. *Uhhhmmmm....naka-relate ang masa sa ginawang ito.* (The general public can identify with it)
RS: *Dahil gano'n din...ano sila...status nila, is that right?* (It's because that's also their status?)
OR: Not a status but *dahil* (because) catchy. It's not a status, *kasi kung sasabihin mong status di sana, hindi 'yan nagustuhan ng mga taong nasa upper class?* Hindi eh. (If it's about status, the people from the higher strata of society should not have loved it, but they did.) We meet people na sosyal. We meet people whoa re doctors, lawyers...who would want to have ringtime that says, "It hurts, it hurts, you know." That makes them smile. These very upper class people, the provinces...who had, who had business who had prospered here. *Uh...ikaw...may kapitbahay ka na nag-settle dito, ganito, ganyan, ganyan, nadidito na ang pamilya. Ganu'n and uh...there's this family...family na dito na nag-root pero galing sila sa Cebu. That's why uh...we...up to now we meet people na...na sosyal...we meet people na an' tataas ng posisyon sa lipunan, but they are loyal kung sa'n ang probinsya nila. Kaya this thing will succeed. Kaya kung papakinggan natin ang lahat ng istasyon na masa...around mid-1990s nu'ng patugtugin ang mga awitin, for the first time, yung tunog April Boy Regino, kinagat, kasi maraming tao na taga probinsya sa Metro Manila kung hindi even eh they outnumber the people na andito.*
(You probably have a neighbor who settled here from the province. There's a family for example that has settled down here but actually originated from Cebu. That's why there are people who occupy high positions in the city, but they are loyal to their provincial roots. So this thing will succeed. Around mid-90s when we started playing songs like those of April Boy Regino, people just loved them. It's because a lot of people in Metro Manila are not from here, they even outnumber the original Manilans.)
RS: *So do'n kayo nag*-capitalized? (That's where you capitalized?)
OR: Don't tayo nag-capitalized.
RS: And you're really aware of that and you maintained...tried to maintain...
OR: Yes!, yes, yes, yes.
RS: When did you introduce "kadyot" and that guy? You did it intentionally or was it a trial and error?
OR: Intentionally! Without hesitation....Intentionally. And ...and.... We knew it was going to succeed, with full conviction...if uh..if you...if I was to be...if I was to be a programmer, if I could just share. If I was to be a programmer and if I was given a chance to make a station, I would tell you right now, I would do the same things all over again.
RS: So, you're saying uh...just to summarize and correct me if I'm wrong, in order for the station to succeed is first, uh...you have to focus on the audience – their needs or expectations, you have to be catchy, and you have to adjust to their situation, *yung daily ano nila...like yung,* like economic conditions, *kung ano ang magpapa-tickle sa kanilang* imagination? (...adjust to their situations and what would tickle their imagination?)
OR: Yes.
RS: Uh...*kung ano ang magpapasiya or magpapasaya sa kanila* (We provide what would make them happy and satisfied) and try to introduce a lot of new stuff, sometimes crazy stuff from time to time. Is that a right observation?

OR: Uh...with the exclusion of the crazy stuff uh...we'd rather say it creative, flexible, radical, at the same time with sense.
RS: OK.
OR: Uhhh.
RS: So just to summarize, Who are your target audience?
OR: Masa. The masa market.
RS: When you say masa, uh...usually, say...CDE?
OR: Yes.
RS: Is that a right...
OR: Yes, uhmmm, but to share with you..uh...although masa ang target natin, after the survey conducted by KBP, it came out *na merong mga sosyal na taong nakikinig.* (...there are AB people who listen)
RS: Now, you talked about uh...surveys, uh...and you're telling me, basing from what you're telling me, you're really making it great as far as surveys...and, and, and in FM prog'g. How would you uh...*kumbaga* (in another words) proven that you guys are really on the lead or you're really outsmarting the others?
OR: OK uh...the reaction of people, the sheer amount of people who would say, "Kailangan pa bang i-memorize 'yan?" is an indication and of course the most important uh...
RS: Do you have documents to support...
OR: Yes...uh...the KBP, in their last survey announced that LR is the number 1 radio station. We have uh...the most number of people who listen to us.
RS: What was that?
OR: Uh...it was conducted around October to November, 2004..mmm, 2004. Uh...OK...uh...out of 100%, LR got 20.9 % uh...the other stations uh...divided the 80% amongst themselves. Those are 24. LR got 20.(and that's just one station. That's big. And if you have sampling rate...uh...The KBP sampled uh....in the vicinity of uh...hundreds of thousands of households. Now in a given household, if uh.... Let's say, there's four in every household, in every household, so you have uh...you have access to like...uh...you sampled like 400...hundreds of thousands of people there, *aabot pa ng* (even) millions.
RS: OK, so you're saying the survey was reliable?
OR: Very. Very. KBP is the most respected uh...of all surveys. The KBP survey is the most respected.
RS: If there are surveys that reflect uh...otherwise, in other words there's a difference in the results, are you saying those are not reliable?
OR: No. I'm not saying those are not reliable. Uh....personally, uh,,,the agencies, the advertising agencies uh...base their advertising expenses, expenses, according to uh...what came out of the KBP survey. *Gano'n lang talaga. It's just...as is...yun lang talaga 'yon. At kasi, KBP is the parent organization n'yong lahat, yun ang pinaka...yan ang pinaka-nirerespeto.* (The most reliable surveys are those conducted by the KBP)
RS: OK. Alright. So, when you introduced changes in...in...in.. your prog'g, so you really uh...came...you really identified the needs and expectations of your listeners – the masa? You really were thinking of them in the first place.
OR: Yes. Uh...
RS: And what were those needs? Uh..what..what do listeners really want in an FM station? Or any radio they listen to? What are they looking for?
OR: Simple. Uh...FM is music...music. Despite the talk and all, the gimmicks, music is your final product.
RS: OK.
OR: Uh...
RS: But you had music before and I-I-I would say you...you did not make uh...big waves during the 70s and 80s because it's like...you're part of the group. Now you're saying you're leading the pack?
OR: Yes. OK. Music. yes we had it back then and we still have it now. Other stations, too. But uh...the question is, how do you implement music? How do you implement music? OK. We have stations that uh...that uh... play music 24 hours a day. OK in a given segment uh...you have 4 songs and there are stations who talk in between songs. Now for a listener that's...that's like an intrusion, to his or her listening pleasure. Because we listen to FM for the music. We listen to a station for the music. If uh...that's a sample. If a jock interrupts, its uh...it's like intruding in the listener's uh...listening pleasure. That's why at LR we make it a point na we only talk after a stretch of 5 songs uninterrupted, a solid rule.
RS: Yung stretch of 5 songs, yung.....you were talking about intrusion. You're saying part of your philosophy, style n'yo is dapat walang intrusion kasi people listen to FM radio plainly and mainly for music?
OR: Yes. Sample *'yon. Uh...it's how you implement at ano ang style mo na pagpapatugtog ng limang kanta na 'yan. Iba ang talk segments mo. Sa'n ba talk segments mo? Uh...in between songs ba? Makaksira ba 'yon pagka in between songs? Or 'yon, would you rather play a sweep of uninterrupted music before you talk? Yon, questions yon. Do'n nagkakaiba. Lahat may* music. (That's just an example. It's how you implement and it depends on your style of playing the 5 songs. Your talk segments are a different story. You've got to ask yourself, Should it be in between songs? Wou;d it destroy the flow? Will it intrude? Those are the questions to answer. That's what will make you distinct because everyone plays music).
RS: How did you come up with the idea? Ok...5 music will be ok and after than there will be...sandwiched in between there will be spiels?

