

**BROADCASTING: A FEEDBACK MECHANISM EMPLOYED
BY MEDIA ORGANIZATION FOR A TALK SHOW
AND A YOUTH-ORIENTED PROGRAM**

An Undergraduate Thesis

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by

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APPROVAL SHEET

This undergraduate thesis entitled **Broadcatching: A Feedback Mechanism Employed by Media Organization for a Talk Show and a Youth-Oriented Program as Perceived by the Employees of Interactive Division** completed by Alleni O. Obeña for the Degree of Bachelor of Arts Organizational Communication, is hereby accepted.



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ABSTRACT

This research is descriptive in nature and a comparative study which, answered the problem and accomplished the objective to determine the form and context of feedback with the use of broadcatching as a feedback mechanism in a youth-oriented program and a talk show.

To be able to gather all the data needed, the researcher employed one-shot survey design to determine the form and content based on the levels of feedback dimensions namely valence, timeliness, specificity, frequency, and sensitivity. The survey was done among 44 employees of the Interactive Division in the media organization. The survey questionnaire was based on Cusella's Feedback Dimensions (cited in Miller, 1999).

Information gathered in this study, was analyzed in terms of descriptive statistics. The responses were tallied using frequencies and tables.

The findings showed that feedback in a youth-oriented program (votes on what the audiences want based on the choices given for the question posted, and comments on the content, stars or cast and presentation) with the use of broadcatching is in the form and context of high positive and low negative valence, high timeliness, high specificity, moderate frequency and high sensitivity.

Questions for the guest, comment for the topic, program host and guest/s, and stand in an issue being tackled or feedbacks received in a talk show have a form and context with high positive and low negative valence, high sensitivity, highly specificity, and high timeliness. However, there also was a high score in the negative valence.

The researcher concluded that the youth-oriented program and talk show were similar in positive valence, specificity and timeliness. The two programs differed in negative valence, frequency and sensitivity

The researcher recommended that the form and content based on the levels of feedback dimensions could be more viable if compared to other feedback obtained through the use of other feedback mechanisms used by the organization (e.g., internet web site, mail, etc.)

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CHAPTER I

RESEARCH PROBLEM AND ITS BACKGROUND

Introduction

Television has been through a number of revolutions from the first flickering power signals from Alexandra Palace- the advent of video recording, the switch to color, the introduction of satellite feeds and at present, being digital. Technology and the advances in television bring the audience something more enjoyable and access they didn't have before. Channels never seem to have quite enough resources to make compelling viewing but changed because digital television allows something completely new- the potential for the audience to interact with the programs.

Having experienced the 'boom' of telecommunications and texting as a phenomenon in the country, broadcasting companies were able to change the way TV is watched and made. 70% of broadcasting networks and channels aired in the Philippines has gone to 'broadcasthing' - working with the audience to make interactive TV. Broadcasthing taps the potential of digital TV where the audience influences and contributes to the programs they are watching. An example is a documentary program every Sunday from 5:00 to 5:30 in the afternoon. Viewers were asked to vote for a particular topic they would want to be discussed. The service was officially launched on June 2000 and is presently available nationwide. Mobile connection allowed people to send and receive text messages (also known as SMS or Short Messaging System).

Besides the convenience and communication it provides, regardless of distance, from consumers, information, views, and suggestions were generated and transmitted as part of the digital service. Dramas and game shows for instance give money prizes for contributors that supply the most appropriate pieces.

The audiences become a community, feeling they have a stake as they set agenda ensuring it is relevant and fun. The producers on the other hand, know they transmit what the audiences want because the audience is telling them.

Broadcast companies no longer broadcast to a passive audience but 'broadcast' to draw the audience in the production process. Broadcast Technologies plan to enhance people's lifestyles by providing high quality access to information. The use of broadcastching provides increase access, increased quality and decreased quantity, high level of trust and confidence in results, and support for being anonymous and privacy. The work started with the internet which is now a vast collection of heterogeneous computers and networks connected and communicating together.

Many traditional and new media professionals are turning their attention in growing numbers to companies within the industry, to their technologies, and to new content forms. Broadcastching and interactive television may just possibly reinvent our existing passive television viewing experience forever. In order to prepare and participate in that revolutionary, knowing the current state of the industry and the context in which it continues to emerge may help create a stronger and more-well informed technological, industrial, and creative community.

Broadcasting company's employed broadcastching as a tool for feedback and external communications. But what are the form and context in terms of the level of the dimensions of feedback with the use of broadcastching as a feedback mechanism in a youth-oriented program and talk show?

Statement of the Problem

In this study, the researcher will find out the answer to the question, "What is the form and context of feedback with the use of broadcastching as a feedback mechanism in a youth-oriented show and a talk show as perceived by the employees of Interactive Division?"

To substantiate the main objective of the study, this paper will answer the following research sub-problems:

- What are the perceived form and context of feedback with the use of broadcastching as a feedback mechanism in a youth-oriented program based on the level of the following dimensions:
 - Valence
 - Timeliness
 - Specificity
 - Frequency
 - Sensitivity

- What are the perceived form and context of feedback with the use of broadcastching as a feedback mechanism in a talk show based on the level of the following dimensions:
 - Valence
 - Timeliness
 - Specificity
 - Frequency
 - Sensitivity

- What are the similarities and/or differences of the perceived form and context of feedback with the use of broadcastching as a feedback mechanism in a talk show and a youth-oriented program based on the level of the following dimensions:
 - Valence
 - Timeliness
 - Specificity
 - Frequency
 - Sensitivity

Formulation of Objectives

The objectives of the study are as follows:

General objective:

To find out the form and context of feedback with the use of broadcatching as a feedback mechanism in a youth-oriented program and a talk show as perceived by employees of Interactive Division

Specific objectives:

- To find out the perceived form and context of feedback with the use of broadcatching as feedback mechanism in a youth-oriented program based on the level of the following dimensions:
 - Valence
 - Timeliness
 - Specificity
 - Frequency
 - Sensitivity
- To know the perceived form and context of feedback with the use of broadcatching as a feedback mechanism in a talk show based on the level of the following dimensions:
 - Valence
 - Timeliness
 - Specificity
 - Frequency
 - Sensitivity

- To determine the similarities and/or differences of the perceived form and context of feedback with the use of broadcasthing as a feedback mechanism in a talk show and a youth-oriented program based on the level of the following dimensions:
 - Valence
 - Timeliness
 - Specificity
 - Frequency
 - Sensitivity

Background of the Study

Company A is the largest media broadcasting company in the Philippines." The network reaches more than 97% of the country's television owning households.

Television broadcasts of the network are aired 20 hours a day in Metro and through its television stations and affiliates throughout the Philippines. The company operates 26 owned television broadcasting stations and 9 affiliate stations.

Also, the company broadcasts radio programming through its 19 radio stations and 10 affiliate radio stations. Variety of television programs being broadcast and produced are telenovelas (long-running drama series, drama anthologies, situation comedies, and variety and talk shows).

Based on the corporate profile, bulk of revenue is derived from selling advertising time on its television and radio broadcasts.

The company's core business of television and radio broadcasting has expanded and it now derives part of its revenues from media related business both domestically and internationally in the past years.

The company fulfills its mission as they create value for customers. Their primary customer is viewer, listener, subscriber, and moviegoer. Secondary customer is the advertiser and advertising agency satisfaction.

The company seeks for information, views, and suggestions from the customers and/or audience to be more customer-oriented. As customer needs have been recognized and defined, the company have employed and designed, built and installed products, and services that have helped their needs and advance the state-of-the-art in their industry through new technologies. The newest technology is called broadcatch-based. The technology has been the avenue for ideas, opinions, feedback, and information to be created, stored, and shared. The company airs broadcasts in a new form of "broadcatching". It follows that its operations are naturally conducted through this medium. Broadcatching is supervised and maintained by Interactive Division Company A elicits audience's responses or feedback through sending: questions an ongoing talk show program, entries to join a game show or trivia quiz, to send comment on the content and presentation during and after an episode, vote or stand on an issue or question posted during the program.

Also, they consider the process more comprehensive and can contain detailed programming compared to the other communications technology. Moreover, they consider the technology as the most interactive medium at present.

Broadcatching was especially created for audiences 18 years old and above. The site was designed to be as user-friendly as possible to their target publics.

The company views broadcastching as an effective tool used for feedback. Filipinos who are in different parts of the Philippines can readily get in touch with them through texting. Feedback proved to be important in improving the quality of program of the TV station. Moreover, the company can use the process to perform external communications.

On the overall, the types of programs being catered are news and documentary, and youth-oriented, game, talk, variety, noon and primetime shows and exclude children shows.

The programs studied were youth oriented and talk show.

The youth oriented program is regularly aired every Sunday. Broadcastching is employed whenever there is a need to ask the audiences to vote on what they want based on the choices given for the question posted. For example, "*Sino'ng gusto mong maikasal kay Eds?*" Choices were Oliver and Rovic. (Viewers were asked of the characters they wanted to pair with the lead.) The feedback helps the company gauge the desirability of their program. Moreover, it enabled them to improve their shows to satisfy the viewers. However, viewers were only asked of their participation in creating the story's turning points or on the program's plot.

On the other hand, the talk show is a program regularly aired on the company's another owned channel where an invited guest/s were interviewed and asked of questions sent by viewers through text messages. The interactive division of the company receives and filters raised question regarding a particular subject and as well as forward it to the host. If the feedbacks are comments, recommendations and suggestions on the show, they study them and make necessary improvements to satisfy their viewers.

In a talk show, solicited feedbacks are questions for the guest, comment for the topic, program host and guest/s, and stand in an issue being tackled. Votes or stand were being considered as statistics.

In each of the program, there are numbers flashed on TV screens where viewers can send their entries or feedback.

Framework

Theoretical	Feedback Processes
Conceptual	Feedback Processes
Operational	Feedback Dimensions

Figure 1-1. Framework

Theoretical Framework

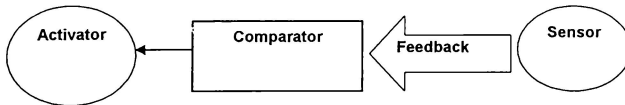


Figure 1-2. Fundamental Process of Output-Feedback Adjustment

(Based on the discussion of Rogers Rogers Everett, M. and Kincaid Lawrence. *Communication Networks Toward a New Paradigm for Research*. London: The Free Press A Division of MacMillan Publishing Co., Inc. 1981.p. 48)

At most basic level, systems are characterized by input - throughput – output processes. "Inputs" are either materials or information from the environment which enters through an organization's permeable boundaries. System works on inputs with some kind of transformational process, which is called "throughput". Lastly, system returns the transformed "output" to the environment. There are two kinds of processes that characterize input – throughput – output operations. The first is exchange that is apparent in both input and output activities. To elaborate, both the input of materials and information and the output of transformed materials and information require a process of exchange with the environment outside the system. The second type of processes is feedback.

Feedback is critical to the throughput portion of organizational functioning. It is the information that helps to facilitate the interdependent functioning of system components.

