

Evaluation of Philippine TV Series: Basis for Production Enhancement

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Abstract –*The study aimed to determine the Evaluation of Production Elements of TV Series: Basis for Enhancement. Specifically, it aims to determine the elements involve in different selected TV series from the Kapamilya network ABS CBN. The study evaluated the elements and values presented in “The Greatest Love”, “My Dear Heart”, and “Langit Lupa”. Two hundred eighty – five (285) respondents were included in the study which composed of students in the different departments from Lyceum of the Philippines University – Batangas. In the production of such TV series, there are weaknesses most especially on its elements including theme, story, dialogue and production design that affect the viewers. The weaknesses were enhanced in the proposed guidelines in helping them create such TV series. MTRCB may help the TV networks in promoting values oriented TV series and assisting them to create such TV series. An action plan in enhancing production elements of TV Series was proposed.*

Keywords –*TV Series, Elements, Values Oriented*

INTRODUCTION

Television is the source of the most comprehensively shared pictures and messages ever. It is the standard of the regular typical condition into which our youngsters are conceived and in which we as a whole experience our lives. Despite the fact that new forms of media appear to grow up week by week, television mass custom hints at no debilitating, as its results are progressively looked about the globe.

Teleseryes have become a big part of Philippine Television. It is one of the reasons why a network is successful and is continuously admired by the public. It also shows a part of the typical Filipino life along with its families, values, culture, corruption, poverty, and so on. Philippine drama is a form of melodramatic serialized fiction. Filipino drama is expectedly sly and made with etiquette, but as generations develop, teleserye contents have become more broad, extravagant, and liberating.

According to Quirante and Sugbo [1], television has been used by the discussants for a number of reasons. Some use it as a companion at home. Its soap operas have particularly developed among the discussants a routine. For others, it has served to entertain and has turned them into fans who identified with the characters and actors and actresses.

On the other hand, Caguait[2] discussed that many Filipinos are now glued to their favorite but mind draining program. Every night they will line up to the television set whether they are having dinner or cleaning the plates, people still glued to the program no matter what happened they must know the next plot or the next episode. Since the TV networks did a primetime block it means that all of the programs from 7:00 pm up to 10:00 pm were all teleserye marathons.

Philippine drama, outstandingly called teleserye and additionally teledrama in TV is a type of sensational serialized fiction produced and aired in the Philippines. It was established from two words "tele", short for TV, and "serye", a Tagalog expression for arrangement. Teleserye, is presently utilized as the bland term for most Filipino cleanser musical shows on TV, in spite of the fact that the term formally appeared in 2000 when ABS CBN broadcast its first authority type of teleserye, Pangakosa 'Yo. Before this, Filipino cleanser musical shows were called either telenovelas (and still is alluded to all things considered) and cleanser musical shows.

Teleseryes share a few qualities and comparable roots with soap operas and telenovelas, yet teleserye has advanced into a class with its own interesting attributes for the most part reflecting social authenticity of Filipinos. Teleserye are aired in prime-time five days seven days, and replays amid ends of the week, pull in a wide crowd crosswise over age and sex lines, and charge the most astounding publicizing rates. They last around three months to a year or all the more relying upon its rating and go to a climactic close. Teleseryes are delivered by the two primary Philippine TV systems ABS-CBN, which is Philippine's biggest maker and exporter of Teleseryes and, GMA Network, by the free

organization TAPE Inc. what's more, by the motion picture maker VIVA Entertainment.

In 2017, TV Series "The Greatest Love", "My Dear Heart", and "Langit Lupa", give another preference for every one of the viewers. A portion of the critics said that this TV Series is occasional on account of the diverse learnings and information that it can give in building values to viewers. These series are altogether circulated in ABS CBN on various timeslots.