OR: Uh...
RS: You say it's an intrusion, but what...what was your basis? I mean, you should have something, kung baga documented or at least people told you, gano'n. Or it's just a judgment on the part of the programmers or the station?
OR: OK. As a...as a full time LR people uh...we're also trained to...to have this "gut feeling" on prog'g. Uh....I myself, I made a lot of playlists. I programmed uh...the music of the station at night. OK, people were following my playlist. Uh...in a..sweep of songs, 4 or 5 it's enough to satisfy the ear and to play with the listeners' emotions. For them to sample every note...uh in every...every word *na lumabas sa* (that comes out of the) mouth ng artist uh...if a jock uh...talks after 4 or 5 after a given sweep, uh...*tapos* (then) just before comm'l break. Now *nanalo ka sa listening game, nanalo ka sa rating game. At the same time, na-satisfy mo yung..yung mga listeners mo...yung craving nila for music. We view jocks as an ingredient not a star of the prog. A star ay yung...yung music mismo, kasi kung jocks ang star, bakit pagka-sobra-sobrang dami na ng sinasabi,* why do drivers tend to go to another radio station?
(Doing so, you win both in the area of listening game, rating game and at the same time you're able to satisfy your listeners' craving for music. We view jocks as ingredient of the program, not the star. Music is the star. If the jock is the star why do drivers tend to go to another radio station?)
RS: You're saying too much talk is a tune-out?
OR: Yes, yes, indeed.
RS: You've observed this *pag nakasakay ka na sa mga vehicles sa mga public utility vehicles.* (...when you're in a public transport)
OR: Yes, yes, yes. We observe that .Kahit ikaw eh, sa init ng ulo mo. mood mo...in a given mood in a given day, *halimbawa* locked in a traffic *mainit ang ulo mo or you're thinking about a lot of things, marami siyang sinasabi na wala namang connection sa buhay mo, uh...*you tend to tune out and go to another radio station. Yes...and uh....
(For instance, you're having a bad day, or locked in a traffic and you're angry or thinking of so many things, then the jock says things that have nothing to do with you...)
RS: In relation to that...uh what are the other criteria and techniques that you guys implemented to ensure that listeners really remain loyal, you know...to LR and you...and they don't tune you out?
OR: Uh...we made sure that *na* (they) satisfied *sila sa* (with the) music. We don't interrupt the music sweep. And if we open the mic, we say something unorthodox. We say something creative. We say something radical that to the point na it will make you think, "wow, *iba yun a!"* ("wow! That's a new thing!) Something that will grab your attention. I can't be...I can't be specific...It's hard to describe it but uh... ok, in a nutshell when we open the mic, uh...we should say something catchy, something direct to the point yet radical, yet uh...uh...it would crave for more.
RS: Mmmm, do you make preparations on what to talk about and how to say things?
OR: Yes, yes, yes. Like, we would...Just before our board work, just before our program, we would write bullet points on...or topics we would discuss. We think about these things uh...before we go on board. Sometimes there are topics that we do on the fly. Uh...if we came across a...a...notable topic and ea very interesting one, pagka nag-uusap kami just before we would talk on the mic, then...*"Pare OK ang topic na 'yun a. Sige gamitin natin 'yon. Sige nga magamit nga natin 'yan. The...thus the legend of LR...yung kwento na, "Bakit ummm...ang mga DJ ng LR, parang nakikita nila kami?" That's a comment na madalas n'yong maririnig.*
(Dude, that's a nice topic, we'd better use that...so people say, "how come LR DJs seem to know what's going on with our lives?" Those are the comments you hear).
RS: OK. Was that the reason why uh...what people notice or at least what I notice is that you have been addressing FX drivers, jeepney drivers, taxi drivers and bus dirvers. And then you have contests for drivers.
OR: And we do contests *din for passengers nila. And yung para sa mga nasa bahay.* (We also have contests for passengers and those at home)
RS: What..what uh...what was the reason behind? Did you do a research on that, that you know...to attract drivers that would mean increase in listenership?
OR: Uh...first of all, *ano ba ang dadating na survey? Ang dadating ba na* survey ay household survey? So you have to identify first. *Uh...if you identify you select kung ano muna ang titirahin mo...uh...the riding public or kung household yung narining mo na survey then try to...try to arrange your prog'g in a way na titirahin mo naman or pariringan mo ang mga bahay.* (It all depends on the nature of the upcoming survey. If it's for the household, you adjust your strategy to attract households, if its for the riding public, then you come up with something for them)
RS: And how do you do that...for both?
OR: For both...uh...mmmm
RS: You come up with gimmicks?
OR:We come up with promos. Whenever we open the mic, we say something that identifies *kung ano ang target namin, like, "Sa mga nalulungkot ngayon habang nagmamaneho. Driver na may sakay-sakay naman na nagmamadali. Driver na nakalimutan na naman na buksan ang metro,* etc, etc, etc. (...identifies who the target audience is like, "To the lonely driver, to the driver who has passengers hurrying home, driers who forgot to start the meter...) We corner our target audience first before we go further in our talk segments, gano'n. If it's drivers...uh...if it's drivers, then we talk about things related to vehicles and passengers. If uh...we want to get the attention of the people in the household, we talk about family matters and funny stuff, funny stuff that goes in between. If we wanna talk about, 'yon, households pa *rin, siempre* (of course) relationships...love...

RS: Mmmm...I noticed you use pseudonyms, mga names that are very ordinary. In other words, and uh...for example you don't use your...which is typical uh...related *ba 'yon sa* (is it related to the) target audience?
OR: Yes. uh...*para maging close ka sa masa* (yes, so you get close to the CDE market), we thought out making our air names uh...associated with working Filipino.
RS: OK. What is the idea behind Monsour Betero?
OR: *Sorbetero ako. Sino'ng...sino'ng girl ang di mahilig sa* ice cream? (I am an ice cream vendor. Who doesn't love ice cream?) I mean wives love ice cream. Ummm, your friends love ice cream. I love ice cream.
RS: That's the idea? Yes. What about others? Yung mga names nila?
OR: Nicole Hyala...Nicole Hyala...uh...OK, in order,,,4 to 8 in the morning, it's Chris Tsuper - riding public.
RS: OK. That started it? The riding public.
OR: No. Not necessarily.
RS: But...but the idea is uh..he's like the driver or he's for the driver?
OR: Uh...*again jobs ang tema ng a...ng mga pangalan ng mga DJ para mabigyan ng ano...mabigyan ng* something to identify with *ang mga* listeners. (Again, the idea is about jobs. These names have given the listeners something to identify with)
RS: OK. And then?
OR: We make sure *na ang mga trabaho na ito, ito na 'yung pinakamaraming ganito ang trabaho. OK. Chris Tsuper. Then there's Nicole Hyalala para sa mga estudyante..kolehiyala. Pero hindi lang para sa mga estudyante ang prog. niya. OK, uh...madaling maalala eh, kolehiyala, tsuper. And then after Nicole is Monsour Betero. First, the first name itself is unique. Sor and then sorbetero. Wow, sorbetero. Narinig na natin yon sa mga parents natin, mga kamag-anak natin uh..since long ago. Then there's ano...Sexy Terry. Sexy Terry uh...sekretarya para sa isang nag-oopisina, but then again, Sexy Terry...sexy, yung first word pa lang. Then there's Rey Porter. Rey Porter. Parang naiisip mo kaagad blabber mouth. Rey Porter, a, reporter. Then after Rey Porter, its uh... Papa Jack - pedicab driver. Papa Jack - papadyak ako dyan. Papadyak ako ng papadyak. Theres...lastly, there's ano uh...Rico Panyero...abogado. Rico Panyero, abogado. So marami kang pwedeng ano uh...parts ng personality nila na pwede mong i-identify, pwede din sa pangalan itself. Pwede rin sa style nila mismo pagka napakinggan mo sila. Again lahat kami radical magsalita, creative. So yun pa ang isa nilang ina-identify. Pwedeng gano'n ang pangalan namin, pero di lang ako para sa sorbetero, di lang ako para sa kolehiyala, hindi lang ako para sa estudyante hindi lang ako para sa nag-oopisina. Uh..yung kaibhan namin, makaka-relate ka.*
(We make sure that these kinds of jobs represent large sectors of workers. Nicole represents the students. The names are easy to remember. Sexy Terry represents those who work in the office. Rey Porter, for reporter, Papa Jack represents the pedicab dirvers, and Rico Panyero represents the lawyers. You can also identify the jocks with their personality on air or by their name. All of us are creative and radical in our spiels. Even then, we cater to everyone.)
RS: OK. So uh...what would distinguish you from the rest...from the other stations?
OR: We are one solid team. We had a lot of time to gel, dahil mga full time employees kami (because we are full time workers). We think of the station's needs as our needs. *Hindi kami nag-iiwanan dahil yun nga mga* full time employes kami (We stick together). Uh...We have a lot of time *na ibibigay sa* (to give to the) station. *Kaya kung lahat kami gano'n, nakakatulong kami* (So in that way, we get to help) a lot of different phases ng station. *Sa lahat ng needs ng station nakakatulong kami. We have a lot of time to do that kasi nga full time kami, equals isang isang station na sound, uh...matatag ang pundasyon, madaling maayos ang problema because of the time you spend with each other. Mabilis makapag-isip ng ideas. Again because of the time spent with each other. We spend those exchanging ideas...uh the role, active role player ang bawat isa. Hindi ako lilisan kahit tapos na ang prog ko, andito pa rin ako. Nagko-contribute ako. In a nutshell, lahat kami role-players. Walang superstar. Walang may special treatment.*
(...ours is a sound station, with strong foundation, problems get easily resolved...It's easy to come up with ideas...each one plays an important role. When my program is over, I'm still at the station, I don't leave at once...no one is a superstar, no special treatment.)
RS: So you're saying each one has active participation, proactive?
OR: Yes.
RS: And then aside from that...so that's a plus. You're talking about the staff, the personnel and earlier you talked about the prog'g. Now talk more about the difference you have, compared with the other stations.
OR: Uh...LR is made of full time employees...
RS: In terms of prog'g...
OR: In terms of prog'g...LR jocks compared to other jocks are uh...again radical, creative in their talk segments, uh...they are not prone to payola dahil uh..uh...uh...talking about it ideologically speaking, uh...uh....we're not prone to bribes. We, we respect the prog'g as our...as is. We don't make our own prog'g in our shows. And uh...ok...mmm...We're a big happy family inside out.
RS: OK. Uh...have there other stations who tried to imitate what you guys started doing? Before you answer that, were you the pioneer in this kind of radical prog'g and did some other stations, if you're aware, try to immitate you guys?
OR: I think we are...we are uh....there have been a number of stations *na masasabi mong parang LR ang style* their style of programming is like Love Radio's), but again, *ewan ko lang* (I don't know), people just love the original whatever happens. Merong ganyang sounding. The surveys say na our listeners did not desert us. Up to now the buzz in