Feedback Processes. Cybernetics deals with the ways a system gauges its effect and makes necessary adjustments. According to Rogers (1981), the simplest cybernetic device consists of a sensor, a comparator, and an activator. The sensor provides feedback to the comparator which determines whether the machine is deviating from its established norm. The comparator then provides guidance to the activator, which produces an output that affects the environment in some way. This fundamental process of output-feedback adjustment is the basis of cybernetics. Feedback can be conceptualized as information that serves to influence the performance of an individual in an organization. Improved performance is desired by both individuals and the organization.

Morill (1997) noted that participants, in an effort to affirm competence, reduce uncertainty, enhance achievement, and encourage development through career progression, both desire and seek out feedback. (Miller, 1999: 162)

Conceptual Framework

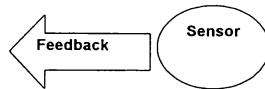


Figure 1-3. Fundamental Process of Output-Feedback Adjustment With the Use of Broadcastling
(Based on the discussion of Rogers Rogers Everett, M. and Kincaid Lawrence. *Communication Networks Toward a New Paradigm for Research*. London: The Free Press A Division of MacMillan Publishing Co., Inc. 1981.p. 48)

Allen et.al (1974) tackled feedback as one component in the communication process. The concept, according to them, ties with the notion that people act as both sources and receivers. They added that gathering feedback is a receiving activity carried on by a source.

Feedback is defined as anything which tells the source how well one is communicating. It could be actions (slamming out of the door, crying, laughing, clapping, etc.) and/ or statements indicating how the source's message is doing. "From the sources' perspective, any actions and statements sent by the receiver are feedback." (Allen, 1974: 21)

The source; however, do not need to rely entirely on the receiver's for feedback, communication efforts may be monitored to obtain feedback.

Operational Framework

Feedback Dimensions. In an extensive review of the feedback literature, Cussella (1987) argued that the form and context of feedback can be distinguished in terms of five dimensions. These are valence, timeliness, specificity, frequency, and sensitivity. Valence refers to whether the feedback message is positive or negative. Negative feedback consists of messages that refer unfavorably to the recipient's behavior or comparative statements that indicate unsatisfactory performance. (Cusella, 1987: 632) Positive feedback connotes acceptance of the behavior or comparative statements that indicate satisfactory or high performance. Timeliness refers to how quickly feedback is given after the performance incident. Specificity refers to the level of detail contained in the feedback. The fourth dimension of feedback is frequency which refers to the number of times feedback is given. Lastly, sensitivity refers to whether or not the feedback demonstrates a concern for the recipient's feelings. Sensitivity for the purpose of this study was tackled in terms of the comments given by the company's audiences. Any feedback can be categorized according to these five dimensions. (Miller, 1999: 166)

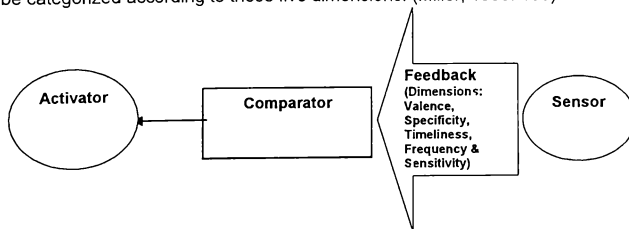


Figure 1-3. Framework Model

(Based on the discussion of Rogers Rogers Everett, M. and Kincaid Lawrence. *Communication Networks Toward a New Paradigm for Research*. London: The Free Press A Division of MacMillan Publishing Co., Inc. 1981.p. 48)

Significance of the Study

This research is an evaluative study which supports the Cybernetics Systems Theory in an organizational setting that an organization is a complex open system, requiring interaction with the environment in order to survive. At a particular point in the process, feedback is sent to the control system and compared to the goal and in the presence of any difference; new mechanisms will be established to adjust the behavior of the system.

On the organizational level, "feedback is no frill; rather, it is an indispensable guide to successful communication." (Allen et.al, 1974:21) The organization knows they transmit what the audiences want because of what the audiences is telling them. Company A can continue to participate in the revolutionary of reinventing the existing positive television viewing by comparing the feedback to the goals set for the programs and applying new mechanisms to adjust the ongoing system.

On a larger scale, this study will serve significant in the field of communication technology. More importantly that 'broadcastch' marks as a highlight and history in television development. The study intensifies that media is an "implication" coming between the audience and the world and that media are interactive communication that include media feedback.

Through this study, broadcasting companies will be able to identify areas that need improvement, work on, and act upon perceptions of audiences about forms and context of feedback.

The study gives recognition for the influences that audiences bring through broadcatching. The audience is part of everyday television programming. Furthermore, feedback is emphasized as with its importance that television channels respond as unit for and from audiences-system output returns as feedback input.

Results of the study will serve profitable and beneficial for communication students whose interests are in media for future studies of technology in media organization and its development. In the endeavor of technological discoveries, this study suggests that television could be another focus with manifestation of technological advancement and its influences on different aspects of daily living.

Limitation and Scope of the Study

The research is descriptive in nature which characterizes the form and context of feedback received with the use of 'broadcatching'. Form and context of feedback was measured through the feedback dimensions enumerated by Cusella (1987) (cited by Miller, 1999) namely: valence, timeliness, specificity, frequency and sensitivity. The levels of each of the dimension from low to high determine the form and context.

Broadcatching is discussed in its limited view and application. The main focus is on what is known 'interactive television' and the measure of audience share such as votes, suggestions, replies through texting.

The types of programs being catered to are news and documentaries, talk shows, variety shows, drama series, noon and primetime shows and excludes children shows. For this study, programs studied were a youth-oriented program and a talk show.

The answers may be the result of the different experiences, attitudes and expectations that respondents have with the use of technology.

In this confined subject, the umbrella of multimedia was given sufficient stress that the technology that brings together several existing products such as PC, telephone and television combining them in such a way that borders and definitions that make a television recognizable as such will rapidly disappear. The study gives recognition to what technological advancement the company has in the organizational services.

Technically, the study do not discuss the process of how digital video broadcasting goes through the techniques of delivering MPEG compressed digital television through satellite, cable and the telephone network and describes the new services that can be expected, such as video on demand and video conferencing.

The company admitted that 'broadcatching' is limited unlike other feedback mechanism for it cannot display live or replay clips of its shows. Moreover, since there is only a limited number of cellular phone users and texters, they still cannot reach most of their publics and viewers.

Definition of Terms

Audience-	network company's customers; subscribing public categorized based on socio-demographic characteristics such as age, sex, educational background, economic status, etc.
Broadcatching-	a term coined by Steward Brand in 1980 Technically, it is the radiation of bit stream, most likely one with vast amount of information pushed into either or down a fiber, at the receiving end, a computer catches the bits, examines them, and discards all but the few it thinks will be sooner into consumption (Negroponte, 1995)/ Interactive/ Enhanced Television Means working with the audience to make interactive television, drawing the audience into the production process and recreates some sense of community
Context	the whole background relevant to dimensions (valence, frequency, specificity, timeliness, and sensitivity)
EPG	electronic programming guides
Feedback	a process in which the factors that produce a result are themselves modified, corrected, strengthened, etc., by that result; a response, as one that sets process in motion Can be conceptualized as information that serves to influence the performance of an individual in an organization
Form	Structure of Feedback relevant to dimensions: valence, timeliness, specificity, frequency, and sensitivity
Frequency	refers to the number of times feedback is given

Interactive TV	is video programming which incorporates some styles of interactivity to the viewer; "enhancements" appear as graphical and sometimes purely informational elements on the screen overlaying Is a technology that allows the user to receive information from the broadcaster as well as to send information to the broadcaster or to other users on the network, usually facilitated by a 'return channel' of some kind. When sending information, users might request content, and influence the content of existing programs.
Negative Feedback	feedback consists of messages that refer unfavorably to the recipient's behavior or comparative statements that indicate unsatisfactory performance. (Cusella, 1987: 632)
Positive Feedback	feedback connotes acceptance of the behavior or comparative statements that indicate satisfactory or high performance
Sensitivity	refers to whether or not the feedback demonstrates a concern for the recipient's feelings
Specificity	refers to the level of detail contained in the feedback
Talk Show	Television program where the content plot revolves around an interview of guest/s or discussion of issue/s
Texting/Text Messaging-	one digital service of telecommunication where or message(s) are typed in the subscriber's mobile phone and sent to the main system to another system user/subscriber/ system network/ SMS-Short Messaging System
Timeliness	refers to how quickly feedback is given after the performance incident
Valence	refers to whether the feedback message is positive or negative
Youth-Oriented Program	Television program that caters to the interest of teenagers

Chapter II

REVIEW OF RELATED LITERATURE AND STUDIES

Company's Performance Highlights

(From the Company's 1998 Annual Report, cited by Viray, 2000)

"Forty five years after introducing television to the Philippines, the company remains poised to break new ground in the field of broadcasting and to face the new challenges of the new millennium. Since the phenomenal success of its post-Edsa relaunched operations, the company has branched out into other industry-related endeavors. All the while fortifying its creative and technical expertise with cutting edge technology."

The company's new business ventures in VHF programming, international cable TV and Direct-to-Home Satellite Service, movie production, high-end film, and audio-post production, music recording, and merchandising are logical extensions of its core business of broadcasting.

Films productions expanded movie program inventory while hit TV properties have crossed over to cinema, recording and product licensing. The Integrated News and Current Affairs Group provide content for television radio, VHF, cable and the Internet. In-house developed stars and creative talents are now being shared across all media while the post production house service cinema and TV clientele. The international program distribution component has extended its business to cover telecommunications.

These are just some examples of how convergence has worked for the network and the list of other permutations keeps on growing.

It is in this kind of synergy that will lead the company, pioneer leader in Philippine television, to the fulfillment of its vision as Total Information and Entertainment Network, into and beyond the year 2000.

Company A's growth has been steady in the last five years and the company has recorded a compounded annual growth rate in advertising revenues. On television, independent surveys also indicate improve viewer satisfaction. AC Nielsen reported that the company's audience share in Metro Manila is almost half of all viewing households as against the second best performing network that only secured one-fifth of all household viewership. There was also an increase in the national average reported from The Philippine Survey and Research Center. It outperformed its nearest TV competitor more than three times within their total Philippine audience share.

The company continued to dominate in the ratings in all program formats and all time blocks in 1998. A key strategy was the extension of broadcast airtime from 5:30 am up to 1:30 am starting in the third quarter gaining significant viewership for the network and increased advertising revenues in non-traditional time segments.

Online Television

The television has undergone a radical change with the delivery of programs. The scope of available program material of cable and radio broadcasts has increased through the introduction and availability of satellite. The evolution of television is illustrated below.

The basic principle behind analogue to digital conversion is through the process of: the analogue signal is sampled at a regular interval and each sample is divided or quantified by a given value to determine the number of given value that approximate to the analogue value. Technically, this number is the digital equivalent of the analogue signal.