The topic of whether TV impacts the arrangement of values or whether the media itself mirrors the estimations of society may demonstrate to some degree dumbfounding. Materialistic and professional social qualities both exist in the public arena and are transmitted through TV. On many events, the media transmits values that repudiate those sought after by the instructive educational programs. Be that as it may, the huge power and fascination of TV ought to be recognized, and its key part in the advancement and procurement of qualities ought to be perceived. A few creators have expressed that TV is presently our most vital account reference and, at times, the focal point of our lives. By the by, an audit of existing writing on the effect of TV on the arrangement of qualities demonstrates that examination is rare and there are a few noteworthy holes in our insight. Notwithstanding engaging and entertaining, TV ought to likewise teach. What happens these days, in any case, is that it does as such in two distinct headings. We realize that TV transmits the same number of materialistic as professional social qualities and we trust that this vagueness is hurtful from the perspective of good training.

The researchers conducted this study to assess TV series in light of its components and qualities. "The Greatest Love", "My Dear Heart", and "Langit Lupa" as a TV Series indicates different estimations of the Filipinos being the picked TV Series of the researchers. The researchers likewise incorporated the components of the TV Series to assess the TV Series quickly. This study may help the production outfits of ABS – CBN, GMA and TV 5, the biggest television networks here in the Philippines to be more related and be acquainted with the diverse components besets making a successful teleserye. This will give production outfits a pattern data of how the components of TV show arrangement are led in a particular mass medium. The advancement of the qualities framework is the fundamental need on the said group. The networks will profit this review as they saw for the qualities framework on TV and in a group. This paper may give basic data on how a TV

program infuses positive qualities for mass utilization. In particular, the point of this review is to give a top to bottom, quantitative investigation of how youngsters decipher TV values. The researchers need to infer educated learnings in accordance with the methods and doings that must be gotten in doing such series. This research will also help the TV networks on determining the impact of the values oriented TV shows that they produced.

OBJECTIVES OF THE STUDY

This paper generally determined the perception of the LPU community on the selected TV series.

Specifically, it described the profile of the respondents in terms of age, gender and their respective colleges, determined the elements presented in the selected TV Series, tested the significant difference on the elements presented when grouped according to profile variables and proposed action plan in the production enhancement of values oriented TV Series.

METHODS

Research Design

This study is a descriptive/quantitative research. In quantitative research, the goal is to determine the relationship between values oriented TV series and viewers. Quantitative research designs are either descriptive or experimental. A descriptive study establishes only situations between variables. An experiment establishes causality. Quantitative research deals in numbers, logic and the objective, focusing on logic, numbers, and unchanging static data and detailed, convergent reasoning rather than divergent reasoning.

Participants of the Study

The participants of the study consisted 285 students of Lyceum of the Philippines University-Batangas from different colleges and this was based on an effect size of 0.27 and a power probability of 0.95 using G*Power 3.1.9. For a participant to be qualified as a respondent for the survey, he/she must be enrolled in LPU Batangas.

Instrument

The basic instrument of the sample survey is the questionnaire. The researchers conducted a self-made test guided by the literature review. The instruments had two parts first is the demographic profile of the respondent which includes the educational attainment, age and sex of the respondent. The second part was about the elements of the TV series.

Data Gathering Procedure

The researchers formulated and suggested a working title making sure that it is searchable within the library and in the internet after the topic was approved, the researchers identified the objectives of the study which were also approved by the adviser. After that they moved on to the gathering of the data. And then, the researchers conducted a pre-survey so the researchers will know if the respondents are avid viewers' TV drama series. Avid watcher is someone who watches the at least 3 times a week. After the pre-survey, the researchers proceed to the actual survey to come up with all the essential information about the study.

Data Analysis

After the dissemination of information through infomercial, distribution and retrieval of questionnaires, data gathered were tallied, tabulated, analyzed and interpreted. Different statistical tools were used such as Frequency Count, Weighted Means and Analysis of Variance (ANOVA). All data were treated using statistical software, PASW version 18 to further analyze the results of the study and Ethical Considerations.