the street, "Love Radio! Love Radio! "Kailangan pa bang i-memorize 'yan?" So we know that we're doing right, again and again and again.
RS: Uh...there were at least, based on my observation as a media professional before and now that I am still in the media, I noticed that 3 radio stations who started out as very traditional FM prog'g...having traditional uh...eventually changed prog'g kind of maligned what LR is doing.
OR: Mmm...
RS: What can you say about that?
OR: They must have thought that uh...fruitful *sa ganitong* (with such a) market. You get uh...mas malapit ka sa high uh...spot in a survey. Mmmm...uh...mas malapit ka rin sa advertisers, kaya they must have tried and tested the waters and part of that is *siguro* (perhaps) trying to sound like LR, although they wouldn't admit to it.
RS: And...what's so special about the lines that you use, "Bisyo na 'to" "kailangan pa bang i-memorize yan?" and the others...in between mga words usually that are being used?
OR: Catchy, *madaling matandaan, madaling i-identify ang sarili mo sa mga 'yon* (...easy to remember, easy to relate with them).
RS: And the station?
OR: And the station...
RS: OK. And going back to my previous question. If other stations are trying to imitate you guys, what you have been doing uh..what does that indicate to you about them?
OR: The sincerest form of flattery is if you are imitated.
RS: OK. On the other hand, uh...what does that show about their standing?
OR: It works. We are in a market that is fruitful.
RS: Let me feed the word. Do you think they're becoming insecure...if they're trying to imitate you? In other words, what they're doing is no longer popular, is no longer is, so you might as well imitate...
OR: I don't think they're insecure. I think they are...they discovered uh....uh...a productive market so that's why, "we want to get a slice of the pie."
RS: So let's go to the of DJs. Tell us about uh...yourself as a DJ, and what does a DJ normally do? How much involvement do you have in terms of programming?
OR: OK. Uh...First of all, board work- your programs. We do that around 3 hours a day. Uh...then we make scripts if needed. We edit plugs if needed. We go on field to promote the station if needed.
RS: OK. And plugs can be comm'ls or PSA's.
OR: Yeah. Everything!
RS: And again, when you do those uh...in other words they are no longer your traditional plugs or comm'ls.
OR: Yup.
RS: You try to be radical.
OR: Also, it shows also on the scripts.
RS: And when you go out uh...does that mean you try to uh...get some sponsors?
OR: That is a function *na hindi* (that's not)...that we are not obligated to do. It's just an option of the person. *Kung gusto niya 'yon* (If he/she wants it)...Uh...*ako* (I), in my capacity, I do that because I have fun doing that, uh...due probably to my business management roots.
RS: OK. And when you go out, you get involved in production, event organizing?
OR: O yeah!
RS:...like remote broadcasts?
OR:...Yes. LR staffers can do these things.
RS: What places...do you go to to do remote and other activities that would draw people to the station?
OR: Oh, I think I can't answer that. Those are...those are places that we uh...we source out.
RS: What do you think are the contributions of the DJs in the overall prog'g of LR?
OR: Since everybody thinks in a creative and a radical way, uh...we, we think about things that are new and we're able to say these ideas to any management or gathering of uh...station personnel.
RS: OK and how..how do you come up with radical ideas as you say, and creative ideas?
OR: Simple. Have fun.
RS: OK.
OR: Have fun. It's that simple, have fun because if you have fun you are open to a lot of things that weren't visible to you. It's hard to do something if you really don't like it. Uh...but uh...we just play along, some things just get in there uh...automatically, even if you don't want to think about a really good idea right now but uh...because you're a playful guy or you have this playful head, you think about playful things. But then again the crazy things, but then again the crazy stuff are sometimes the brilliant ideas. Any idea is welcome.
RS: So if an idea pops up out of your mind, you're free to share that with the prog'g director?
OR: Yes (emphatic)., however crazy or radical it is.
RS: And uh...does that mean brainstorming and test it and try to implement it?
OR: They study it first if it's feasible.
RS: When you say "they," who are those?
OR: Of course the prog'g people.

RS: OK.
OR: Hmmm.
RS: And then...but they do get actively and proactively get ideas from the DJs?
OR: Consistently.
RS: And how often can you say uh...
OR: Weekly.
RS: On a weekly basis you're like being consulted on...
OR: Yes.
RS: ...or there's a consultation about prog'g?
OR: Yes, there's a production meeting every Monday.
RS: OK. And what happens during meetings?
OR: Discussion of issue in a serious way. And then after that uh...uh...the table is open for ideas...
RS: And when you say "open to ideas..."
OR: everybody
RS: ...new ideas, that means it's a guaranteed thing that your ideas...that your opinions are going to be, you know, put on the table. They're going to be considered?
OR: Yes. Yes. They're going to be considered. Uh...but not everything gets approved of course. But uh...uh...these are ideas na if they deem it as uh...uh..teeming with a lot of potentials, they would try it.
RS: OK. When do you normally come up with radical and creative ideas and why?
OR: I don't know...it's just uh...It just comes out automatically.
RS: Example, the liner, "Kailangan pa bang i-memorize 'yan?" or "Bisyo na 'to."
OR: It comes out of accidents. Accidents uh...and uh... intentional stuff alike. Uh...again if you're just playing around, you're having fun, things like these come up uh...in a limitless quantity. So uh...again we're able to share it and uh...some ideas that we're just...that we were playing around in our head are now used by the station.
RS: OK. Let's go back to the prog'g. What are the radical changes and prog'g stuff or elements that you have right now that were unheard of like a few years ago, or kumbaga non-traditional uh...a typical FM station would not consider doing? We mentioned already the adoption of Tagalog as the main language to use in your prog'g.
OR: Using regional-sounding words and uh...intentionally doing it. That's one. Prioritizing songs over commercial load. That's one. Normally *kasi, yung ibang station, gusto nila* (other stations), they prioritize the comml's. They sacrifice the songs, uh...us, we make it a point na before comm'l break it's always 5 songs. That's hard to do, uh,,,especially if you're number 1. You have the sheer amount of comm'ls na you have to satisfy. You have to satisfy the marketing people. You have to satisfy the listeners. Where do you strike the balance? Now these are hard to answer. Anyway, that's one. Another one is uh...yung idea na ang jock is just an ingredient to the station and not parang super-duper star.
RS: OK.
OR: The star is the music. Again, music. Yung implication na 'yon.
RS: Uh...So those are the elements that have contributed to higher rating, more popularity for LR?
OR: I think so. *Kasi product pa rin kasi music eh.* The most common na comment *pa rin kahit ano'ng galing mo na* station is, *"Ang ganda ng tugtugin n'yan kaya gusto kong makinig dyan eh." So again mapapatunayan mo pa rin talaga na* music defines you.
(Music is still the main product. The most common comment about the station has to do with the good music it plays. So you can say that music defines you).
RS: Aside from the music of, like April Boy Regino-style or stuff, you also...the station have been playing songs that you guys didn't play before like, music that, shall we say, have two meanings, double meaning, you know...that, that tickles the imagination of the listeners and there are dance music. What's the reason for that?
OR: Again, these songs transcended boundaries, that it sounds comm'l, uh...uh... kaya we play this. For it to be picked up by television, newspaper and ano, these are songs *na naka-corner ng isang pakiramdam* (has some emotional appeal) from the audience, kaya we play them.
RS: OK. Anong contribution ng mga jokes in your overall prog'g? How important are they in your new format?
OR: It identifies the station. Yes...identifies the station and at the same time it uh...gives humor at any given moment. Humor is an essential part. *Maraming tao will always love humor kahit ano'ng gawin nila* (Many people just love humor, no matter what). Good or bad situation, humor is appreciated.
RS: The last survey was 2004. How is LR faring right now? This 2006 survey?
OR: Stronger if not maintaining it.
RS: And forgive...
OR: ..with full conviction.
RS: Forgive the...since this is for documentary purposes (documentation), what are the bases for saying that? From the gut feeling that you have?
OR: Again the sheer amount of time that we've been spending with each other and uh...with the amount of uh...work that we do inside the station and outside of it, we're able to gauge the people. The response of our fellow broadcasters and uh other people in the media. Heto na, people from other branches of media *ang nagsasabi na nito* (...other media are making the same comments). And uh not just uh....

RS: Can you quote some media organizations, for the record?
OR: For the record, uh...we, I'm sorry, I can't quote them. They've been doing write ups about LR *pero ang pinakamalakas pa rin na indikasyon is kung ano ang nahuhuli mong pinapakinggan ng tao sa labas* (...but the strongest indication is what people really listen to when you see them). I am an unbiased listener kasi programmer *din ako ng ano, ng mga songs, ng mga playlists ng station. So pag nahuhuling nakikinig sa LR, alam ko kaagad eh na tunog ito ng LR. And uh...kapag narinig mong, "kadyot lang, kadyot lang!" anywhere, you've been hearing anywhere...everywhere pala uh...masasabi mo na nakikinig talaga sila.* (...If I happen to notice what people listen to, I can detect what station they're tune in because I know the kind of music LR include in its playlist because I am into making playlist also. And add to that, if I hear our liners, I know, they're listening to LR).
RS: Uh...part of the, or major reason for this research us how the religious broadcasters can learn from you guys whoa re into comm'l broadcasting. What do you think religious broadcast people can pick up from comm'l programmers like LR? What can religious broadcasters implement in their way...in terms of prog'g, not necessarily sacrificing their content and their missional...
OR: I think the patter would be...I think the pattern would be one. Uh...more music and uh..uh...more of not the usual talk, that's one.
RS: When you say, "not the usual talk," can you be more specific?
OR: Uh...
RS: What will they talk about?
OR: First, I think religion is really a touchy matter. It depends on, it depends on uh...uh,,,the type of uh...uh,,,religion the broadcaster has. And uh...like sa atin we're Christians, identified pa tayo with some groups na conservatives. Yung iba naman uh...uh... no so conservative uh...It's hard to say eh. But uh...I think music pa rin talaga. Music. I mean, uninterrupted sweep. Uh...also probably the occasional comm'ls, most of the time *walang* (no) comm'ls on Christian radio stations, right? Maybe if a particular product is acceptable, to, and para to...to... bolster funds of the ano...they would allow more comm'ls. Probably a more radical way of doing scripts din of these very comm'ls uh...would help, but still sticking within the boundaries of being a Christian, *gano'n* (that's how it should be...) sticking within the boundaries of being a Christian *habang ginagawa ang scripts na 'yon* (...while writing the scripts).
RS: If, if everybody is doing music in the FM station, would you recommend that? Say, a Christian radio do more music also?
OR: What type of music would they play? If you're a Christian station siguro I don't know. I think everything has been done. It's just a question of who defines...a...when will you say that this is uh...going of the boundaries and where you draw the line. OK. Let me rephrase it. When do you draw the line between going out of boundaries and being creative and being religiously conservative at the same time? That's the first question we must overcome.
RS: OK. So you're saying it depends on how open the religious broadcasters are to things?
OR: It all...it all boils down to that because otherwise uh...it's a question of uh...beliefs and practices and uh...what is correct and what is wrong. Uh...It's a complex thing.
RS: Now as a summary to cap this...as a summary to cap this all up. Going back to the listeners, what do the listeners look for? What are they looking for in a radio program and a radio station?
OR: You listen to FM for music. You listen to it, you listen to the music and everything that goes along with it including the catchy stuff that you will hear from announcers and from the station itself, both canned and live. Uh...if that enhances your listening experience, then that's better compared to just listening to music itself. You get a little of everything by just listening to radio. Why not? We found out that there are listeners na...aside from listening to music, gusto nilang tumawa (they also want to laugh). *'Yung iba naman diyan, gusto nilang makinig ng isang sensible advicee from the DJ. But uh...yun pa rin, you have to satisfy muna yung gusto nila, yung preference nila for the music.* (Others also want to hear sensible advice aside from satisfying their preference for music.)
RS: OK.
OR: OK. Here's a more direct answer. Satisfy their music cravings first and then add something to spice things up because both (each) cannot stand by itself. Both has (have) to complement each other. Spice and the music.
RS: I read something on the internet. I saw something on the internet reacting to some of the jokes of LR, that some are below the belt, any comment?
OR: I urge people to be open. If we listen to a message, we listen to it fully. We should not react before, midway, and just before it ends. We should listen to the whole message, uh...because the full meaning is only revealed at the end of the message. But after listening to the real meaning, then it dawns upon you that it's not double-meaning at all. It's not *bastos* (bad taste) at all. It just sounded that way, but it's not.
RS: But isn't there an intention...?
OR: These are part of tactics, part of getting the ear first.
RS: OK. But there's no intention to...what you call this, to generate some kind of unwholesome thoughts from the listener?
OR: Of course not. There's no listener...There is no jock who would probably intentionally make uh...adlibs like that just to arouse different feelings from the audience. We just do that to get your ear first, because, because that's the hardest thing. You're going to say something good but then again if uh...you don't grab their ears first, and it will all be futile. It's all in futility. So let me grab your ears first. uh...may it be a good way or bad way kasi pagka napakinggan mo naman ng buo, "Aahh, yon pala ang ibig siyang sabihin."