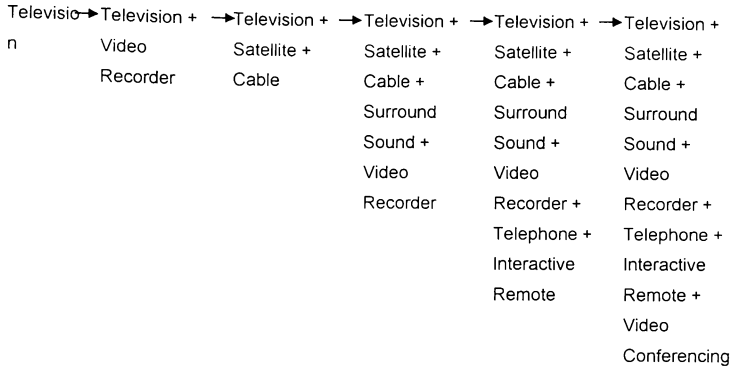


Figure 2-1

(Adapted from the discussion of television, Steve Heath, *Multimedia & Communication Technology*, 1996, p.5)

The process brought by broadcast technology is also known Digital Video Broadcasting (DVB). It is the worldwide initiative to replace the current analogue – based television systems with a digital service. The switch is because of several reasons: improved quality of service, the ability to fit more channels into the existing frequency bandwidth, the ability to mix and match services and the ability to provide interactive services and national and regional options from a central facility.

The first version is essentially the Internet giant's most popular feature transferred from a computer monitor to a TV set, complete with what the company calls the most comprehensive, organized TV guide available. According to the interactive services group president in America, TV is a sacred shrine in people's homes and that experience is wanted to be enhanced, and, be better.

The first version highlighted instant messaging, buddy lists, e-mail, chat rooms, online shopping, a television guide that can list programs by genre and, of course, internet surfing. Each can be done on the same screen while watching one's favorite TV shows.

Online television has the potential to be much more – as long as companies providing content embrace the nascent technology by offering more interactive programming. In other words, it is up to the creative community to devise something cleverer than letting football fans guess the next play or allowing political junkies to be polled instantly.

The only one who can program interactivity at a particular television channel is itself where new forms of entertainment will evolve.

Broadcast seeking online's "premium programming", the best that interactive and enhanced TV technology has to offer, can receive the necessary support and tools from online.

There are two schools of thought about TV. There are those who think audiences appreciate television the way it is or as a passive entertainment experience. Others, on the other hand, hope audiences are arching to click their mouses on an artist's sweater and instantly purchase one just like it, without missing a single one-liner delivered by the artist. That particular function, though technically possible, will not be available on a large scale until shopping partners are brought on board.

Being on board have created data bases containing descriptions on every article of clothing and prop featured in a TV show, with the ability to sell and deliver those items to audiences. The posted question is that which will reign, passive or interactive? All indications suggest that there is plenty of room for both.

Online Version 1 is a half-assed blending of the Internet and television, but it's a start. Based on researches, audiences are most interested in instant messaging, participating in chat rooms while watching television and "personal TV" functionally including the time-shifting and program causing capabilities. Moreover, the phenomenon is considered a clear signal that the time had come to many the TV and the computer.

Broadcatching/ Interactive/ Enhanced Television: A Historical and Critical Perspective

High-speed networks; a digital device revolution; the promise of digital signal; new software and compression technologies; data broadcasting services- all are enabling the introduction of early- stage broadband "interactive television" also called "enhanced television" platforms and services into home and offices in the Philippines and around the world. Many traditional and new media professionals are turning their attention in growing number of companies within the industry, to their technologies and to new content media forms.

Serious Changes Taking Place

Radical changes in corporate strategy and organization within the television industry have taken place over the last year. These changes will have a lasting impact on the evolution of television and on the organization.

Some have been; a) investing untold millions in new digital two-way networks to ensure and own a piece of the broadband delivery of data; b) focus of the biggest corporate mergers, the television company, telecommunication companies and telephone companies, clearly formed, at least in part, because of the enormous revenue-generating potential of the broadband ITV media; c) companies, even within the ITV industry, have and are continuing to invest millions in their rivals of those companies they believe have some technology or service to offer; d) Multiple System Operator (MSOs) have strongly begun to launch network trials, or in some cases, deploy commercial ITV network services into the market to test new technologies, content and potential for "tcommerce" revenues. Lastly, more companies have begun to build divisions dedicated to broadband ITV strategies in-house and aggressively hire new media professionals to lead them.

Due to such activity, investors, technology analysts, and the media look at ITV in a more concerted way. Analysts are pronouncing ITV to be a serious business with multi-million peso outlook even as soon as 2004. Another big chance is the fact that more people are participating in interactive activities as their television.

Finally, it seems viewers are becoming more aware of the existence of "broadcatching" now. For example, viewers with mobile phones can now play along with daily TV game shows. Much investment in that infrastructure is taking place. Overall, positive changes are happening around the world to enable this new medium.

The Promise of the Medium

What is still a broadcast, passive linear, entertainment viewing experience for millions of Filipinos, television is now becoming an on-demand, participatory, non-linear, infotainment, advertising-targeted, broadband, two-way communications platform. When fully realized on a mass scale, current experience of television will drastically transform. For this time, possibly TV can become something a viewer can join and participate. At some point in the future, viewers at home may have their own mini-ITV production studio in their living rooms. If that happens, television will not remain a passive delivery vehicle for programming solely from the networks.

In the USA, early stages in a fully-integrated environment today, a viewer will be able to read more about the topics presented during a show at a time he/she scheduled the show to play back or broadcast; download and store related media file or special interactive documentation for later viewing or perusal; purchase goods associated with a program; share, in context and in real-time, their knowledge or interpretations about broadcast through various communications applications; and finally, participate in competitive or cooperative group activities in association with video content. This is just a beginning.

Those producing ITV shows and applications, eventually, will soon discover that not one, but hundreds, thousands, or even millions of viewer interest groups will form around the context of shows – **each with a different perspective, agenda, and style of communications.**

Based on enhanced ITV or enhanced television whitepaper, interactive television will ultimately encourage and eventually require television producers to **create shows that consider the shared group communication dynamic experience** (possibly for many related groups independently at once) and not the

individual or the mass audience solely as a viewer unit. Community or public television in other words will, potentially-at last- emerge when ITV technologies make video and data content a platform for discussion and participation.

Will today's and future content, technology, and business developers envision something more powerful and creative for this new medium? One can hope.

Lingering Questions Posted

There are lingering questions for producers not currently exploring iTV at this time. Content developers will want to familiarize themselves with these tectonic changes in order to work within them or from without. For example, will this new high-tech form of television make production work more difficult to produce and expensive to fund? Should one bother to explore these new methods and opportunities for interactive content now? As of 2000, there is still great speculation about whether ITV will financially and technologically succeed and, if so, in what form? Other important questions continue at ITV optimists such as: Do people really want to interact with their TV in the long run? Will ITV be a novelty and then cease to be of interest? Will people pay the price for advanced services to support it? Will something new (e.g., peer-to-peer videotainment) emerge to take its place sooner rather than later? Will technologies continue to appear to improve to speed at which data and video travels through networks? And finally, how will targeted advertising, issues of privacy, and the ability to impose filtering technologies on content affect the integrity of available content? With aggressive participation now in the development of this industry and inventing new content projects, it was said to enable producers and technologists to have their own strong influence on the course of its evolution.

What is Interactive Television with the use of Broadcatching?

How it Looks and Feels. Interactive TV is video programming which incorporates some styles of interactivity – it could be data on video, graphics on video, video within video, or retrieving video programming and possibly recording it on digital hard disk drive for further use. To the viewer, "enhancements" appear as graphical and sometimes purely informational elements on the screen overlaying. Often these are opaquely colored and cover the broadcast in part or are transparent or semi-transparent. Specific recurring elements are icons, banners, labels, menus, interface structures, and open text fields and graphics on a relevant Web page. Interactive or accessible information data, of course, is the most important new addition to the television landscape.

If the producer has done his/her job adequately, these enhancements will be a part of the television program. In some cases, the viewer may want to access information that is relevant to the current programming such as news, stocks, scores, weather, and so on. An example program is morning show daily aired from 5:30 to 8:30. This kind of program is clearly aware that audiences on weekdays are hungering for more supportive data in their entertainment programming and copped an interactive television approach.

Content Now and in the Future

Certain types of ITV programming are beginning to thrive in a commercial setting even in these early stages. These are: EPGs, synchronized TV applications, and integrated interactive TV programming such as interactive news, sports, 3d games and game shows, home shopping, court programs, weather channels, educational documentaries, etc. Possibilities for types of content in an ITV environment are endless.

Looking further, MSOs (Multiple System Operators and set top boxes are planning for that time when they can support EPGs (electronic programming guides) and other types of interactive entertainment programming alongside digital voice streams. "Video telephony" or the "videophone" may prove to be a real content killer application. Producers and developers will want to think more about how to integrate video telephony into their programming as soon as it is feasible.

The Latest Technologies

Producers were able to "author once, broadcast everywhere" due to few underlying ITV technologies advanced in the marketplace. In America, ITV technologies are the HTML-based 1.0 specification developed by the members of the Advanced Television enhancement Forum, the Digital Video Broadcasting-Multimedia Home Products Protocol (DVB-MHP), the JavaTV application programming interface from Sun Microsystems, and XML for controlling metadata supported TV anytime Forum. However, these technologies are continually wired in controversy due to the fact that no one has become a worldwide standard. Meanwhile, such technologies are finding acceptance on a regional basis. Unless a standard can be agreed upon, ITV technologies and therefore, content programming will be expensive to produce.

Paying for Itself

Production budgets on ITV projects are escalating. Before long, these budgets will increase as technology improves and audiences demand more functionality and shows enhanced.

Production companies must and are developing new business models that reflect complex revenue sharing agreements between producers, set-top box vendor, software provider, MSO, shopping vendor, Internet Service Provider (ISP), billing vendor, in order to get commitments on a project. Some revenues may come from the viewers, through subscriptions. Additional revenues generated will come from interactive and/or targeted advertising. Tcommerce, on the other hand, will be the greatest revenue generator, or so the theory goes. Before embarking on an ITV production it is necessary to develop a business plan that considers tcommerce close relationship between consumerism and content can be abused.

That is why; a medium that must be built should outshine its initial promise as a "revenue generator" and becomes an influential medium of personal and cultural expression.

New Medium and Internet Change Everything

During 70's and 90's, many other important developments occurred to bring the new media, and eventually, the ITV revolution forward: 1) the cable industry established analog networks around the country that encouraged the emergence of general and specialized interest cable channels; 2) the PC revolution gave the television and film producing community powerful suites of software to digitally edit and manage work, especially those from Adobe, Micromedia and Avid.

The CD-Rom industry moved powerfully forward to become the springboard for development of interactive content and applications; 3) a mix of analog and digital consumer electronics devices appeared such as music CDs, VCRs, camcorders, laser disks, and digital video disks (DVDs). Nothing was as influential as the arrival of Internet, however. The television industry felt the weight of it.