RESULTS AND DISCUSSION

Table 1. Percentage Distribution of the Respondents According to Profile (N = 285)

Profile Variables	Frequency	Percentage (%)
Age		
17-19	149	52.30
20 and above	136	47.70
Gender		
Male	141	49.50
Female	144	50.50
College		
College of Allied Medical Profession	33	6.00
College of Business Administration	69	24.20
College of Computer Science	6	2.10
College of Criminology	45	15.80
College of Dentistry	4	1.40
College of Education, Arts, and Sciences	17	11.60
College of Engineering	6	4.20
College of International Tourism and Hospitality Management	69	6.00
College of Nursing	10	3.50
Lyceum International Maritime Academy	72	25.30

Table 1 presents the profile of the respondents' profile. As shown in the table majority of the respondents are 17-19 years old with the frequency of 149 and a percentage of (52.30%) while only 136 or (47.70%) are in 20 and above. This is because they fall in the same age bracket of third year and fourth year students. In terms of gender respondents, are mostly female with the frequency of 144 and percentage of (50.50%) while 141 are male with the percentage of (49.50%)

In the research ranged between to ages over 40 years old while most viewers reported watching average of 3-4 hours a day of Al Jazeera as cited by Panganiban and Callo [3]; viewers 15-39 years old range spent more time watching, averaging hour daily. Furthermore, the male viewers clearly outnumbered the female viewers in every group.

It reveals that teenagers mostly watch television. Because they have more free time than other aged groups. In the statement of Al Jazeera as cited by Panganiban and Callo [3], males outnumbered females in the viewership but the results of this study, females outnumbered the males.

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It reveals that teenagers mostly watch television. Because they have more free time than other aged groups. In the statement of Al Jazeera as cited by Callo and Panganiban [3], males outnumbered females in the viewership but the results of this study, females outnumbered the males.

Based on Table 2, the respondents' agree on the elements of a TV series as to theme as revealed by the composite mean of 4.37. All items were rated agree and the theme about love, family, and acceptance in ABS-CBN Kapamilya series "My Dear Heart" has captivated viewers of all ages every night, giving inspiration to audiences nationwide and leaving a mark on their hearts got the highest weighted mean score of 4.46. It is by the reason of most of the Filipino viewers are family oriented and they want to be inspired by series inculcated by family values. It was followed by "Forgive and Forget" theme with the mean 4.38, was portrayed in the TV series "Langit Lupa" and Greatest Love depicts a reality among families so accurately with the mean 4.37.

Table 2. Elements of a TV Series as to Theme

Indicators	WM	VI	Rank
1. The theme about love, family, and acceptance in ABS-CBN Kapamilya series “My Dear Heart” has captivated viewers of all ages every night, giving inspiration to audiences nationwide and leaving a mark on their hearts.	4.46	Agree	1
2. The idea, concept, or lesson that appears repeatedly throughout the teleserye, reflects the character’s journey through the plot, and resonates with the viewers.	4.35	Agree	6
3. The theme of the three teleserye “My Dear Heart”, “Langit Lupa” and “The Greatest Love”, helps a good story become a compelling one.	4.34	Agree	7
4. The Greatest Love depicts a reality among families so accurately.	4.37	Agree	3
5. A powerful reminder to treasure each memory and to create new ones, "The Greatest Love" left viewers smiling, saying that a show about forgetting will be remembered for a very long time.	4.36	Agree	4
6. The theme about true friendship was shown on the television series Langit at Lupa.	4.36	Agree	5
7. The “Forgive and Forget” theme was portrayed in the TV series “Langit Lupa”	4.38	Agree	2
Composite Mean	4.37	Agree	

Filipino viewers are also in line with themes portraying on building camaraderie and most especially love with their own family. However, indicators "The Greatest Love" left viewers smiling, saying that a show about forgetting will be remembered for a very long time and the theme about true friendship was shown on the television series Langit at Lupa fall in the same rank with mean values of 5.36. Idea, concept, or lesson that appears repeatedly throughout the teleserye, reflects the character’s journey through the plot, and resonates with the viewers and theme of the three teleserye “My Dear Heart”, “Langit at Lupa” and “The Greatest Love”, helps a good story become a compelling one obtained the lowest rank with mean values of 4.35 and 4.34 respectively.