RS: OK.
OR: A sample of that would be...Would you like me to give you an example?
RS: OK.
OR: "Sa atin pong mga kaibigan, sabay-sabay po nating buksan ang ating zipper." That's just mid-way through the sentence. But the full message is, sabay-sabay po nating buksan ang zipper ng ating pitaka at magbigay ng [kaunting barya...]"

APPENDIX B-1: DOCUMENTED CONVERSATION WITH OLIVER REYES

Conversation with Oliver Reyes
From MBC Grounds, Pasay City to Pasig City
Car ride: Oliver was driving; Researcher on passenger seat
5:00-6:00 PM, 9 February 2006

After the recorded interview at the MBC studioes, conversation continued. It focused on the changes in programming of Love Radio

Highlights:

1. Talk Segment: DJs must be natural; be what you are on board and outside the studio
   Say things in a compact way
   1-min or 1 & ½ mins long only or DJ would be tuned out
   Avoid long talk
   Play 5 songs in a row (sweep)
   "Difficult to do but we do it."
2. Music Segue: No more smooth segueing of songs typical of the old school of FM programming
   The gauge us by strength or following of the songs, not the ending
   Introduced songs that are considered taboo, such as playing 2 songs from the same artist, i.e. Air Supply group if they are popular
   Repeat a song many times
   Play songs with different genres and beat; an upbeat song may be followed by a slow one
   Female-Group-Male arrangement in playing of songs no longer followed, songs are selected based on their strength
3. Justification for Radical Approach: "Radio is a constantly changing landscape…people's taste changes…"
4. Tone/Sound: No formality; give up the olds school which sounds robotic and so unnatural
   Old school sounded canned
5. Trendsetting: Others are following Love Radio's example
   Cited Don Heny – used to be with an elite station (K-Lite), high-end, teaches Mass Communication courses. "He's now with DWRR and sounds as one of us."
   "You won't believe he's Don Henry." He used to be very formal, exclusive, so enunciated and modulated.
6. Mass Appeal: "Why go for high end?" There are only few professionals, lawyers, etc. But there are lots of factory workers out there.
   Stations who cater to masa tend to earn good
7. Popularity of Songs: Love Radio plays songs based on popularity, even if the artists have different genres. These are played side by side.
8. Humor: DJS encouraged to have distinct laughter, distinct phrase that listeners can connect with DJ and station. Example, for Rico Panyero – kapanyero; Oliver- katalsik-laway
   Patterned after Arnold Clavio of GMA 7– "igan" and Noli de Castro – "kabayan"
9. Other strategies: To attract attention, Oliver does intentional dead air. He used it to stress a point. The silence caught the attention of listners. Then he stressed: "we drive a point when we're quiet. We need to be quiet at times."
   Another example: Eavesdropping by listeners. He pretended to be talking on the phone with a friend that sounded something about sexual intimacy between a man and his girlfriend. "Naka-3 rounds kayo?"
   Later on he explained on the air that the 3 rounds refered to drinking and not something else as imagined by the listeners. Lesson: avoid being a kibitzer.
10. Management: Regular meeting of staff. Venue for expressing one's feelings and opinions on programming. Can express criticisms to each other, they can be blatant and no hard feelings. After that, it's business as usual. The advantage: when it's wrong, you know it is wrong because the management and the others tell you. When it's right and you did right, and the management tells you about it, you know it's true.
11. fff

APPENDIX B-2: DOCUMENTED CONVERSATION WITH A LOVE RADIO LISTENER

Name: Paul Joseph Calle
Address: 213-A Boni Serrano, Cubao, Quezon City
Occupation: Costumer service representative
Civil Status: single
Age:
Occupation: customer service representative

Date of Conversation: 3 March 2006
Venue: 35th Floor, Export Bank Bldg.,
Chino Roces Avenue, Makati City, Metro Manila

Listener was informed that this researcher has been working on a thesis regarding the programming of Love Radio. Paul said he gets to heal Love Radio broadcasts when he is taking public transportation. He was asked about the words used by the DJs and the lines in between songs. He was aware of the liners. Asked about his interpretation of the phrase, "ibaon mo, papa," here's his reply and written verbatim:

Paul: "Well obviously, this has a double meaning. If you would hear it, it would say, 'Ibaon mo papa' (there is no pause between the syllables 'ba' and 'on') and it is delivered by a sexy voice of a girl in a seductive manner. But basically they (Love Radio) just changed the pronunciation [actually the stress] of it just to hide the meaning. If you would say it like, 'i -baonmo, papa,' it would mean that the girl is urging her partner to have sex with her."

APPENDIX C: GROUP DISCUSSION WITH LOVE RADIO LISTENERS

Venue: Center for Biblical Studies in the Far East (CBSFE)
Brookside Hills Subd., Cainta, Rizal
Date:

Participants: Oliver Canja, Luz Paredez, Marietta del Prado, Jordan Lozano, Edman Ocampo, Eva Marie Santillan, and Ma. Cecilia Suarez.

Objective: This group discussion was intended to gather some impression from people/listeners about Love Radio's programming.

Important Note: This is not required in this study but was conducted anyway to serve as a reference for observations made by the researcher and statements made by interviewees. Also, the participants are Bible school students and attitude towards the station's unorthodox programming may be a little biased. This is balanced though by a documented conversation with Paul Joseph Calle who is not a believer.

Listeners were asked to comment on the programming of Love Radio, phrases and words used, and liners.

Programming : There is a wide use of double-meaning words that have sexual connotations. Canja has no idea about this since he does not listen to the station.

Audience: Love Radio understands the situations, contexts and problems of listeners. Jocks offer sensible advice.

Kukurukuku: It is thought by the group as a bird.

Ibaon Mo Papa: It has sexual connotation

Sarap sir: has sexual connotation

Bumibira kahit may kurbada: has sexual connotation

APPENDIX D: CORRESPONDENCE WITH THE PROGRAM DIRECTOR

Correspondence with Willy Espinosa, Program Director of Love Radio
Via Internet and sent through email address: tunawking@yahoo.com on 26 February 2006

Question: Full Name and position
Answer: Wilfredo G. Espinosa
Q: Year you took over as Program Director for 90.7 Love Radio
A: 2002
Q: Original format of Love Radio and the year it changed. Was it formal or conservative?
A: Adult Contemporary. The station was masa.
Q: Reason/s for the change.
A: To become more competitive and get higher ratings.
Q: Current format. Hours of operation: are you on 24 hours?
A: Redesigned masa format with more emphasis on the final product which is music above anything else. Creative new ways to get the ear of the listeners is always done. We operate 24 hours.
Q: New elements or gimmicks introduced and why.
Why are you using Tagalog now?
Why introduce Visayan talent?
Describe the change in the way you play songs and choosing playlist.
A: The use of characters and jock adlibs that are radical to catch or reach out to listeners; to be easily understood; to have a mascot of sorts and to have a person they can identify the station with.
Q: Describe your announcers, their qualities. What is their role in the popularity of Love Radio?
A: They are a creative bunch of people whose ideas I consider and value greatly. They have been trained to say and think catchy stuff. They make the station stand out with their trademarks.
Q: What makes Love Radio # 1? Do you attribute your success to the changes you have made?
A: It was a big part of it. The station plays good music and we are an innovator.
Q: What prompted the introduction or use of, "Kailangan pa bang i-memorize 'yan?"
A: It made waves in Zamboanga and was easily identifiable. I decided to bring it here.
Q: Is this a replacement for the usual station ID? Why or why not?
A: Yes. It's catchy.
Q: What is the meaning of the liner? What does "yan" stand for, is it Love Radio, the call letters? or the frequency? Explain briefly.
A: It means "You know these things by instincts." Kailangan pa bang i-memorize yan?
Q: DJs' names: what are the implications of the following radio names:
a. Monsour Betero
b. Chris Tsuper
c. Rico Panyero
d. Sexy Terry
e. Nicole Hyala
f. Papa Jack
g. Rey Porter
h. Tommy Tambay
A: Monsour Betero - sorbeterong in love (madly in love ice cream vendor)
Chris Tsuper - driver who is really active
Rico Panyero – lawyer of love
Sexy Terry – secretary on the go
Nicole Hyala – loud-mouthed student
Papa Jack – pedi cab driver who is cool
Rey Porter – reporter of naughty things
Tommy Tambay – tambay ng bayan
Q: Implications of the liners: 2006 na, naka-Love ka pa ba? Alas-sais na, naka-love ka pa ba? Tanghali na naka-love ka pa ba?
A: Keep tuned coz it's a habit for anytime of the day, season or occasion.
Q: Implication of "Bisyo na to?"