For the next several years, usage of the Internet and a new industry grew. While many people quickly migrated to jobs at internet companies- a few rebellious singular projects hidden from view began to explore the possibilities of ITV while other larger companies began to invest millions to find out if interactive technologies could also be applied to the medium of television.

Interactivity

There is no standard keyword definition on interactivity, and more serious definitions are harder to find in common reference works and handbooks from the fields of media and communication due to its absence (ITV Whitepaper). Bordewijk and Kaam (cited in ITV Whitepaper) provided a media typology to establish a framework for understanding the various concepts of interactivity. The typology is based on two central aspects of all information traffic: the question of who owns and provides the information, and who controls its distribution. By cross tabulating these two aspects in relation to whether they are controlled by either a centralized information provider or a decentralized information consumer, a matrix appears with four different communication patterns.

- 1) If information is produced and owned by a central information provider and this center also controls the distribution, the communication pattern is transmission type. This is a case of one way communication, where the significant consumer activity is pure reception. Examples are the classic broadcast media of TV and radio.
- 2) If the exact opposite occurs and information is produced and owned by the information consumers who also control distribution, the communication pattern is conversation type.

This is case of traditional two-way communication, where the significant consumer activity is the production of messages and delivery of input in a dialogue structure. Examples are telephone, e-mail, newsgroups, IRC, etc.

- 3) If information is produced and owned by an information provider, but the consumer retains control over what information is distributed and when, it is a consultation pattern type. In this case, the consumer makes a request to the information-providing center for specific information to be delivered.
- 4) Finally, if the information is produced by the information consumer, but processed and controlled by the information-providing center, we have a registration communication pattern. In this communication pattern, the center collects information from or about the user. In this case, the characteristic aspect is the media system's storage, processing, and the use of data from or about the user.

Interactive media systems include the telephone, 'two-way television,' used by the company to exchange information in the form of short messages or text messages.

Since interactive media is defined as the technologies that provide person-to-person communications mediated by a telecommunications channel (e.g., telephone call), the communication pattern points directly toward the conversational media and the consultational media types.

Feedback Processes

Feedback can be conceptualized as information that serves to influence the performance of participants in communication process. Improved performance is desired by both individuals and the organization.

Morill (1997) noted that individuals, in an effort to affirm competence, reduce uncertainty, enhance achievement, and encourage personal development through career progression, both desire and seek out feedback.

The organization in an increased effectiveness has vested interest in understanding how feedback can used to enhance motivation, reinforce desire behavior, and instruct or encourage the recipient to change unwanted behavior. (Miller, 1999: 162)

Feedback came from a variety of sources. In 1987, Cusella noted three major sources of feedback: task, dyadic and group. "Individuals learn a great deal from task feedback."(Miller, 1999: 164) Employees can also receive feedback from group interaction, however, most feedback received in the organization takes place in dyadic interactions, typically in the supervisor-subordinate relationship, and our discussion concentrates on feedback in their relationships.

Feedback mechanisms vary in complexity. The most basic distinction is between active and passive behavior.

Active behavior comes from the system itself, whereas passive behavior results strictly from outside stimulation. Active behavior can be further divided into purposeless, or random, and purposeful behavior. Purposeful behavior is directed toward an objective or aim, whereas random behavior is not. This implies that any action may be random but when done to express an idea or emphasize a point, the action is clearly purposeful.

Purposeful behavior requires feedback, which varies in complexity, as indicated in the model, and purposeful behavior may be further subdivided into complex and simple types.

In simple systems, a respond to feedback is only by turning on or off. Complex systems, however, use positive and negative feedback to adjust and adapt during the action itself. Furthermore, complex systems may be predictive or nonpredictive. Predictive behavior is based on anticipated position or response rather than actual position or response.

In a simple feedback type, there is an energy source (B) directing outputs to another point (C). The initial point (A) is the control mechanism responding to feedback from C. Depending on the complexity of the system and the nature of the output, the control mechanism itself is restricted in the kind of control it can exert.

A regulated system must possess certain control guidelines. The control center must "know" what environmental conditions to respond to and how. It must possess sensitivity to aspects of the environment that are critical to its goal seeking.

Feedback can be classified as positive or negative, depending on the way the system responds to it. Negative feedback is an error message indicating deviation, and the system adjusts by reducing or counteracting the deviation.

The most important type of feedback in homeostasis is negative feedback because it maintains a steady state. (Littlejohn, 1999: 49)

When a system responds by amplifying or maintaining deviation, the feedback is positive. This kind of interaction, according to Littlejohn (1999:50), is important in morphogenesis or system growth such as learning. In whether mechanical or human systems, the response to negative feedback is "cut back, slow down and discontinue". Responses to positive feedback are "increase, maintain and keep going."

Negative feedback is used in a steady state to keep the system on track. It signals deviate from the standard, and the system adjusts in order to return to the line. A system constantly changes but never gets too far from the desired state because of negative feedback.

Positive feedback, on the other hand, maintains the deviation, and the result is farther and farther movement from the original state. This state is growth. The system accelerates some behavior, and if it continues indefinitely, the system will disintegrate.

"Positive feedback does not mean good feedback, indeed, it may be very bad. And negative feedback is not necessarily bad, because it is needed by the system to maintain balance." (Littlejohn, 1999: p. 51)

When the system moves from one state to another state, the state is change which requires both positive and negative feedback. Positive feedback gets the system moving in a new direction, but negative feedback comes into play at some level to return the system to balance.

The analysis of feedback thus far has elaborated that a system responds as a unit to feedback from the outside. This is realistic for the simplest systems. As a series of hierarchically ordered subsystems, advanced systems are more complex. A subsystem at any moment may be part of the larger system or part of the environment. Further, subsystems respond to one another. As a result, feedback is within the complex systems. In a complex system, a series of feedback loops exist within and among subsystems forming networks. At some points the feedback loops are positive, at other points, negative. But always, consistent with the basic feedback principle, system output returns as feedback input.

Systems Metaphor and Systems Concepts

In developing concept of the organizational environment, or considering details of the communication processes that link multiple organizations and that connect an organization to its environment, it is imperative to discuss organizations as open systems.

The study of Katz and Kahn in 1966 was considered the most influential application to organizational processes of systems theory.

Katz and Kahn argued that organization should be conceptualized as complex open systems requiring interaction among component parts and interaction with the environment in order to survive. Thomson also used systems theory to organizational functioning in his study of organizations in Action (1967). In the field of communication, one of the comprehensive applications of systems theory came with Farace, Monge and Russell's (1977) *Communicating and Organizing*, which is an application of structural-functional systems theory to communication processes within organizations. In short, the 1960s and 1970s were marked by extreme employment of the systems metaphor as a way of understanding the processes of organizational behavior and communication.

Basically, a system is an assemblage of parts, or components. In an organizational system, these components are the people and departments that make up an organization. To illustrate, the larger society is a system and its parts are the organizations and institutions that make up the society.

Systems Processes

At most basic level, systems are characterized by input - throughput – output processes. There are two kinds of processes that characterize input-throughput-output operations: exchange and feedback.

Exchange is apparent in both input and output activities. Both the input of materials and information and the output of transformed materials and information require a process of exchange with the environment outside of the system. The process of exchange is intimately related to the permeability of system boundaries. Organizations vary in permeable boundaries to facilitate the exchange process in being highly permeable to being relatively closed.

The second type of process is feedback which is considered critical to the throughput portion of organizational functioning. Throughput involves the interdependent components of a system acting together. Feedback is information that helps to facilitate the interdependent functioning of system components. Two types of feedback are important to maintain steady system functioning- negative, corrective or derivation-reducing feedback and positive, growth or deviation-amplifying feedback.

The corrective feedback serves to keep organizational functioning on a steady state as against growth feedback that serves to change the system functioning through growth and development.

Feedback Contexts

The ways in which feedback is exchange can considerably vary in terms of the context formality. One important context is the performance appraisal interview. Performance appraisal systems vary from organization to organization.

Table 2-1 Summary of System Basics (Adapted from Miller, 1999:77)

Input-Throughput-Output Process	Principle
Exchange Process	Input and output processes require exchange between the system and the environment. Throughput processes require exchange among system components.
Feedback Process	System control is maintained through feedback. Corrective (negative) feedback serves to keep a system on a steady course. Growth (positive) feedback serves to transform or change a system.

Most appraisal systems involve a periodic review of employee performance (e.g., annual or quarterly). Typically involved are written feedback in which the recipient is "graded" on various tasks and/or overall performance, and a meeting to discuss past performance and goals for the future. (Miller, 1999: 164) In the case of broadcasting companies, they are "graded" or ranked in terms of ratings and viewership.

The performance appraisal sounds logical, straight forward, and easy to implement. However many scholar have noted that the process is fraught with problems like being highly unpopular (Longnecker, Sims, & Gioia, 1987), rarely straight forward factual assessment of a performance (Miller, 1999: 164) and influenced by factors such as demographic similarity and liking.

Effects of Feedback

A number of researches have examined the ways in which the provision of feedback can influence the motivation and performance of feedback recipients. (Cusella, 1987) To illustrate, feedback is more effective if delivered by a credible source, and the impact of feedback is influenced by the receiver's self-confidence. (Cited by Miller, 1999: 167) Researches have also considered how characteristics of the message (e.g., the dimensions of feedback) affect subsequent recipient's satisfaction, motivation, and performance.

First, it is interesting to note that although we can categorize feedback in terms of its dimensions – valence, timeliness, specificity, frequency, and sensitivity. However, these do not carry equal weight with feedback recipients. According to Larson, Glyn, Fleenor & Scontrino (1986) (Cited by Miler, 1999: 167), recipient's pay the most attention to the valence of feedback, and greatly prefer positive feedback (Cusella, 1987).

Interactive Division is noted as the content provider of the company. The division is tasked to enhance external communication through the use of broadcastng. In particular, the division posts questions, technically and electronically in the networks program and receives and filters the incoming messages or the considered feedback.

Seeking Feedback

Feedback is defined by Miller (1999: 167) as something that a supervisor "gives" to an employee. However, the picture is noted to be inaccurate for two reasons. First, the feedback process can work in the other direction (for the purpose of the study on broadcastng – audiences give feedback to the broadcasting company).

Second, a research of Ashford and her colleagues (cited by Miller, 1999: 167) investigated the performance control process by seeking feedback in the workplace – the particular kind of work of seeking feedback looks at employees as proactive participants in organizational processes.

Ashford and Cummings (cited by Miller, 1999: 168) conceptualized feedback as a resource that individuals will seek in order to enhance their adaptation to the organizational environment. Ashford (1986: 466) argues that individuals can seek feedback in two ways. First, an organizational member can monitor their environment by “observing various situational cues, observing their individuals, and observing how others respond to their behavior in order to infer how well they are doing. Second, an organization can seek feedback by directly inquiring about their performance. Programs asking audiences, for example, to send their comments about the program and topics they have presented. In 1991, Morrison stated that seeking feedback is not a straightforward task. Seeking feedback can require a great deal of effort and might involve social costs.