The viewer is positioned to relate the values of the show and the characters, like it is with the themes of the drama. The younger viewers learn from the characters, and their mistakes. Teenagers may start to value their families, specifically their parents by their side. They also might learn to not make decisions that could affect the rest of their lives without thinking about it and the consequences the decision could lead to. The viewers can almost picture themselves as one of the characters, and they can assess what they would do in an identical or similar situation.

The reason why the viewers watch the series is because of its consistency with its theme, establishes Filipino values and suitable for young audiences which strengthens the study of Ford [4] that the viewpoints and perceptions of the viewers are exactly the reason why story plays an important element of a series. It is what the viewers are looking for that the series gives back to its audiences and the reason why it continues to

grow well. This proves how the viewers rely with the story as an element and as an essential part of a television drama series.

Quirante and Sugbo[1] pointed out that the longer the exposure of a person to a certain TV program, the more it could influence his perceptions, attitudes and the constructions of reality. TV soaps are indeed powerful medium that can reshape its viewers’ values and beliefs. More so, it can alter one’s perception of reality. As a matter of fact, constant exposure to a particular TV show affects a person’s definition of life and makes changes to his beliefs and principles. The message that he had, by himself interpreted in his mind will become a part of his being.

Based from Table 3, the respondents’ agree on the elements of a TV series as to story as revealed by the composite mean of 4.38. All items were rated agree and the story, the audience fascination with stories depicted in the three teleseryes are evident of a high rating meaning, Filipino love these stories. And one of the reasons why viewers love teleseryes is because these stories gives model of what to do if the viewers ever find themselves in a situation described in the story (4.41). Followed by the story of the three teleserye “My Dear Heart”, “Langit Lupa” and “The Greatest Love”, exceeded the expectation of the viewers (4.40). The structure of the stories entailed in the three teleserye “My Dear Heart”, “Langit Lupa” and “The Greatest Love”, are well-executed all throughout the episodes and the stories told by the writers of the three teleserye “My Dear Heart”, “Langit Lupa” and “The Greatest Love”, became trending and in demand are both suites in their specific mean score of 4.39.

Table 3. Elements of a TV Series as to Story

Indicators	WM	VI	Rank
1. The audience fascination with stories depicted in the three teleseryes are evident of a high rating meaning, Filipino love these stories.	4.41	Agree	1.5
2. One of the reasons why viewers love teleseryes is because these stories gives model of what to do if the viewers ever find themselves in a situation described in the story.	4.41	Agree	1.5
3. The structure of the stories entailed in the three teleserye“My Dear Heart”, “Langit Lupa” and “The Greatest Love”, are well-executed all throughout the episodes.	4.39	Agree	4.5
4. The stories told by the writers of the three teleserye“My Dear Heart”, “Langit Lupa” and “The Greatest Love”, became trending and in demand.	4.39	Agree	4.5
5. The stories of the three teleseryes“My Dear Heart”, “Langit Lupa” and “The Greatest Love”, are all in accordance and relatable to the target market of the timeslot allotted for the three teleserye.	4.31	Agree	7
6. The story of the three teleserye“My Dear Heart”, “Langit Lupa” and “The Greatest Love”, exceeded the expectation of the viewers.	4.40	Agree	3
7. The continuity of the story from one episode to another is smooth and fluid.	4.36	Agree	6
Composite Mean	4.38	Agree	

The respondents agree with the elements of TV series for story. Filipinos seems to be an avid fans of watching television series, in their homes, and even through their mobile phones. What makes them attracted to a certain series is the story it will revolve upon or the topics it will tackle. Once a network released a trailer for an upcoming teleserye, if the story it will offer to viewers are in relatable to them, then it will surely have an impact. Filipino viewers tend to mirror themselves as what the series is telling. They tend to position themselves that the stories are their real life stories too.