A: It is a good vice, not just a habit.
Q: Who are your target listeners and why? You often refer to drivers, stores, households in your programs, why?
A: To get their attention.
Q: How do your station and your DJs reach out to the masa?
A: By calling a particular sector of society before any adlibs start. Then by saying things, events, situations using unique words. Ex. Sa mga tsuper na aming kaututang dila.
Q: What non-studio gimmicks do you do to promote Love Radio?
A: Events: concerts in barangays, mall shows, raffle promos, stickering campaign
Q: Meaning of "kukurukuku."
A: Kuro-kuro or unique opinion
Q: Could you say that other FM stations are trying to immitate what you have been doing? What elements have they been trying to copy?
A: Yes. Style and presentation.
Q: Describe your management style. Are DJs welcome to make suggestions, comments, anytime?
A: Definitely not just the jocks but the whole office, maintenance, and technical people of Love Radio. The best ideas cannot come from just one place.
Q: How often do you meet with them to discuss programming? How valuable are your DJs to the success of Love Radio?
A: Weekly production meets. Very. They are the front lingers.
Q: Describe your programming in your own words or terms. Is it safe to say that you have been into "unorthodox, non-traditional, radical programming?"
A: Yes, it's new (flexible) and will always remain fresh and interesting to the listeners. We will always find a way to get your attention.
Q: Comment on concerns that some jokes or adlibs have sexual connotations or sexual innuendos.
A: Listen to the whole message and the whole adlib will take a funny, sensible and interesting meaning that is not foul.
Q: Describe the future of Love Radio and predict the future of FM prorgamming in Metro Manila.
A: We will always think of ways to get you to memorize.

APPENDIX E: GENERAL INTERVIEW GUIDE FOR RESPONDENTS

1. What is the profile of 90.7 Love Radio?
   a. How did Love Radio come into existence?
   b. What is the programming philosophy of 90.7 Love Radio?
   c. What programming innovations that were introduced by Love Radio from 1995-2005?
   d. What was the programming format of the station prior to the introduction of the latest innovations?
   e. What are the old programs that have been shelved and what are the new programs that have been introduced? What were the characteristics of the old format?
   f. What are the striking differences? What was the rationale for the current programming?
2. What influence did audience's needs, preferences, and contexts have in choosing the latest programming format?
   a. What were the needs and preferences expressed by the audience that led to these innovations?
   b. What contexts of the listeners that necessitated programming change?
   c. What is the justification for the shift to Filipino from English as a medium for programming?
   d. What are the programming needs, expectations and contexts of Metro Manila listeners and how do you know them and how do you constantly assess them?
   e. What are their economic, social, and cultural contexts as perceived by the station and its programmers? How did you determine such?
3. What are the station's criteria and techniques to ensure that listeners tune in to Love Radio instead of other stations?
4. What are the roles and contributions of the disc jockeys in the programming of Love Radio?
5. How do you come up with new ideas relative to programming?
   a. If you come together to brainstorm, how often do you do such? What is the frequency and what motivates the station to do so?
   b. When do you introduce new things and why?
   c. Based on experience, what do listeners really want from an FM station?

APPENDIX F-1: MONITORING OF LOVE RADIO BROADCASTS

Monitoring of 90.7 Love Radio broadcasts
From Makati City to Cainta, Rizal
Aboard FX taxi
15 February 2006, 2:21-3:30 PM

Objective: Identify the song line-up or playlist, liners used, the language/adlibs of DJs, and the topics and words used.

Observations:
1. Song : Syline Pigeon Fly
2. Floater: "Kadyot lang, kadyot lang!"
3. Liner: "Kailangan pa bang i-memorize 'yan?"
4. Talk: DJ Monsour Betero, announced the next programmer - Sexy Terry
5. Unfamiliar song
6. Song: Total Eclipse of the Heart
7. Liner: "Kailangan pa bang i-memorize 'yan?"
8. Song: All Out of Love
9. Talk: Sexy Terry
10. Topic: Husband remitting salary to his wife. She told the husband to give the wife a surprise by sending her to a year-long vacation to Abu Sayaff-infested Zamboanga. That way, the husband would be free from the nagging. The talk contained a lot of laughter.
11. Song: OPM music

Monitoring of 90.7 Love Radio broadcasts
From Mandaluyong City to Makati City
Aboard Airconditioned Bus
8 March 2006, 4:25- 4:50 AM

1. Salawikain: "Ang bayaning nasusugatan...
(Laughter)
"Ay maraming peklat."
(Laughter)
Kailangan pa bang i-memorize yan?

2. Man on the Street interviews
(Voices of ordinary people)

3. Four Original Pilipino Music sweep:
Including the theme song for the TV show Pinoy Big Brother.

Monitoring of 90.7 Love Radio broadcasts
From Makati City to Cainta, Rizal
Aboard FX taxi
14 February 2006, 2:19-3:20 PM

Objective:

Observations
1. Liners: "You're my hero, Monsour Betero" - voiced by a woman "Tutunawin kita." (I will melt you down) - voiced by a woman, seductive
Liners are mostly in Tagalog
2. Sweep:
Current hit
Hit of the 80s (If You're Not Here)
Liner: Kadyot lang, kadyot lang. Uy Valentines na, naka-Love ka pa ba? Mwah!
Song: Please Come Home
From item 2 to 3 (sweep), there were no spiels, commercials and no intro or extro after each song/artist.
Song: Lonely is the Night
Liner: Kadyot lang, kadyot lang. Uy Valentines na, naka-Love ka pa ba? Mwah!
Song: Mamahalin mo lang Ako.
3. Salawikain
4. Station Promo: "What is Your Favorite station?"; "Bisyo na 'To!"
The promo featured interview clips from listeners who sounded like ordinary folks on the street.
5. Songs: OPM hit; Old hit
6. Liner: Kadyot lang, kadyot lang. Uy Valentines na, naka-Love ka pa ba? Mwah!
7. Song: Nothing's Gonna Change My Love For You
8. Feature: "Love Radio's Song to Memorize: Farewell to You My Friend."
9. Talk/DJ (Monsour Betero)

Language is characterized by too much familiarity; very enthusiastic; high energy. Words used- sandamukal, papa.Announced the results of KBP surveys in 2005 that found Love Radio as the number 1 FM station in the city. DJ used the title Papa. Example, "Ito po si Papa Monsour."

Words are also suggestive of something else, usually with sexual connotation. For example when introducing the next announcer (Sexy Terry), he said: "Magaling humawak 'yang si Sexy Terry." Pauses for a few seconds. Then qualifies his statement with "magaling humawak ng programa."

The further explanation and the qualifying the statement indicate that the announcer is aware that his statements have other implications.
10. Song of Manny Pacquiao
Sexy Terry's Block:
1. First sweep:
Ever Since the World Began; Liner
I can't Stop This Feeling Any More
Current hit

APPENDIX F-2: MONITORING OF DWRR AND YES FM BROADCASTS

Monitoring of Yes FM broadcasts
From Makati City to Taytay, Rizal
Aboard FX taxi
2 February 2006, 2:30-3:12 PM

Objective: Take note of the genre of music being played and identify some programming elements.

Observations:

1. Mood: At this particular time, the station was into easy-listening mode, the music is appropriate to a laid-back afternoon. The music changed and switched to disco-type songs towards 3:00 PM.
2. Genre of songs: Songs are sentimental in nature
3. Elements: There were teasers or floaters in between as well as a station ID
4. Key segment: "Yes Haller!", a portion where listeners send in their greetings through text message and are read on air by the DJ
5. DJ: Female, relaxed, jolly, inviting.
6. Frequent liner/ID: "Dito ka Masaya!"

Monitoring of 101.9 DWRR-FM broadcasts
Cainta and Taytay, Rizal
Aboard passenger jeepney
January, February, and March 2006

Background: Throughout the months of January, February and March 2006, researcher conducted a casual monitoring of radio broadcasts esepcially those of DWRR. The objective was to determine what radio stations dirvers listen to and to check the elements and gimmicks being used.The monitoring was not exhaustive as the intention was just to get an impression or an idea, since the study the researcher was working on was neither a content analysis nor an audience survey. The real concentration of the reserach and the monitoring of broadcasts was Love Radio.

Observations: The use of the phrase, "for life" has somewhat diminished, unlike before. Casual monitoring of the station in 2004-5 indicated that "for life" was often use, similar to the phrase, "forever" by DWLS-FM. DWRR used the liner, "Alam Mo Na Yan" more often. DJs referred to the habit of listening to the station as "nakiki-Alam," which relates to the the first word of the liner and at the same time indicated getting involved or informed.

Also DWRR has not been saying, "Number one for life," which it used to do earlier on. It has also ceased refuting claoms by other stations that they are number one. DWRR has been mum on the ratings. Previously, the station would announce from time to time that they are actually the real number one in listenership in Metro Manila.

APPENDIX F-3: MONITORING OF ENERGY FM, YES FM, AND LOVE RADIO BROADCASTS

Monitoring of Yes FM, Love Radio and Energy FM broadcasts
From Makati City to Cainta, Rizal
Aboard FX taxi
28 February 2006, 2:30-3:11 PM

Objective: Observe the listening behavior of the driver and identify possible tune-out factors; identify program elements.

Observations: Driver was listening to 90.7 Love Radio. He responded with a tune-out when an unfamiliar song played, changing the dial after about a minute after the song aired. He switched to 101.1 Yes FM. There was long talk; language used was Tagalog. Driver changed dial again and got 90.7 Love Radio's frequency and stayed on the station.

Segments/Features: At the time the driver switched to Love Radio, a segment was featured called, "Artistahin," a portion on showbiz news. The item was about actress Kris Aquino's son Joshua.

Content: Language/vocabulary is street-sounding, full of colloquialism and gay lingo such as "pederasyon," referring to the gay population

After the item, driver switched to another station, Yes FM. Stayed on dial from 3:05 to 3:15 PM. Dance music was featured.

APPENDIX G: LETTER TO JOJO CHEUNG/WILLY ESPINOSA

11 January 2006

Mr. Jojo Cheung
Asst. Station Manager
DZMB Love Radio
Manila Broadcasting Company
Star City, CCP Complex, Roxas Blvd., Pasay City

Dear Mr. Cheung:

As a broadcast professional myself, I could not help but to take notice of your popularity and your rather unconventional way of programming that is unheard of in FM radio a decade ago or so. You certainly have taken the lead in introducing new things and I would like to find out what have you done specifically why you are a leader in FM broadcasting in the Philippines and in Metro Manila in particular.