Parallel to the studies on seeking feedback is Ashford and Tsui’s (1991) research (cited by Miller, 1999: 168) which emphasized seeking feedback in another way.

Communication participants who sought negative feedback were viewed positively by others in the organization as against those who sought positive feedback who are viewed as less effective by others. Moreover, these findings are consistent with the impression of management argument observers – react unfavorably to one’s visible interest in positive feedback and respond favorably when they perceived an interested in obtaining negative feedback.”

Ten Corresponding Themes

According to Caston & Scott, (1993) (cited by Viray, 2000), the technology paradigm shift, however, shift, however, enables us to begin actually reinventing the corporation. Paralleling the main characteristics of technology, achievable organizational goals are emerging (adapted from Viray:2000: 24-28)as shown in Table 2-2.

Table 2-2. Ten Corresponding Themes

Adapted from Viray, Erikson. *Digital Reengineering: High Velocity Environment of the Information Systems and Corporate Culture of ABS-CBN Television Division*. UPM-CAS. March 2000.

Technology Theme	Organizational Theme
1. Open Systems. There is a portability of software and information across hardware platforms and interoperability of technology extending out to the external value network. (of suppliers, consumers, affinity groups, and competitors)The shift is from proprietary systems in which each computing platform acted in a unique, self-interested manner.	1. Openness. The enterprise is a network of business functions that interoperate. The organization is also viewed as the extended organization or inter-organization. Strategy is developed in a broader, open, outside-in, rather than inside-out, context. Organizations become more in touch with their customers. In the open organization, people act now only out of their own proprietary self-interest, but out of the shared vision and commitment.
2. Interconnection. The enterprise networks enable communication and sharing of information.	2. Integration. The new technology now enables integration of modular, independent organizational components- an integrated network of business.
3. Distributed Computing. There is a shift from host-based hierarchical networks where all the intelligent was in the "host" (typically a main frame or mini-computer) to network computing intelligence is distributed close to the user.	3. Empowerment. Individual employees and work groups are empowered to act ,and create value.

4. Real Time. The technology is applied to capture information on-line and update information banks in real-time giving an accurate picture or enabling the management of a production process second by second.

5. Cooperative Processing. Applications are processed on client and server devices, as appropriate, effectively using microprocessor technology.

6. Peer - to - Peer Network Protocols. Peers communicate with other peers under carefully defined rules.

7. Architectural Modularity. Architectures consist of standardized, independent parts that can be grouped together as required to meet business requirements. These can include standard computing platforms, operating software, or interchangeable application software components. The goals to create a dynamic, flexible-computing environment.

4. Immediacy. The new enterprise is in fact a real time enterprise- continuously and immediately adjusting to changing business conditions. This is achieved through information immediacy. Information is received from viewers and requested information is transmitted just in time. Customer orders arrive electronically and are instantly processed.

5. Cooperation. Joe Arbuckle (cited by Viray, 2000) defined the new organization as a cooperative infrastructure. Individuals and groups act as clients and servers, cooperating not out of moral principle but out of mutual interest.

6. Commitment. The new enterprise is focuses on accomplishment and accountability. As with the use of the technology, centralized command mechanisms are replaced with new horizontal and diagonal communication patterns.

7. Organizational Independence. The organizational counterpart to the technology module is the business team. Networking enables the seemingly contradictory achievement of integration yet independence of organizational components, business or modules. Modules or clusters are grouped together as required to achieve business objectives.

8. Platform Specialization. Various specialized servers are placed on the network, for example, servers for file, application, communication and database.

9. User-friendliness. Systems are designed for easy use. This is achieved through SMS or Short Messaging System.

10. Global Networking. The corporate network becomes the backbone of the enterprise and the key delivery system for supporting business operations. It is based on standards enabling both real-time and store and forward communications. This is required when people are not able to reach each other directly. It also enables access to the collective information resources, as appropriate from any location.

8. Skill Specialization/ Competency Building. The new enterprise focuses on the knowledge worker and the professional. Specialized competencies are encouraged and developed in individuals and teams.

9. Accessibility. Davis and Davidson, (cited by Viray, 2000) asserted that the networked enterprise must seek to be an accessible, learning organization, uniting members around a shared vision. Viewers have access to the programs and share in the production process.

10. Time and Space Independence. The new enterprise redefines time and space for its employees and viewers. Work can be performed from a variety of locations. The network becomes a repository for the real-time dependent communications of people who access the communication. The enterprise becomes an infrastructure rather an organization.

Related Studies

Llamas (1994) studied the general effects of the use of electronic media for public relations processes. The respondents were various publics of Zuellig Pharma (ZPC), its employees, its clients and customers – mostly male, and belonged to the 20-27 age bracket and more than half that have been in the company for 1-3 years only. The clients and customers of the said company perceived the use of electronic media to be effective.

With the use of the systems provided by Zuellig, communication between them and ZPC was faster and clearer. Many features were differed by the systems, which they appreciated very much because of its benefits.

For the customers, electronic media facilitated the exchange of clearer messages; this resulted to faster deliveries of products and easier transmission of data. As for the clients, electronic media was found beneficial to their operations because of the easy transmission and retrieval of sales figures which could also be analyzed by ZPC's systems.

Parto (1998) studied GMA-7's web site in the internet and its effects on its external public. The researcher used a survey questionnaire to gather responses from the organization's external public. The contents of these feedbacks include criticisms, commendations, suggestions and recommendations about the company, its shows and its stars.

Findings showed that respondents visit GMA-7 website to view latest news and updates about the company, its stars and its programs. Other reasons for their visit were to view program schedules and company profile, to seek job opportunities, to send e-mail to their favorite stars, to satisfy their curiosity, and to download pictures. The respondents recognized the numerous benefits of the web site of the company to them. Majority believed that they could gather reliable news and updates through the company's web site. Others claimed that the web site contained detailed information. Moreover, they affirmed that the web site could easily be accessed wherever, whenever. Finally, they found it easy to send a feedback to the company by accessing its web site.

Most of the respondents also preferred to gather company information by accessing its web site in the Internet to other medium such as TV, radio and newspaper. Further analysis revealed that this preference was affected by the age of respondents.

Majority of the respondents perceived the web site to be an effective channel used by the company in providing its public information. They gave high ratings on the web site's accessibility, up-to-date information, clarity of message and interactivity. Further assessment revealed that the respondent's age affected the perception of the effectiveness of the web site.

Chapter III

METHODOLOGY

Research Design

To be able to determine the form and content of feedback in terms of the levels of feedback dimensions as perceived by the employees of Interactive Division, the researcher employed the descriptive design of research.

A constructed survey research design on the Feedback Dimensions was also used in the study. As a part of the descriptive design, it is an assessment and evaluation of the levels of feedback dimensions to describe the form and context of feedback in a youth-oriented program and a talk show with the use of "broadcastching" as a feedback mechanism.

The researcher was tasked to evaluate and analyze the form and content of feedback in the two kinds of program of the station based on the levels of feedback dimensions of the employees in the Interactive Division. Feedback dimensions were constructed based from the discussion of Cusella (1987) (Cited by Miller, 1999) namely valence, timeliness, specificity, frequency and sensitivity.

Pieces of information indicative of the form and content of feedback in a youth-oriented show and a talk show with the use of "broadcastching", based on employee answers, were needed to answer the questions raised in this study. Thus, this was conducted inductively in order to get a general and descriptive view of the form and context of feedback with the use of "broadcastching" as a feedback mechanism.

Sampling Procedure

The researcher made use of Probability Sampling which allowed generalization from the sample being observed to the entire population. The sampling procedures took into consideration the following requisites: (a) sampling frame; (b) sampling method; (c) sampling unit; (d) sampling size; and (e) sampling locale.

All employees in the Interactive Division of the company were considered the sampling frame of the study. The researcher selected respondents using simple random sampling to ensure that each employee has an equal chance. Respondents for the survey questionnaire were employees from the Interactive Division of the company. The sample size was determined with the use of Sloven's Formula. Thus, out of 78 employees tasked to receive and filter feedback in the Interactive Division, there were 44 respondents that answered the survey questionnaires for feedback reception in a youth-oriented show and a talk show. Respondents from the Interactive Division were situated at Mother Ignacia Street, Quezon City.

Research Instruments

This study employed one-shot survey design where information about respondents was gathered at one point in time or a snapshot of a research population. In order to determine the form and content of feedback in a youth-oriented show and talk show, the researcher adapted the discussion of Cusella (1987) (Cited by Miller, 1999) for the construction of survey questionnaire as the research instrument. Moreover, ordinal scales were used in the levels of feedback dimensions to attain ratings on quality.

Resource materials such as annual report and newsletters were used to supplement the data gathered from the survey.

Preliminary research that came from books was deemed necessary for they had helped the researcher to know the level of "broadcatching" that currently exist in the company. The researcher's observations gained from being a regular viewer of the company's programs were also considered sources of information.

Data Gathering & Procedure

The steps the researcher had undergone in the collection of data for this study comprised of two major phases: preliminary research, and distribution of survey questionnaires.

The preliminary research began with construction of letter requesting copies of documents about the background, vision/mission, goals and objectives, line of activities, organizational charts and roles of Interactive Division. The researcher personally delivered the request letters to the Interactive Division of the company. The scope of the preliminary research were as follows: (a) time they employed broadcatching; (b) respondents responsibilities, role, job description and position in the broadcatching implementation; (c) broadcatching technology systems; (d) the types of programs being catered to the use of broadcatching; (e) level of broadcatching in the company in terms of key players, processes and cost; (f) kinds of feedback solicited in a youth-oriented program; and (g) kinds of feedback solicited in a talk show. The preliminary research was accomplished between December 2002 to January 2003.

As for the completion of the survey questionnaire the researcher distributed the Survey Questionnaire on March 21, 2003 after the preliminary research. The respondents were tasked to answer the survey questionnaire by checking their choices. After which, the researcher computed the average of the answers per item of feedback dimensions. Results were then presented in tabular forms from which generalization were derived.

Statistical Analysis

To be able to determine the form and content of feedback in a youth-oriented and a talk show with the use of "broadcastcatching" as a feedback mechanism, information gathered in this study was analyzed in terms of descriptive statistics. The responses were tallied using frequencies and tables. A textual description was also provided to present the findings of the study. It is assumed that form and content of feedback are determined with the use of broadcastcatching based on the levels of feedback dimensions (valence, timeliness, specificity, frequency and sensitivity) categorized into three: high, low, and moderate. The mode or the answer or choice with the highest frequency obtained represents the form and content of feedback of the programs and were used to compare and identify the similarities and/or differences of feedback in a youth-oriented program and a talk show.

Chapter IV

DATA PRESENTATION, ANALYSIS AND INTERPRETATION

A. Profile of the Respondents

The respondents of this study consisted mainly of employees of the Interactive Division of Company A. The positions represented by the respondents range from the writer to the supervisor.