However, the continuity of the story from one episode to another is smooth and fluid obtained, and the stories of the three teleseryes“ My Dear Heart”, “Langit Lupa” and “The Greatest Love”, are all in accordance and relatable to the target market of the timeslot allotted for the three teleserye got lowest rank with mean values of 4.36 and 4.31 respectively. Plaza [5] stated that various elements ring a bell. What's most eminent is the manner by which the story is told and the scenes played out. We additionally wonder about the throwing, how the performers depict their parts and the amazing generation components and innovative thoughts set up together by the splendid chiefs and makers that make everything happen. However, regardless of how ingenious or inventive the teleserye can be, notwithstanding rendering it to close true to life levels, some essential achievement considers dependably emerge. What's more, this remains constant for quite a long time—provocative, spine-shivering, feeling actuating, emotion driving, and nerve-wracking "components" in those grasping scenes that make us

clutch our seats, overlook this present reality around us, and hold up what occurs next in that pretend world. These are seen in all fruitful teleseryes of old, and still remains constant today.

Table 4 displays the elements of a television series being presented. Overall the terms of dialogue are being presented in assessing the TV drama series with a composite mean of 4.40.the respondents agree that some confrontations scenes in the three teleseryes“ My Dear Heart”, “Langit at Lupa” and “The Greatest Love” keep the viewer’s interest follow the next episode got the highest weighted mean score of 4.45.

Meanwhile they also agreed that rank 2 the choice of words and languages in the dialogue of “My Dear Heart”, Langit Lupa and “The Greatest Love” is appropriate to its viewers with mean 4.43. The dialogue of the three teleseryes leaves a hint of what would happen next, which brought a clear and suspense feeling to the viewers and the way the truth is revealed by the dialogue in “My Dear Heart”, Langit at Lupa and “The Greatest Love” is quite impressive because of the timing, and clarity of the dialogues are both fall in the rank 3.Nevertheless, the emotional lines in the three teleseryes captivated the viewer’s heart which made them part of the intense scene fall in lowest rank with the mean of 4.39. Followed by the style of delivering lines of the actors and actresses from “sigh to loud” and “slow to fast” made the viewers attached to their message, The lines uttered by the actors and actresses really made a mark on the viewers like on My Dear Heart’s “I heart you”, The Greatest Love’s “Sino kayo?” and Langit Lupa’s call sign “Bestfriend” in the lowest rank with the mean of 4.38.

Table 4. Elements of a TV Series as to Dialogue

Indicators	WM	VI	Rank
1. The choice of words and languages in the dialogue of “My Dear Heart”, Langit Lupa and “The Greatest Love” is appropriate to its viewers.	4.43	Agree	2
2. The dialogue of the three teleseryes leaves a hint of what would happen next, which brought a clear and suspense feeling to the viewers.	4.40	Agree	3
3. The way the truth is revealed by the dialogue in “My Dear Heart”, Langit at Lupa and “The Greatest Love” is quite impressive because of the timing, and clarity of the dialogues.	4.40	Agree	4
4. The lines uttered by the actors and actresses really made a mark on the viewers like on My Dear Heart’s “I heart you”, The Greatest Love’s “Sino kayo?” and Langit Lupa’s call sign “Bestfriend”.	4.38	Agree	6.5
5. The emotional lines in the three teleseryes captivated the viewer’s heart which made them part of the intense scene.	4.39	Agree	5
6. The style of delivering lines of the actors and actresses from “sigh to loud” and “slow to fast” made the viewers attached to their message.	4.38	Agree	6.5
7. Some confrontation scenes in the three teleseryes “My Dear Heart”, Langit Lupa and “The Greatest Love” keep the viewer’s interest follow the next episode.	4.45	Agree	1
Composite Mean	4.40	Agree	