I would appreciate your inputs and materials that you could supply to help me gather information regarding your current programming and how it could benefit those in religious broadcasting. All the inputs will make up my thesis entitled, "Analysis of Select Programs of 90.7 Love Radio and Its Implications to Effective Religious Broadcasting" which is part of the requirements in my master's degree education at the Asia-Pacific Nazarene Theological Seminary located in Taytay, Rizal.

In this regard, I would like to request for interviews to be set up with key executives and programming personnel of Love Radio sometime this January of 2006. Because I am at work Saturdays through Wednesdays, I would appreciate it if I could conduct interviews on Thursdays and Fridays at your own convenient time.

Thank you very much and looking forward to conducting the interviews and meeting you and your staff in person.

Very Truly Yours,

Rafael I. Santos
Researcher/Student

APPENDIX H: KBP SURVEY RESULTS

2004 Results

2005 Results

B. SUMMARY TABLES
3. STATION RATINGS

RADIO RESEARCH COUNCIL, INC
CLEARED FOR RELEASE

MONDAY - SUNDAY

BASE: TOTAL RADIO HOMES (21357)

STATIONS		Rank	Rating	Aud. Share
AM STATION				
DZRH	One Nation One Station	1	0.7	4.8
DZMM	Radio Patrol Sais Trenta	2	0.6	4.6
DZBB	Super Radio	3	0.4	3.0
DWWW	Radyo Walang Takot At Katarungan	4	0.3	1.9
DWXI	Radyo Pinagpala	5	0.2	1.7
DZEC	Radyo Aguila	6-9	0.1	1.1
DZXL	RMN Manila	6-9	0.1	0.9
DZAS		6-9	0.1	0.7
DWIZ		6-9	0.1	0.4

MONDAY - SATURDAY

BASE: TOTAL RADIO HOMES (16059)

STATIONS		Rank	Rating	Aud. Share
AM STATION				
DZRH	One Nation One Station	1-2	0.8	5.9
DZMM	Radio Patrol Sais Trenta	1-2	0.8	5.6
DZBB	Super Radio	3	0.5	3.7
DWWW	Radyo Walang Takot At Katarungan	4-5	0.3	2.2
DWXI	Radyo Pinagpala	4-5	0.3	2.1
DZEC	Radyo Aguila	6	0.2	1.3
DZXL	RMN Manila	7-10	0.1	1.1
DZAS		7-10	0.1	0.8
DWIZ		7-10	0.1	0.4
DZRB	Radyo Ng Bayan	7-10	0.1	0.4

DZMB (C) fm

RADIO RESEARCH COUNCIL, INC. For the Exclusive use of DZMB (CBN) fm
CLEARED FOR RELEASE

B. SUMMARY TABLES
3. STATION RATINGS

MONDAY - SUNDAY

BASE: TOTAL RADIO HOMES (21357)

STATIONS		Rank	Rating	Aud. Share
FM STATION				
DZMB	Love Radio	1	2.9	20.9
DWYS	Yes FM	2	2.5	17.8
DWRR	For Life	3	1.6	11.3
DWRK	W Rock	4-6	0.4	2.8
DWKY	Energy FM	4-6	0.4	2.7
DWLS	Campus Radio	4-6	0.4	2.6
DWLL	Mellow Touch	7-10	0.3	2.3
DWKC	I-FM	7-10	0.3	2.3
DWQZ	Home Radio	7-10	0.3	2.2
DWDM	Feel Your Music	7-10	0.3	1.9
DWTM	Magic	11	0.2	1.2
DWNU	NU Rock	12-18	0.1	1.1
DZRJ	RJ 100	12-18	0.1	1.0
DWRT	99.5 RT	12-18	0.1	0.6
DWRX	Monster Radio	12-18	0.1	0.6
DWKX	K Lite	12-18	0.1	0.5
DWAV	Wave	12-18	0.1	0.5
DWBR	Business Radio	12-18	0.1	0.4
RDC/CAN'T VERIFY			0.1	1.0

MONDAY - SATURDAY

BASE: TOTAL RADIO HOMES (16059)

STATIONS		Rank	Rating	Aud. Share
FM STATION				
DZMB	Love Radio	1	2.6	19.0
DWYS	Yes FM	2	2.3	16.9
DWRR	For Life	3	1.5	11.3
DWRK	W Rock	4-6	0.4	3.0
DWLS	Campus Radio	4-6	0.4	2.8
DWLL	Mellow Touch	4-6	0.4	2.7
DWKY	Energy FM	7-10	0.3	2.4
DWKC	I-FM	7-10	0.3	2.1
DWQZ	Home Radio	7-10	0.3	2.1
DWDM	Feel Your Music	7-10	0.3	2.1
DWTM	Magic	11-18	0.1	1.1
DWNU	NU Rock	11-18	0.1	0.9
DZRJ	RJ 100	11-18	0.1	0.8
DWAV	Wave	11-18	0.1	0.6
DWRT	99.5 RT	11-18	0.1	0.5
DWKX	K Lite	11-18	0.1	0.5
DWRX	Monster Radio	11-18	0.1	0.4
DWBR	Business Radio	11-18	0.1	0.4
RDC/CAN'T VERIFY			0.1	0.8

DZMB CBN fm

B. SUMMARY TABLES

2. STATION RATINGS (6 AM - 9 PM)

MONDAY - SUNDAY

BASE: TOTAL RESPONDENTS (WTD) 2240

STATION	POPULAR NAME	Rank	Rating	Aud. Share
FM STATIONS				
DZMB	LOVE RADIO	1	3.4	28.9
DWRR	FOR LIFE	2	1.7	14.1
DWYS	YES FM	3	1.3	11.1
DWSM	STAR FM	4-5	0.3	3.1
DWKC	IFM	4-5	0.3	2.8
DWQZ	HOME RADIO	6-10	0.2	2.0
DWLL	MELLOW TOUCH	6-10	0.2	1.6
DWDM	FEEL YOUR MUSIC	6-10	0.2	1.4
DZRJ	RJ 100	6-10	0.2	1.3
DWKY	ENERGY FM	6-10	0.2	1.2
DWAV	WAVE	11-18	0.1	0.8
DWRX	MONSTER RADIO	11-18	0.1	0.7
DWTM	MAGIC	11-18	0.1	0.7
DWNU	NU ROCK HOUSE OF NEW ROCK	11-18	0.1	0.7
DWRK	W ROCK	11-18	0.1	0.6
DZRU	JOEY	11-18	0.1	0.5
DWRT	99.5 RT	11-18	0.1	0.4
DWKX	K-LITE	11-18	0.1	0.2
AM STATIONS				
DZMM	RADIO PATROL SAIS TRENTA	1	0.6	5.4
DZRH	ONE NATION ONE STATION	2	0.5	4.8
DWWW	RADYO WALANG TAKOT	3-4	0.3	2.8
DWXI	RADYO PINAGPALA	3-4	0.3	2.6
DZXL	RMN Manila	5-6	0.2	1.4
DZEC	RADYO AGUILA	5-6	0.2	1.0
DZAS		7-10	0.1	1.2
DZRB	RADYO NG BAYAN	7-10	0.1	0.5
DZRV	RADIO VERITAS	7-10	0.1	0.3
DZAR	SUNSHINE RADIO	7-10	0.1	0.2

MONDAY - FRIDAY

BASE: TOTAL RESPONDENTS (WTD) 1600

STATION	POPULAR NAME	Rank	Rating	Aud. Share
FM STATIONS				
DZMB	LOVE RADIO	1	3.2	29.0
DWRR	FOR LIFE	2	1.5	13.0
DWYS	YES FM	3	1.2	10.9
DWSM	STAR FM	4-5	0.4	3.7
DWKC	IFM	4-5	0.4	3.2
DWQZ	HOME RADIO	6	0.3	2.1
DWLL	MELLOW TOUCH	7	0.2	1.2
DWDM	FEEL YOUR MUSIC	8-15	0.1	1.3
DWAV	WAVE	8-15	0.1	1.0
DWKY	ENERGY FM	8-15	0.1	0.9
DWRK	W ROCK	8-15	0.1	0.9
DWNU	NU ROCK HOUSE OF NEW ROCK	8-15	0.1	0.8
DWTM	MAGIC	8-15	0.1	0.6
DZRU	JOEY	8-15	0.1	0.6
DZRJ	RJ 100	8-15	0.1	0.5
AM STATIONS				
DZMM	RADIO PATROL SAIS TRENTA	1	0.7	6.2
DZRH	ONE NATION ONE STATION	2	0.6	4.9
DWXI	RADYO PINAGPALA	3-4	0.3	2.5
DWWW	RADYO WALANG TAKOT	3-4	0.3	2.5
DZXL	RMN Manila	5-7	0.2	1.6
DZEC	RADYO AGUILA	5-7	0.2	1.3
DZAS		5-7	0.2	1.2
DZRV	RADIO VERITAS	8-9	0.1	0.4
DZAR	SUNSHINE RADIO	8-9	0.1	0.3

SATURDAY

BASE: TOTAL RESPONDENTS (WTD) 320

STATION	POPULAR NAME	Rank	Rating	Aud. Share
FM STATIONS				
DZMB	LOVE RADIO	1	3.0	24.4
DWRR	FOR LIFE	2	2.0	16.1
DWYS	YES FM	3	1.8	14.7
DWQZ	HOME RADIO	4	0.4	3.6
DWLL	MELLOW TOUCH	5-8	0.3	2.4
DWRT	99.5 RT	5-8	0.3	2.3
DWSM	STAR FM	5-8	0.3	2.2
DWKC	IFM	5-8	0.3	2.1
DWRX	MONSTER RADIO	9-11	0.2	2.1
DZRU	JOEY	9-11	0.2	1.4
DWET	DREAM FM	9-11	0.2	0.6
DWAV	WAVE	12-14	0.1	1.1
DWNU	NU ROCK HOUSE OF NEW ROCK	12-14	0.1	0.9
DWKY	ENERGY FM	12-14	0.1	0.7
AM STATIONS				
DZRH	ONE NATION ONE STATOIN	1	0.7	5.7
DZMM	RADIO PATROL SAIS TRENTA	2	0.5	4.4
DWXI	RADYO PINAGPALA	3	0.4	3.8
DWWW	RADYO WALANG TAKOT	4-5	0.2	2.1
DZRB	RADYO NG BAYAN	4-5	0.2	1.5
DZXL	RMN Manila	6-7	0.1	0.7
DZEC	RADYO AGUILA	6-7	0.1	0.7