B. Summary of Results

The first objective of this research is to find out the form and context of feedback with the use of broadcatching as feedback mechanism in a youth-oriented program based on the levels of the feedback dimensions. Table 4-1 shows the result of this part of the study. In the preliminary research conducted by the researcher, the kinds of feedback solicited in a youth-oriented program were found to be votes on what the audiences want based on the choices given for the question posted, and comments on the content, stars or cast and presentation during and after an episode. Viewers were only asked of their participation in creating the story's turning points or on the overall plot.

The respondents were asked to rate the form and content in a range of highly to not at all (1-5). The following Figure 4-1.illustrates the range:

Highly		Moderately	Slightly	
Positive/Negative/ Specific/ Sensitive; Very Timely;& Frequent	Positive/Negative/ Specific/ Sensitive/ Timely/ Most of the Time	Positive/ Negative/ Specific; / Sensitive/ Timely Sometimes	Positive/ Negative; Sensitive/ Vague; Late; Seldom	Not at All
1	2	3	4	5

Table 4-1. Levels of Feedback Dimensions/ Form and Content of Feedback in a Youth-Oriented Program (Detailed Results)

VALENCE			Highly Positive	Positive	Moderately Positive	Slightly Positive	Not at All	Total
a. Positive Feedback								
	Yes		38	5	1	0	0	
	No	0						44
b. Negative Feedback			Highly Negative	Negative	Moderately Negative	Slightly Negative	Not at All	
	Yes		4	1	1	18	12	
	No	8						44
TIMELINESS			Very Timely	Timely	Moderately Timely	Slightly Timely	Not at All	
	Yes		8	15	16	5	0	
	No	0						44
SPECIFICITY			Highly Specific	Specific	Moderately Specific	Vague	Not at All	
	Yes		16	22	4	2	0	
	No	0						44
FREQUENCY			Frequent	Most of the Time	Sometimes	Seldom	Not at All	
	Yes		4	4	26	10	0	
	No	0						44
SENSITIVITY			Highly Sensitive	Sensitive	Moderately Sensitive	Slightly Sensitive	Not at All	
	Yes		18	23	2	1	0	
	No	0						44

However, to facilitate an easier interpretation of the data gathered, the range was reduced to three categories: for the values of 1 and 2, the categorization is **High**; the value of three remains at **Moderate**; and for the values of 4 and 5, the categorization is **Low**.

The table indicates the information based on the frequency counts on the levels of each feedback dimension to determine and/or characterize the form and content.

Table 4-2. Levels of Feedback Dimensions/ Form and Content of Feedback in a Youth-Oriented Program (Summary of Answers in Reduced Categories)

			High	Moderate	Low	Total
VALENCE						
a. Positive Feedback	Yes		43	1	0	
	No	0				44
b. Negative Feedback	Yes		5	1	30	
	No	8				44
TIMELINESS	Yes		23	16	5	
	No	0				44
SPECIFICITY	Yes		38	4	2	
	No	0				44
FREQUENCY	Yes		8	26	10	
	No	0				44
SENSITIVITY	Yes		41	2	1	
	No	0				44

The result of the valence concerning positive feedback in a youth-oriented program is in the High category. 43 of the respondents classified the messages received as highly positive. 1 respondent considered the feedback in the moderate and none considered the feedback in the low category. High level of positive feedback received by the program meant as to transform or change the program's system.

Furthermore, there is a distinguished acceptance of the program; indicating satisfactory or above performance.

The level of the negative feedback received is in the low category with a large number difference from moderate or high categories. There were 30 respondents who classified the negative feedbacks in the low category; 1 at the moderate category and 5 at the high category. Moreover, there were eight respondents out of 44 that perceived the absence of negative feedback. This implied that there is no severe need to keep the system in a steady course due to the small quantity of messages unfavorable to the recipient's behavior or comparative statements that indicate unsatisfactory performance.

Timeliness of feedback in a youth-oriented program is on high level. This means that answers or feedback is sent immediately after a question is posted. However, it is fairly close to the mode in the moderate level. In fact, the moderate choice in the answer options had the highest frequency count of 16 (based on the detailed results on Table 4-1) compared to the quantity of the Very Timely choice of 8 and of the Low Category with the total of 5. For the reason that values of 1 and 2 were combined, the results obtained a high rate. If the detailed results would be considered, timeliness would not be categorized as very timely but only at the rate 2 from the range of 1 to 5.

Specificity was categorized in the high level. 2 out of the total number of respondents perceived the vagueness of the feedback received. There were 38 respondents that classified the specificity of messages in the high category; and 4 in the moderate. Findings on specificity denoted that details contained in feedback in a youth-oriented program (votes on what the audiences want based on the choices given for the question posted, and comments on the content, stars or cast and presentation during and after an episode) were highly definite, limited, precise and explicit.

The frequency of feedback in a youth-oriented program was found to be in the moderate category. The frequency counts were 26, 10 and 8 for moderate, low and high categories respectively. Feedback received in a youth-oriented program was determined as not occurring often or happening repeatedly at brief intervals; not constant and habitual on the viewer's part.

Lastly, in the analysis of form and content of feedback in a youth-oriented program, Findings revealed that sensitivity was in the high level. 41 respondents answered that information received by the program demonstrates high concern for the recipient's feelings. Compared to the 2 of the answers in the moderate category and the remaining 1 in the low, results showed that the capacity of the receiver to respond to incoming signals involves responsiveness.

The second objective of this research is to find out the form and context of feedback with the use of broadcatching as feedback mechanism in a talk show based on the levels of the feedback dimensions. Table 4-3 shows the result of this part of the study. In the preliminary research conducted by the researcher, the kinds of feedback solicited in a talk show were found to be questions for the guest, comment for the topic, program host and guest/s, and stand in an issue being tackled.

With the same process for the analysis, the respondents were asked to rate the form and content of feedback in a talk show in a range of highly to not at all with values of 1-5. Again, the range was reduced to three categories: for the values of 1 and 2, the categorization is **High**; the value of three remains at **Moderate**; and for the values of 4 and 5, the categorization is **Low**.

Table 4-3. Levels of Feedback Dimensions/ Form and Content of Feedback in a Talk Show (Detailed Results)

			Highly Positive	Positive	Moderately Positive	Slightly Positive	Not at All	Total
VALENCE								
a. Positive Feedback	Yes		27	12	5	0	0	
	No	0						44
b. Negative Feedback			Highly Negative	Negative	Moderately Negative	Slightly Negative	Not at All	
	Yes		2	10	7	15	2	
	No	8						44
TIMELINESS			Very Timely	Timely	Moderately Timely	Slightly Timely	Not at All	
	Yes		33	9	2	0	0	
	No	0						44
SPECIFICITY			Highly Specific	Specific	Moderately Specific	Vague	Not at All	
	Yes		19	21	4	0	0	
	No	0						44
FREQUENCY			Frequent	Most of the Time	Sometimes	Seldom	Not at All	
	Yes		20	22	2	0	0	
	No	0						44
SENSITIVITY			Highly Sensitive	Sensitive	Moderately Sensitive	Slightly Sensitive	Not at All	
	Yes		23	15	5	0	1	44
	No	0						

The result of the levels of feedback dimensions/ form and content of feedback in a talk show in reduced categories is shown in Table 4-4

The result of the valence concerning positive feedback in a talk show was categorized in the high level. There were 39 respondents that answered the feedback as highly positive, 5 as moderate and none as low.

Table 4-4. Levels of Feedback Dimensions/ Form and Content of Feedback in a Talk Show (Summary of Answers in Reduced Categories)

			High	Moderate	Low	Total
VALENCE						
a. Positive Feedback	Yes		39	5	0	
	No	0				44
b. Negative Feedback	Yes		12	7	17	
	No	8				44
TIMELINESS	Yes		42	2	0	
	No	0				44
SPECIFICITY	Yes		40	4	0	
	No	0				44
FREQUENCY	Yes		42	2	0	
	No	0				44
SENSITIVITY	Yes		38	5	1	44
	No	0				

High level of positive feedback received by the program determined the need to transform or change the program's system within the new stage of growth. There also is a distinguished acceptance of the program; indicating satisfactory or above performance based on the respondents answers.

The level of the negative feedback received was in the low category with a minimum number difference 5 from the high category. This do not denoted that there is no severe need to keep the system in a steady course due to the mode of messages unfavorable to the recipient's behavior or comparative statements that indicate unsatisfactory performance in the low category.

Rather, the program should be assessed as to what causes a relatively considerable number of feedbacks perceived as highly negative. (E.g., host/hosting

sensitivity of the topics, guest / guest answers, etc.) 12 answers were in the high category, 7 and 17 in the moderate and low respectively. There were eight respondents out of 44 that perceived the absence of negative feedback.

The result of timeliness of feedback in a talk show was in the high category. There were 42 answers in the high category, 2 in moderate and none in either low or none timely.

This implied that feedback is sent opportunely, meeting the needs of the program on the appropriate time based on the respondents answers. 2 did not recognize the timeliness of feedback in a talk show in the high category.

Answers on specificity were in the high level. 4 of the respondents perceived the vagueness of the feedback received. 40 respondents classified the feedback as highly specific, 4 as moderate and none at either low or none specific. Based on the findings on specificity, details contained in feedback on the talk show (questions for the guest, comment for the topic, program host and guest/s, and stand in an issue being tackled) were highly definite, limited, precise and explicit.

The frequency of feedback in a talk show was in the high level. The frequency of the respondent's answers in the high category totaled to 42. There were 2 in the moderate category, and none in either low or not frequent. This revealed that feedback received in a talk show is occurring often and happening repeatedly at brief intervals. Viewers constantly and habitually send feedback on the program.

Finally, sensitivity of the feedback in the talk show is in the high category. 38 of the answers in the high level indicated that information received by the program demonstrates high concern for the recipient's feelings.

Compared to the remaining 5 in the moderate and 1 in the low categories of the answers, results showed that the capacity of the receiver to respond to incoming signals involves responsiveness.

C. Comparison of Results

Based on the findings on the levels of feedback dimensions in both the youth-oriented program and a talk show, form and content of feedback in each would differ. Table 4-5 shows the differences of feedback dimensions based on its levels.