Table 4 presents the assessment of the respondents to the elements of a TV drama series based on the dialogue being applied by the characters of “The Greatest Love”, “Langit Lupa”, and “My Dear Heart”. All of the respondents have the same opinion that the dialogue is easily understandable and audible, possesses values, convey message that suits in their specific roles and okay to different kind of ages. Lines and words uttered by the actors are indeed very powerful to catch the viewer’s attention. The dialogue is an essential part of a series. It helps in building the mood of the audience and clearly states the message to fully understand what they feel and relate with their own experiences. Likewise the famous line on “The Greatest Love”, “*Sino kayo, hindiko kayo kilalabakit kayo nag-aaway away sabahayko?*” really made an impact to the viewers and made their heart melt. It also had been trending to social media sites and spoofs by stand-up comedians. Moreover, the line by Heart on “My Dear Heart”, “*I heart you po!*”, made its own trademark and been used by children nowadays. On the other hand, the call sign “*Bestfriend*” by Esang and Princess on “Langit Lupa” made its mark on the viewers.

Associating with that, Kelly [6] said there are instances where dialogue becomes an effective contribution. These are the moments that help to break the illusion of reality, when a character has to tell the audience what is happening in the plot of the scene forces two characters to elaborately share their feelings

so that the audience will fully understand what they feel and relate it with their own feelings.

Based from Table 5, the respondents’ agree on the elements of a TV series as to theme as revealed by the composite mean of 4.41. All items were rated agree that the locations used are well designed and properly dressed up got the highest weighted mean score of 4.49. It was followed by the locations used in the series fit its theme and dialogues with the mean 4.42, The locations used support the narration of the TV Series for better understanding of its story so accurately with the mean 4.37.

However, indicators of the time period and flashbacks make the viewers interested and focused rank with mean values of 4.40. Followed by the setting of “The Greatest Love”, “My Dear Heart”, and “Langit Lupa” creates the perfect mood of the story and the modern time setting, location, and conflict in the TV series are timely and relatable to the viewers (4.39). The timeslot of these teleseryes My Dear Heart, The Greatest Love KapamilyaLangit at Lupa reaches their target viewers – Family and the household (4.36).

In a TV series, location is very important. It adds realistic effect and mood on a certain scene. Location for scene believability. Considering the potential impact location and settings have on a series, it is imperative to find the right location, environment and setting – all critical to a series’ believability and success. The TV drama series’ is the most important and active aspect in elements.

Table 5. Elements of a TV Series as to Setting

Indicators	WM	VI	Rank
1. The setting of “The Greatest Love”, “My Dear Heart”, and “Langit Lupa” creates the perfect mood of the story.	4.39	Agree	5
2. The time period and flashbacks make the viewers interested and focused.	4.40	Agree	4
3. The locations used in the series fit its theme and dialogues.	4.42	Agree	2
4. The locations used support the narration of the TV Series for better understanding of its story.	4.41	Agree	3
5. The locations used are well designed and properly dressed up.	4.49	Agree	1
6. The timeslot of these teleseryes My Dear Heart (8:45 pm primetime bida) The Greatest Love (4:30 pm Kapamilya Gold) Langit at Lupa (11:30 am Daytime bida) reaches their target viewers – Family and the household	4.36	Agree	7
7. The modern time setting, location, and conflict in the TV series are timely and relatable to the viewers.	4.39	Agree	6
Composite Mean	4.41	Agree	

The old house of Gloria in *The Greatest Love* is a great representation of a typical average Filipino family. Likewise, the hospital on *My Dear Heart*, most especially the prayer room gave a tremendous effect on the heart breaking scenes like the heart surgery operation of Heart. Moreover, the settings on *Langit Lupa* like the playground, park and even the street where Esang lives is undeniably a child friendly environment. The whole setting of the three teleserye is important to what is happening on the scenes. It also a big help on the actors and actresses to build their characterization. The settings are appropriate on the scenes and its theme illustrating the value of family, camaraderie and faith.