SUNDAY

BASE: TOTAL RESPONDENTS (WTD) 320

STATION	POPULAR NAME	Rank	Rating	Aud. Share
FM STATIONS				
DZMB	LOVE RADIO	1	4.6	32.5
DWRR	FOR LIFE	2	2.4	16.6
DWYS	YES FM	3	1.3	9.0
DZRJ	RJ 100	4	0.9	6.1
DWKY	ENERGY FM	5-7	0.4	3.1
DWKC	IFM	5-7	0.4	2.6
DWDM	FEEL YOUR MUSIC	5-7	0.4	2.6
DWLL	MELLOW TOUCH	8	0.3	1.8
DWSM	STAR FM	9-10	0.2	1.2
DWTM	MAGIC	9-10	0.2	1.2
DWRX	MONSTER RADIO	11-13	0.1	1.2
DWQZ	HOME RADIO	11-13	0.1	1.0
DZFE	MASTER TOUCH	11-13	0.1	0.7
AM STATIONS				
DZRH	ONE NATION ONE STATOIN	1	0.6	4.0
DWWW	RADYO WALANG TAKOT	2	0.5	3.5
DZMM	RADIO PATROL SAIS TRENTA	3	0.3	2.1
DZAS		4	0.2	1.3
DZXL	RMN Manila	5-8	0.1	1.0
DZEC	RADYO AGUILA	5-8	0.1	0.7
DWXI	RADYO PINAGPALA	5-8	0.1	0.7
DZRB	RADYO NG BAYAN	5-8	0.1	0.6

PRLS - METRO MANILA
DECEMBER 7-14, 2005
OFFICIAL RR COMMISSIONED & SUPERVISED STUDY

For the exclusive use of: DZMB-FM

B. SUMMARY TABLES

2. STATION RATINGS (6 AM - 9 PM)

MONDAY - SUNDAY

BASE: TOTAL RESPONDENTS (WTD) 1120

STATION	POPULAR NAME	Rank	Rating	Aud. Share
FM STATIONS				
DZMB	LOVE RADIO	1	4.0	31.3
DWYS	YES FM	2	1.6	12.3
DWRR	FOR LIFE	3	1.5	11.8
DWSM	STAR FM	4	0.4	2.8
DWKC	IFM	5-6	0.3	2.2
DWQZ	HOME RADIO	5-6	0.3	1.7
DWDM	FEEL YOUR MUSIC	7-9	0.2	1.6
DWKY	ENERGY FM	7-9	0.2	1.4
DWLL	MELLOW TOUCH	7-9	0.2	1.3
DZRJ	RJ 100	10-17	0.1	1.0
DWAV	WAVE	10-17	0.1	0.8
DWNU	NU ROCK HOUSE OF NEW ROCK	10-17	0.1	0.8
DWRX	MONSTER RADIO	10-17	0.1	0.7
DWTM	MAGIC	10-17	0.1	0.5
DWRK	WROCK	10-17	0.1	0.6
DWRT	99.5 RT	10-17	0.1	0.5
DZKU	JOEY	10-17	0.1	0.2
AM STATIONS				
DZMM	RADYO PATROL SAIS TRENTA	1	0.7	5.8
DZRH	ONE NATION ONE STATION	2	0.6	4.2
DWXI	RADYO PINAGPALA	3-4	0.4	3.5
DWWW	RADYO WALANG TAKOT	3-4	0.4	2.9
DZXL	RMN Manila	5-6	0.2	1.7
DZEC	RADYO AGUILA	5-6	0.2	1.1
DZAS		7-9	0.1	1.0
DZRB	RADYO NG BAYAN	7-9	0.1	0.6
DZAR	SUNSHINE RADIO	7-9	0.1	0.3

MONDAY - FRIDAY

BASE: TOTAL RESPONDENTS (WTD) 800

STATION	POPULAR NAME	Rank	Rating	Aud. Share
FM STATIONS				
DZMB	LOVE RADIO	1	3.7	31.1
DWYS	YES FM	2	1.5	12.3
DWRR	FOR LIFE	3	1.3	10.5
DWSM	STAR FM	4	0.4	3.7
DWKC	IFM	5	0.3	2.5
DWQZ	HOME RADIO	6-8	0.2	1.8
DWDM	FEEL YOUR MUSIC	6-8	0.2	1.5
DWLL	MELLOW TOUCH	6-8	0.2	1.2
DWAV	WAVE	9-14	[illegible]	1.1
DWRK	WROCK	[illegible]	[illegible]	[illegible]
DWKY	ENERGY FM	[illegible]	0.1	0.5
DWTM	[illegible]	[illegible]	0.1	0.7
[illegible]	NU ROCK HOUSE OF NEW ROCK	9-14	0.1	0.8
DZRJ	[illegible]	9-14	0.1	0.4
AM STATIONS				
DZMM	RADYO PATROL SAIS TRENTA	1	0.8	6.6
DZRH	ONE NATION ONE STATION	2	0.6	4.2
DWXI	RADYO PINAGPALA	3	0.5	3.4
DWWW	RADYO WALANG TAKOT	4	0.3	2.2
DZXL	RMN Manila	5-6	0.2	1.8
DZEC	RADYO AGUILA	5-6	0.2	1.4
DZAS		7-8	0.1	1.0
DZAR	SUNSHINE RADIO	7-8	0.1	0.4

SATURDAY

BASE: TOTAL RESPONDENTS (WTD) 160

STATION	POPULAR NAME	Rank	Rating	Aud. Share
FM STATIONS				
DZMB	LOVE RADIO	1	3.5	26.4
DWYS	YES FM	2	2.1	15.7
DWRR	FOR LIFE	3	1.9	14.7
DWRX	MONSTER RADIO	4-6	0.4	2.9
DWLL	MELLOW TOUCH	4-6	0.4	2.9
DWQZ	HOME RADIO	4-6	0.4	2.9
DWRT	99.5 RT	7	0.3	2.2
[illegible]	[illegible]	8-11	0.2	1.9
[illegible]	[illegible]	8-11	0.2	1.3
DWAV	WAVE	8-11	0.2	1.3
DWNU	NU ROCK HOUSE OF NEW ROCK	8-11	0.2	1.3
DWKX	K-LITE	12	0.1	0.8
AM STATIONS				
DZMM	RADYO PATROL SAIS TRENTA	1	0.7	5.5
DZRH	ONE STATION ONE NATION	2-3	0.6	5.1
DWXI	RADYO PINAGPALA	2-3	0.6	4.8
DZRB	RADYO NG BAYAN	4-5	0.2	1.9
DWWW	RADYO WALANG TAKOT	4-5	0.2	1.6
DZEC	RADYO AGILA	6-7	0.1	1.0
DZXL	RMN Manila	6-7	0.1	0.6

[illegible]

BASE: TOTAL RESPONDENTS 160

STATION	POPULAR NAME	Rank	Rating	Aud. Share
FM STATIONS				
DZMB	LOVE RADIO	1	5.7	36.9
DWRR	FOR LIFE	2	2.2	[illegible]
DWYS	YES FM	3	1.8	[illegible]
DWKY		[illegible]	[illegible]	4.3
DZRJ	[illegible]	5-6	0.6	4.2
DWDM	FEEL YOUR MUSIC	5-6	0.6	3.7
DWKC	IFM	[illegible]	0.5	[illegible]
DWRX	MONSTER RADIO	6-[illegible]	0.2	1.6
DWTM	MAGIC	8-9	0.2	1.2
DWQZ	HOMERAD	10	0.1	0.8
AM STATIONS				
DWWW	RADYO WALANG TAKOT	1	0.7	4.5
DZMM	RADYO PATROL SAIS TRENTA	2	0.4	2.3
DZRH	ONE STATION ONE NATION	3-4	0.2	1.9
DZAS		3-4	0.2	1.8
DZXL	RMN MANILA	5-6	0.2	1.4
DZRB	RADYO NG BAYAN	5-6	0.2	0.8
DWXI	RADYO PINAGPALA	7	0.1	0.5

DZMB FM

APPENDIX I: TOOL FOR LAUNCHING AND EVALUATING A RADIO PROGRAM

By Rafael I. Santos, World Mission Communications-Asia Pacific, Taytay, Philippines (2003)

The diagram below is intended to give a bird's eye view of the pre-programming actual programming, and post-programming aspects of and research criteria for radio. It is provided as a reference point and to show the evolution and adaptation of Viggo Sogaard's model.