Table 4-5. Table of Comparison of the Levels of Feedback Dimensions/ Form and Content of Feedback in a Youth-Oriented Program and a Talk Show

VALENCE			Highly Positive	Positive	Moderately Positive	Slightly Positive	Not at All	Total
a. Positive Feedback								
Youth-Oriented Program	Yes		38	5	1	0	0	
	No	0						44
Talk Show	Yes		27	12	5	0	0	
	No	0						44
b. Negative Feedback			Highly Negative	Negative	Moderately Negative	Slightly Negative	Not at All	
Youth-Oriented Program	Yes		4	1	1	18	12	
	No	8						44
Talk Show	Yes		2	10	7	15	2	
	No	8						
TIMELINESS			Very Timely	Timely	Moderately Timely	Slightly Timely	Not at All	
Youth-Oriented Program	Yes		8	15	16	5	0	
	No	0						44
Talk Show	Yes		33	9	2	0	0	
	No	0						44
SPECIFICITY			Highly Specific	Specific	Moderately Specific	Vague	Not at All	
Youth-Oriented Program	Yes		16	22	4	2	0	
	No	0						44
Talk Show	Yes		19	21	4	0	0	
	No	0						44

FREQUENCY			Frequent	Most of the Time	Sometimes	Seldom	Not at All	
Youth-Oriented Program	Yes		4	4	26	10	0	
	No	0						44
Talk Show	Yes		20	22	2	0	0	
	No	0						44
SENSITIVITY			Highly Sensitive	Sensitive	Moderately Sensitive	Slightly Sensitive	Not at All	
Youth-Oriented Program	Yes		18	23	2	1	0	44
	No	0						
Talk Show	Yes		23	15	5	0	1	
	No	0						44

With the range of answer choices reduced to three categories: for the values of 1 and 2, the categorization is **High**; the value of three remains at **Moderate**; and for the values of 4 and 5, the categorization is **Low**, the comparison of the levels of feedback dimensions of each of TV program are as follows:

Positive Feedback

The result of the valence concerning positive feedback for both youth-oriented program and talk show was in the high category. There was a difference of 4 answers that the feedback of a youth-oriented program was found to be more highly positive than talk show. High level of positive feedback received by both of the TV program was generalized as to transform or change the system of youth-oriented show and a talk show. Both have a distinguished acceptance of the program from the audiences based from the feedback received. The results for the youth-oriented program indicated satisfactory or above performance. Out of the 44 respondents, 38 answered highly positive in the youth-oriented program as against 27 in the talk show.

Negative Feedback

The level of the negative feedback received for both of the programs both was in the low category. However, there was a considerable number of negative feedback in the high category for the talk show compared to the youth-oriented'. Findings showed that highly negative feedback received in a youth-oriented program was 5 while a talk show had 12. Negative feedback received in the low level in youth-oriented program was 30 which are substantially larger than the 17 in talk show. Findings revealed that there is no severe need to keep the system in a steady course for the youth-oriented program compared to the talk show due to the small quantity of messages unfavorable to the recipient's behavior or comparative statements that indicated unsatisfactory performance. Moreover, there were eight out of 44 respondents that perceived the absence of negative feedback in both of the programs being compared.

Timeliness

The result of timeliness of feedback in a talk show was higher than the youth-oriented program's. There were an ample number of 42 in talk show in the high category. Answers for the youth-oriented program revealed that feedback was moderately sent to the company with a number of 16. This meant that feedback was sent more opportunely, meeting the needs of the program on the appropriate time in a talk show than in the youth-oriented program based on the respondents answers. However, both programs received feedback with high timeliness.

Specificity

Specificity falls was in the high category for both programs. Specificity, however, was higher in talk show with a slight difference of 2 than in youth-oriented program. Findings showed that details contained in feedback in talk show (questions for the guest, comment for the topic, program host and guest/s, and stand in an issue being tackled) were more highly definite, limited, precise and explicit than feedback in the youth-oriented program (votes on what the audiences want based on the choices given for the question posted, and comments on the content, stars or cast and presentation).

Frequency

Feedback in the talk show was found to be more frequently received than in the youth-oriented program. The frequency of the respondent's answers in talk show in the high category totaled to 42 and there were only 2 in the low category. Feedback in the youth-oriented program, on the other hand, was moderately received with 26 answers based on the findings. This was an interpretation that feedback received in a talk show is occurring often and happening repeatedly at brief intervals. Viewers constantly and habitually send feedback in the talk show as against the youth-oriented program.

Sensitivity

Sensitivity of the feedback in the youth-oriented program was higher than that of the talk show. A higher difference of 3 in the results indicated that in the analysis of sensitivity, information received in the youth-oriented program demonstrated higher concern for the recipient's feelings than in the talk show.

Small frequency of the answers in both of the programs in the moderate and at low categories revealed that the capacity of the receiver to respond to incoming signals involves responsiveness.

Results showed that feedback in youth-oriented program (votes on what the audiences want based on the choices given for the question posted, and comments on the content, stars or cast and presentation) was in the form and content of highly positive and low negative valence, high timeliness, high specificity, moderate frequency, and high sensitivity.

Questions for the guest, comment for the topic, program host and guest/s, and stand in an issue being tackled or feedbacks received in a talk show have highly positive and low negative valence, high timeliness, high sensitivity, and high specificity and high frequency form and content.

Chapter V

SUMMARY OF FINDINGS, CONCLUSIONS & RECOMMENDATIONS

Findings

The study on feedback form and content aimed to determine the levels of feedback dimensions as perceived by the employees of Interactive Division. It specifically sought to verify the form and content of feedback in youth-oriented program and talk show. The objectives of the study were accomplished by distributing survey questionnaires with employees in Interactive Division of the company.

Based on the results of the questionnaire, the following are the findings of the research:

- Feedback in youth-oriented program (votes on what the audiences want based on the choices given for the question posted, and comments on the content, stars or cast and presentation) have highly positive and low negative valence, high timeliness, high specificity, moderate frequency, and high sensitivity.
- Questions for the guest, comment for the topic, program host and guest/s, and stand in an issue being tackled or feedbacks received in a talk show have highly positive, and low negative valence, high sensitivity, high specificity, and high timeliness.
- The valence concerning positive feedback for both the youth-oriented program and talk show was in the high category. The level of the negative feedback received for both of the programs was in the low category.

However, there was a considerable number of negative feedback in the high category in the talk show. Timeliness is higher in talk show than in youth-oriented program. Specificity was both high for both programs. There was a high frequency in talk show than in youth-oriented program. Lastly, sensitivity is higher in the youth-oriented program than in the talk show.

The form and content of feedback in talk show and youth-oriented program was similar in the positive valence, timeliness, and specificity – all in the high category. Talk show and youth-oriented program differ in the valence of feedback. There was higher number of negative feedback in talk show than in the youth-oriented program. Talk show has higher frequency than youth-oriented program and youth-oriented program has higher sensitivity than that of talk show.

Based on the broadcastching historical and critical perspective, one serious change taking place is the radical change in corporate strategy and organization within the television industry brought about by the implementation, utilization of the feedback mechanism-broadcastching and the feedback gained from the audiences.

Broadcastching as system process and feedback helps to facilitate the interdependent functioning of system components or of the media organizations.

As Morill (1997) noted that participants in the communication process, and one of which is the organization, can affirm competence, reduce uncertainty, encourage development, enhance motivation, and reinforce desired behavior. In the light of systems approach, media organizations have permeable boundaries and the exchange of information and resources across these boundaries have important implications for organizational survival and growth.

Company A and the programs studied in this study were found to have permeable boundaries through the use of broadcastng where exchange of information and resources occur. In turn, there is an affirmed competence (not only based from ratings and viewership) but based on feedback received from audiences.

Feedback is then considered beneficial that the company and the programs were reduced of uncertainty. Hence, development and motivation is encouraged and enhanced. Lastly, the desired behavior is reinforced initially through the comparison in the system goal. After which, new mechanisms were implemented and so as reflecting another system behavior which would be the prevailing target. Just as what is being done in the talk show. Comments, recommendations and suggestions were studied and then making the necessary improvements to satisfy their viewers.

On the overall, both the audiences and the programs have their share in the production process satisfying each others' needs and desire. The audiences could watch what they really wanted; producers could deliver what for them is an assurance of what should really be delivered.

Television is no longer watched passively but interactively using the communication pattern directly toward the conversational media and the consultational media types. According to Allen (1974), participants act as both sources and receivers.

It has been proven that information is no longer produced and owned by a central information provider which controls the distribution, the communication pattern is not transmission type anymore. The case of one way communication, where the significant consumer activity is pure reception has changed to a consultation pattern type.

The determined form and content based on the above findings shows how well the programs are communicating. The programs and the company could somehow be certain, assured or secured on their processes for there were a considerable acceptance and comparative statements from viewers that indicate satisfactory or high performance.

According to Cusella (1987), feedback is more effective if delivered by a credible source; and the impact is influenced by the receiver's self-confidence. Audiences are considered credible for the purpose of this study because programs were mainly delivered for them. On the contrary, the programs and the company's confidence follow after the desired content and form of feed forward is completed and given.

Conclusions

Based on the findings of the study, the following conclusions were drawn:

- Feedback in a youth-oriented program have highly positive and low negative valence, high timeliness, high specificity, moderate frequency, and high sensitivity form and context.
- Feedback in talk show have highly positive and low negative valence, high sensitivity, high specificity, high timeliness, and high frequency form and context. However, there also is a large number indicative of high negative valence.
- Talk show and youth-oriented program were similar in form and context with positive valence, specificity, and timeliness. The two programs differed in negative valence, sensitivity, and frequency.

Given that many traditional and new media professionals are turning their attention in growing numbers to new content forms, the study can be considered timely addressing the need to determine content forms. Knowing the levels of each feedback dimension, the programs and the company would be able to work for simplicity, specificity, timeliness, frequency and valence of feed forward (e.g., asking questions, entries to join a game show or trivia quiz, comments on the presentation and vote or stand in an issue or question posted during the program). Assuming that feedback for all or most talk shows is similar to the talk show studied in this research; everyone involved in the production could take note and take into consideration the findings generated in this study.

One important result is the large percentage of negative feedback. Each component which varies from the people to issues tackled to the processes implicated in the production could be checked and gauged.

Findings of this study could serve as a basis in focusing assessments in a youth-oriented show and talk show.

The performance appraisal sounds logical straightforward and easy to implement. However, many scholar have noted that the process is fraught with problems-like being highly unpopular (Longnecker, Sims, & Gioia: 1987), rarely straightforward factual assessment of a performance (Miller, 1999: 164) and influenced by factors such as demography and liking. The difference on the two programs studied may largely be due to the socio-demographic characteristics of audiences. Given that the two programs caters to different segments of the public, and have their own set of viewers, it could be inferred that their feedback from audiences differs too in dimensions of valence, frequency, specificity, sensitivity and timeliness.

Each of the dimensions could also be attributed to the interactivity and effectiveness of the medium - broadcastching. Based on enhanced ITV or enhanced television whitepaper, interactive television will ultimately encourage and eventually require television producers to **create shows that consider the shared group communication dynamic experience** and not the individual or the mass audience solely as a viewer unit. Seeking and determining feedback are the initial steps.

Since the programs in the company A employed broadcastching mainly to seek feedback, and act as proactive participants in the communication processes, feedback will serve as a valuable resource in enhancing the organization's adaptation to the organizational environment.

Since comments or feedback solicited with the use of broadcastching by the programs were not limited to the positive valence, the programs and the company were viewed positively by others as against those who sought merely positive feedback who are viewed positively by others based on Ashford and Tsui's emphasis about seeking feedback (1991) (cited by Miller, 1999:168) and consistent with the impression of the management argument-observers-react unfavorably to one's visible interest in positive feedback and respond favorably when they perceived an interest in obtaining negative feedback.

The company fulfills its mission as they create value for customers and as customers needs have been recognized and defined.

Broadcastching then, is one communication medium and a feedback mechanism.

Recommendations

Form and content based on the levels of feedback dimensions acquired with the use of broadcatching could serve more viable if it was compared to the other feedback obtained through the use of other feedback tools/ systems/ or mechanisms used by the company (e.g. internet website, mail, etc.)