Pre-Programming (G.L.A.D.E.S.)	**Actual Programming** (6 P's)	**Post-Programming** (6 C's)
Goals Must be Specific, Measurable, Attainable, Realistic, & Tangible • Number of responses in a month • Number of people to follow-up • Number of people to disciple, assimilate	*Program Details* • Conceptualization/Writing • Translation, adaptation, & contextualization • Initial Production	*Contact (Initial communication and Follow-up)* • People to be in charge/involved • Immediacy and sensitivity • Means: letter, email, SMS, phone • Form: counseling, prayer, or both, visitation, advocacy, general referral, etc.
Listeners Obtain info re. listening habits thru research. Info needed: • Age, economic and geographical issues • Preferences: content/ format, music, station, length of program • Habits: how long they listen to radio, what time, what day, how often?	*Program Testing* This occurs before actual airing • In-house test of pilot program (analysis by your group, RCC, radio station, church/ district) • Field test (involving would-be listeners)	*Continuing Follow-up* • People in charge/involved • Immediacy and sensitivity • Means: letter, email, SMS, phone • Form: counseling, prayer, or both, visitation, advocacy, general referral, etc.
Approach • Must match audience & medium • Style/format of program • Focus or emphasis • Content of program	*Production* • Reformatting based on program test results • Writing & prod'n of intros, extros, stingers, radio promos/spots • Music library • Actual program (for pre-recorded program)	*Channeling, Referrals, Coordination* • People/workers • Channeling & Referrals Coordinator • Venues: Setting up a ministry/or referring the listeners to such • Churches to be involved • Training for workers/staff
Desired Station • Based on target audience • Popularity, reach • Location	*Promotion* • Scope, phases, duration • Location: Church/districts, community	*Care (Initial Discipleship)* • Venues: Bible Study, fellowship, etc. • Other means of caring • People involved and

• Programming format of station	• Forms: Paid advertisement – radio, TV, newspaper • Printed mats, posters, banners etc. • Word of mouth	in-charge • Churches to be involved
Expected Programming Roles • Writers, producer, hosts, etc., • Technical training for writers, hosts, producers, etc. • Program coordinator • Broadcast Coordinator/liaison person	*Program Launching* • Location, duration, length • Program/Big event: motorcade? Rally? • Govt involvement/ endorsement • Christian and non-Christian personalities • Christian and non-Christian sponsors	*Church Membership (Assimilation)* • Receiving Churches • Procedures in assimilation
Support • District/church endorsement & ownership of program, promotions, technical training, prayer, follow-up training and actual follow-up, discipleship, assimilation, etc. • Outside support/ partnership, networking for promotions, technical training, follow-up training and actual follow-up, discipleship, etc.	*Progress* • Regular Evaluation mainly based on audience feedback; also by RCC, churches, station • Upgrading, reformatting or new programs	*Christian Growth (Nurturing & Advance Discipleship)* • Disciplers to tap for mentoring • Leadership and ministry training for new converts: where, when, how • Involvement of trained converts: where, when, how • Updates from churches re. converts' growth & involvement

CURRICULUM VITAE

RAFAEL I. SANTOS
Nickname : Raffy

PROFESSIONAL BACKGROUND

Instructor Communication and Media Courses January 2006- to date	Center for Biblical Studies in the Far East Brookside Subd., Cainta, Rizal
Communication and Accent/Speech Trainer For Manila Hankuk Academy teachers May 2006 – August 2006	Manila Hankuk Academy Antipolo City, Philippines
Educator, pre-college TOEIC program (Test of English in International Communication)	Manila Hankuk Academy
Writing May 2006 – August 2006	
Educator, iBT TOEFL Writing (Test of English as a Foreign Language) September 2006 – to date	Manila Hankuk Academy
Media Consultant June 2005 – Sept. 2005	CARETH Media Ministry Cainta, Rizal
Program Producer & Co-Host *Family Spectrum* 2005 – 2006	NOW Radio, 98.7 DZFE-FM Far East Broadcasting Co. (Phils.) Makati City
Scriptwriter, Video & Broadcast Voice Talent June 2005 – to date	Freelance
Officer In Charge December 2004- May 15, 2005 Administrative, fiscal, and programming tasks	WM Communications Taytay, Philippines
Broadcast Strategist for Asia-Pacific Region (Program Development) May 2002 – May 2005	WM Communications Regional Communications Center Taytay, Philippines

Seminars/Lectures Conducted and Attended

Regional Communications Conference	Kansas City, Missouri, USA

An Asia-Pacific representative — September 2003
Made Presentation on Radio in Asia
Participants: Americans, South African, Latin Americans

Lecturer/Seminar Facilitator — Bangkok, Thailand
Broadcast & Print Writing — October 2003
Participants: Americans, Canadians, Asians

Lecturer/Seminar Facilitator — Mt. Hagen, Papua New Guinea
Broadcast and Follow-up Strategy, Research, etc — August 2004
Participants: American missionaries, Papua New Guineans

Broadcast Consultation with Radio Light — August 2004
Brisbane, Australia

Broadcast Consortium — Singapore
A WM Communications Representative — November 2004
Participants: North Americans, Asians, Australians

Regional Communications Conference — Kansas City, Missouri, USA
A WM Communications representative — October 2004
Participants: Americans, South Americans, Asians

Launching a Counseling Program — Legazpi City, Philippines
Participants: Local Nazarene programmers/pastors — September 2002

Effective Local Radio Programming and Management — Taytay, Philippines
Participants: Nazarene Pastors from Luzon, Visayas, and Mindanao — July 2003

Conceptualized, coordinated and staged the seminar, *"Winning Back the GenX and Gen Y: Creative Strategies in Connecting with Youth."* — Regional Communications Center
Also served as lecturer — Taytay, Philippines
Participants: youth workers, students — Nov. 27, 2004

Productions: Provided Video Narration

Pilar Pilapil Life Story: Saved to Serve
Market- Philippines and international
2002

Center for Biblical Studies- Antipolo City
Market- North America
2002

Education video –Kansas City
Market – USA and Canada
2003

New Life Video (Thai Aids story) I & II
Market: North America & Japan
2003

WM Communications' Core Values

Company use.
2003

APNTS Video
2004

Accelerated English Program
March 2006

Recent Published Articles/Stories (Online, Print, Academe)

Segment Writer of *"On Air,"* the broadcast page of *WaveLink*, the newsletter of WM Communications-Asia Pacific, published quarterly in the Philippines and distributed mainly in North America.

"The Trouble With Some Pastors and Churches: How to Stop Texting in Churches," *Evangelicals Today* magazine, (Nov-Dec 2004 issue, Quezon City, Philippines).

"Bring Hope Thru Radio, Video and Literature," *Evangelicals Today* magazine, (Nov-Dec 2004 issue, Quezon City, Philippines).

"WMB Rides on SMS-mania in the Philippines," *WaveLink*, April-June 2003 issue.

"Nazarenes in Korea: Bridging the Gap between the Communist North and Capitalist South," NCN News Online, Kansas City, USA, May 20, 2003; also published in *The Mediator*, a journal of the Asia-Pacific Nazarene Theological Seminary, October 2003.

"Ministry Visions Fine-tuned at communications conference," *WaveLink*, January 2004.

"Urgency in Reaching World's Youth Takes Center Stage at International Broadcast Consortium: Christian media execs admit little is done to evangelize youth," *WaveLink*, January 2004 issue.

"Jesus, the Motorbike Rider...and the Internet," *WM Communications Online News; WaveLink*, Vol. 2, Number 2, 2004.

"The Passion for Christ and the Lost Pulsates across Asia," *WaveLink*, Volume 2, Number 3, 2004

"Hopeless Devotion," *WaveLink*, Volume 2, Number 4, 2004

"FMC to WMC: The Ministry Matrix, Commemorative publication"; "Impact Your World Thru Effective Communication," (WM Communications Commemorative publication, Nov 9, 2004)

"Hiding Behind Good Reports," WaveLink

Johannine Guide to Relevant and Responsive Communications, a research paper presented to the Faculty of the Asia-Pacific Nazarene Theological Seminary, April 2004.

Programming Director
June 1995 – May 2002

Acting Station Overseer
American/English News Edition newscaster

Filipino Department
936 –AM KSAI Radio
Far East Broadcasting Co. (Saipan)

American/English Sportscaster
Special Coverages
Concerts/Evangelistic events Producer: Bill Aujero (1995 & 1996),
Jun Polistico (1997), & Eddie Mesa (2001)

Producer & Host
Talakayan sa KMCV Channel 7
1995 -1998

Marianas Cable Television
Saipan, USA

College Instructor
1991 -1992

Philippine Christian University
Taft Avenue, Manila

Journalistic Jobs/Newspaper Management
Saipan, USA

Acting Editor and alternate editorial writer, *Marianas Variety News and Views,* (1994-95).

Editorial Staff of an Associated Press member newspaper and the leading English language daily in Micronesia - *Marianas Variety News & Views.* Beats included the justice department, education, business and police (1993-1995).

Reporter, *Saipan Balita* newspaper (1992.)

Managing Editor, Handled the management of the paper and its production during which it expanded in area of coverage to include Guam, thus renamed *Guam-Saipan Balita* (1993).

News Editor to Senior News Editor, FEBNews International, a member of the international radio FEBC, based in California, USA.

Duties included supervisory functions, feature writing, news editing, and field reporting for FEBC Philippines, FEBC Saipan and the UK/Seychelles-based FEBA Radio. Special assignments: coverage of the 1990 earthquake, Military Bases Agreement (1989-1992).

Technical And Marketing Writing

Technical (junior) writer for the livelihood and short-term courses of then University of Life, Pasig City. Course wares written, developed, and edited included Basic Computer and other courses. Also responsible for corporate communications of the Home Study Program Division (1989)

RECOGNITION

The *Bagong Bayani* (Contemporary Hero) Award
Heroes Hall, Malacanang Presidential Palace
Manila, Philippines (1999)

The *Bayaning Pilipino sa Asya-Pasipiko Sa Taon ng Sentenaryo*
(Philippine Hero for the Asia-Pacific Award)
ABS-CBN Broadcast Network, Quezon City, (April 1999)

Most Outstanding Overseas Filipino Worker

Philippine Consulate, 1999

US Society of Professional Journalists Awards
Conferred the *"Best All-Around Excellence in Reporting"* Award, 1995

Most Outstanding Editorial Staff
Marianas Variety News and Views, 1994

ORGANIZATIONS

US Society of Professional Journalists, Marianas Chapter, Saipan, USA; Member, 1995-96.

Foreign Correspondents Association of the Philippines (FOCAP), Manila, Philippines; Member, 1990-1992.

National Press Club, Manila, Philippines; Member, 1990-1992.

Philippine Armed Forces media group, Quezon City, Philippines; Member, 1990-1992.

EDUCATION

Master of Arts in Christian Communication Asia-Pacific Nazarene Theological Seminary Taytay, Rizal, Philippines	Graduated April 2006 Honors: Cum Laude
Bachelor of Arts in (Mass) Communication Saint Louis University, Baguio City	Graduated 1989 Achievement Awards

PERSONAL BACKGROUND

Date of Birth	November 27, 1967
Birth Place	Bamban, Tarlac
Married to	Angelina Josephine Santos
Sons	Ralph Daniel, 9; Philip Joseph, 7
Residence	Cainta, Rizal
Church	Greenhills Christian Fellowship Ortigas Center, Pasig City