The content analysis of broadcatching processes could also help in determining the effectiveness of the new tool and the findings of the form and content of feedback.

The researcher suggests that broadcatching could be studied as the mechanism performing boundary spanning activities. Moreover, it could be assessed based on the effectiveness in performing external communication functions.

Feedback dimensions and its levels could serve more important if it was related to other factors included in the production processes of the programs. In addition, these dimensions could be assessed as to how it helps and what are its functions in the making of the program, how each feedback are compared to the system goal, how new mechanics are formed through the levels of feedback dimensions (e.g., plot, cast, hosts, etc.)

The company could look on where they broadcatching could be used having an utmost profit not only in performing external communication, reaching out to audiences, seeking information, etc. but on where it could serve generally as a feedback mechanism. Perhaps, there are other programs in the broadcasting station that needs avenue for an exchange of resources that could be attained with the use of the new medium.

Findings of the study could serve as another difference (differing aspect), and feedback as another facet of two different television programs (youth-oriented, and talk show). Adding up, a talk show might be perceived more interactive than the youth-oriented program but the use of broadcastcatching mediated for similarities such as timeliness, specificity and positive valence of feedback received.

The feedback obtained could also be studied in relation to the socio-demographic characteristics of audiences. It would be interesting to note on what are the factors that affect the viewers in perceiving the programs on high performance and of giving feedback at a particular valence, frequency, timeliness, specificity and sensitivity. Another factor that could be considered in studying the feedback is the viewers or the senders liking especially that the audiences' desirability is as equally important as delivering a show.

Feedback reception is another possible variable in studying feedback dimensions. The respondents' demography could influence or could have at least a relation in rating the perceived feedback to the categories of high, moderate and low. The respondents might be on guard of the company's image that they rate feedback as positive which in turn, reflect the company's good reputation. There are other aspects and causes that could be studied in relation to the use of broadcastcatching and the levels of feedback dimensions.

Lastly, for the benefit of the company, each program must be studied with the feedback even for other researchers to do so. There are opportunities that feedback could facilitate achieving a goal as what theorists and other related studies assert. Based on the preliminary research and on the findings generated in this study, there is nothing bad but rather betterment at stake in seeking feedback.

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ATTACHMENTS

February 24, 2003

Name
Department
Division
Company

Dear M.,

I am Alleni O. Obeña, senior student taking up BA Organizational Communication in the University of the Philippines Manila and conducting a study on "Broadcastching: A Feedback Mechanism, A Comparative Study of Feedback Form and Content in a Youth-Oriented Program and a Talk Show" In this light, I would like to ask for permission to gather information in your division.

The research needs an adequate knowledge on broadcast technology and feedback reception of the division. Consequently, the study necessitates preliminary research, and distribution of survey questionnaires.

The said preliminary research would find out answers on the following questions:

1. When did the company implement broadcastching (which in the study is defined as working with the audience to make interactive television via sending of text messages)?
2. What is the level of broadcast technology in the ABS-CBN in terms of:
 - a. Processes
 - b. Key players
 - c. Cost
3. What are the types of programs being catered to the use of broadcast technology?
4. What are the feedbacks solicited in a youth-oriented program?
5. What are the feedbacks solicited in a youth-oriented program?
6. What are the respondents' role, job description, and position in the implementation of broadcast technology?

The discussion of Cusella (1987) (cited by Miller, 1999) on feedback dimensions was adapted to measure "form and content" would be used as survey questionnaire.

Lastly, I would like to request for any reference material that would contain details on the above inquiries and to know the convenient schedule for data gathering.

Attached are the questionnaire and answer sheet on the proceeding pages.

Should you have any clarifications, you may contact me at telephone numbers 5210053, mobile numbers 09175603432 or through e-mail at allen_prettyprom@yahoo.com.

Respectfully yours,
Alleni O. Obeña

Survey Questionnaire**On Feedback Reception in a Youth-Oriented Program**

-
1. Does the company receive positive feedback?
(Positive – messages that connote acceptance of behavior or comparative statements that indicate satisfactory or high performance)
☐ Yes ☐ No
 If yes, please rate the valence.
☐ Highly Positive ☐ Positive ☐ Moderately Positive
☐ Slightly Positive ☐ Not at all
2. Does the company receive negative feedback?
(Negative – messages that refer to the comparative statements that indicate unsatisfactory performance)
☐ Yes ☐ No
 If yes, please rate the valence.
☐ Highly Negative ☐ Negative ☐ Moderately Negative
☐ Slightly Negative ☐ Not at all
3. Does the company receive feedback through SMS (Short Messaging System) quickly immediately after a question is posted?
☐ Yes ☐ No
 If yes, please rate the timeliness.
☐ Very timely ☐ Timely ☐ Moderately Timely
☐ Sometimes Timely ☐ Not at all
4. Does the company receive specified details from the audience?
☐ Yes ☐ No
 If yes, please rate the specificity.
☐ Highly Specific ☐ Specific ☐ Moderately Specific
☐ Vague ☐ Not at all
5. Are feedback (answer, votes, comments, questions, & suggestions) frequently given?
☐ Yes ☐ No
 If yes, please rate the frequency.
☐ Frequent ☐ Most of the time ☐ Sometimes ☐ Seldom ☐ Not at all
6. Does the company receive feedback from audiences that demonstrate concern for the recipient's feelings? (e.g., objective, constructive criticism)
☐ Yes ☐ No
 If yes, please rate the sensitivity of the messages.
☐ Highly sensitive ☐ Sensitive ☐ Moderately Sensitive
☐ Slightly Sensitive ☐ Not at all

Survey Questionnaire**On Feedback Reception in a Talk Show**

-
1. Does the company receive positive feedback?

(Positive – messages that connote acceptance of behavior or comparative statements that indicate satisfactory or high performance)

☐ Yes ☐ No

If yes, please rate the valence.

☐ Highly Positive ☐ Positive ☐ Moderately Positive
☐ Slightly Positive ☐ Not at all

2. Does the company receive negative feedback?

(Negative – messages that refer to the comparative statements that indicate unsatisfactory performance)

☐ Yes ☐ No

If yes, please rate the valence.

☐ Highly Negative ☐ Negative ☐ Moderately Negative
☐ Slightly Negative ☐ Not at all

3. Does the company receive feedback through SMS (Short Messaging System) quickly immediately after a question is posted?

☐ Yes ☐ No

If yes, please rate the timeliness.

☐ Very timely ☐ Timely ☐ Moderately Timely
☐ Sometimes Timely ☐ Not at all

4. Does the company receive specified details from the audience?

☐ Yes ☐ No

If yes, please rate the specificity.

☐ Highly Specific ☐ Specific ☐ Moderately Specific
☐ Vague ☐ Not at all

5. Are feedback (answer, votes, comments, questions, & suggestions) frequently given?

☐ Yes ☐ No

If yes, please rate the frequency.

☐ Frequent ☐ Most of the time ☐ Sometimes ☐ Seldom ☐ Not at all

6. Does the company receive feedback from audiences that demonstrate concern for the recipient's feelings? (e.g., objective, constructive criticism)

☐ Yes ☐ No

If yes, please rate the sensitivity of the messages.

☐ Highly sensitive ☐ Sensitive ☐ Moderately Sensitive
☐ Slightly Sensitive ☐ Not at all

Resume of the Researcher

Name **ALLEN I. OBEÑA**

Home Address: **#1168 Grey St. Ermita, Metro Manila**

Home Tel. No.: **521 - 0053 / 0917 – 243 - 6411**

E-mail Address : **allen_prettyprom@yahoo.com**



WORK EXPERIENCE:

- a. **GLOBE TELECOM Inc.**, Pioneer corner Madison Streets Mandaluyong City
Position: Intern – Internal Communications Department, Human Resources Group
(From June 2002 to August 2002)
- b. **NEXTEL Communications**, Orient Building, Emerald Avenue, Ortigas, Pasig City, Philippines
Position: Intern – Payroll Department
(From February 2002 to May 2002)
- c. **Impirical Research**, Emerald Avenue, Ortigas, Pasig City, Philippines
Position: Market Researcher
(April 2002)

EDUCATIONAL ATTAINMENT:

University of the Philippines Manila
BA Organizational Communication
First to Fourth Year College, (1999 to 2003)

Luis Palad National High School
First to Fourth Year High School, (1995 to 1999)

Tayabas West Central School - I
Grade One to Six, (1989 to 1995)

HONORS/AWARDS RECEIVED:

College Scholar

- 1st Semester, 2001-2002
- 1st Semester, 2002-2003

Outstanding Organizational Communication Society Member

(Academic Year 2002-2003)

Leadership Award, Preparatory Military Training 1998-1999

Consistent Second Honorable Mention, Secondary School 1989-1999

Certificate of Recognition, Student Council 1998-1999

Outstanding Leader of the Year, 1994-1995

KNOWLEDGEABLE IN:

- a. Organizational Communication (Internal & External Communication)
- b. Intercultural & Interpersonal Communication
- c. Technical Writing
- d. Basic Psychology
- e. Marketing
- f. Public Relations
- g. Basic Microsoft Programs (Word, Excel, Powerpoint)

ORGANIZATIONAL AFFILIATIONS:

- a. Federation of Junior Marketing Associations, Inc.
University of the Philippines Manila Correspondent, 2002-2003
- b. Junior Marketing Association
Vice-President for Public Relations, 2002-2003
Junior Officer, 2001-2002
- c. Organizational Communication Society
Active Member, 200-2003
- d. Ugnayan ng Pahinungod,
Tutorial Services Volunteer 1999-2000
- e. UP Linang
Active Member, 2001-2002

PERSONAL INFORMATION:

Nickname : Allen
 Age : 20
 Date of Birth : November 21, 1982
 Place of Birth : Tayabas, Quezon
 Civil Status : Single
 Nationality : Filipino
 Height : 5' 2"
 Weight : 98 Lbs.
 Religion : Catholic
 Language : English, and Filipino

TRAINING COURSES:

Title of Seminar / Conference / Course	Inclusive Dates	No. of Hours	Conducted by
1. 1 st Intercollegiate Seminar "Shaping the Future of Business Professionals"	November 29, 2002	8	Junior Chamber of Business Administrators University of Santo Tomas
2. Nokia Teen Talk 2002	August 7, 2002	8	Nokia Philippines, Inc.
3. Governors' Orientation and Leadership Training: Facing the FJMA Challenge of Team Leadership	August 2-4, 2002	24	Federation of Junior Marketing Associations Inc.
4. 5 th National PR Congress	September 22, 2001	8	Public Relations Society of the Philippines
5. Marketing Team Building Seminar	September 22, 2001	8	UP Manila Junior Marketing Association
6. Leaders: Shaping the World	October 21, 2000	8	Tanglaw University Center
7. Annual Leadership Seminar, Children's Museum and Library Inc.	1995-1999	160	Children's Museum Library Inc.
8. "Leaders Made, Not Born"	February 4, 2003	8	Junior Marketing Association UPM