According to Benedict as cited by Callo and Panganiban [3], setting is the time and place where a scene occurs. It can help set the mood, influence the way characters behave, affect the dialog, foreshadow events, invoke an emotional response, reflect the society in which the characters live, and sometimes even plays a part in the story. It can also be a critical element in nonfiction as the setting provides the framework for what is being discussed. To make the setting come

alive, it’s important to include significant details. That doesn’t mean describing everything the characters see, or giving a complete history of where the scene occurs. Table 6 illustrates the results indicating that the respondents Agree (4.40) concerning the elements of a TV Series as to Production Design (4.43). The costumes used by the characters are engaging and fit the story is at the first rank, followed by the costumes worn by the actors and actresses also signify the social class of the viewers and the props used are suitable and needed in the scene is both equally weighted mean of 4.42. ,whereas the props in the series help the scene to become more authentic, give justice to the character’s role and add color to its visual effect to become more realistic and appealing is both equally weighted mean of 4.40.

The table further presents the assessment of the respondents of the TV drama series “*The Greatest Love*”, “*Langit Lupa*”, “*My Dear Heart*”, according to the production design. And all of them agreed that the series offers realistic and creative visual appeal to the audience which contributes to the characteristics of a production design must have.

Table 6. Elements of a TV Series as to Production Design

Indicators	WM	VI	Rank
1. The costumes used in the TV series helps to differentiate the social class of the characters and its identity through appearances.	4.38	Agree	6
2. The costumes used by the characters are engaging and fit the story.	4.43	Agree	1
3. The costumes reflect the emotional journey of a character from happy to lonely or vice versa.	4.35	Agree	7
4. The costumes worn by the actors and actresses also signify the social class of the viewers.	4.42	Agree	2
5. The props in the series help the scene to become more authentic and give justice to the character’s role.	4.40	Agree	4.5
6. The props used are suitable and needed in the scene.	4.42	Agree	3
7. The props used in the TV Series add color to its visual effect to become more realistic and appealing.	4.40	Agree	4.5
Composite Mean	4.40	Agree	

It supports the study of Salom[7] noting that because of the design of the set, costume and make-up, it really affects and contributes to the emotions of the people who watch the program and let them feel the environment of the setting. The series is said to be a very natural and realistic show because it portrays the daily routine of a Filipino family. The respondents agree that the location is realistic setting, visual appeal, the prop suit every scene, make-up is suitable to the role and the costumes fit the scenes and characters.

The production designs used in the three television series are all in accordance to what the theme, or the story of the series is tackling about. Production design must also satisfy the eyes of the viewers, it is like a crayon that adds color to the scenes, to make it more vibrant, to make it more realistic, and most importantly to make it more appealing.

In addition, Salom[7] stated that good design fulfils a function and looks good at the same time. By extension, good production design is the creation of an environment with a refined aesthetics that enables the story of the film to be told to greatest effect. Foti [8] added that production design artistically expresses the film. Color palettes are chosen with extreme care, and all props must have a purpose. The job of a production designer isn't to simply please the audience aesthetically. If you look closely, you'll catch on to the subtle hints that are placed in the background. There are many instances where production designers give away the entire personality of a character in a single shot, just by decorating the background effectively and carefully.

Table 7 displays that the respondents Agree with a 4.44 weighted mean indicating that the three teleseryes theme songs is effective and made a mark to the viewers as it ranked 1, top 2 is both equally on 4.43 weighted mean which is the musical scoring sets the mood depending on what is happening on the scene also

the respondents agree on Langit Lupa TV Series story is the same as the message of its Theme song “Langit Lupa by Esang De Torres which helps set or indicate the mood of the scenes, while in top 3 the musical scoring adds emotions to the scenes that enhances the portrayal of the characters (weighted mean = 4.42). Moreover, the top 3 followed by a weighted mean of 4.41 as the respondents agree in the Greatest Love TV series reflect the same message as the song of Sharon Cuneta “The Greatest Love of All”, in the other hand, both equally weighted mean of 4.40.

The musical scoring helps the transition of the scenes and are felt by the viewers and the theme song of my Dear Heart entitled SayoLamang by Erik Santos is heart-warming music which enhances the depiction of the story. Today, the soundtracks are very popular. For a unique TV series like “The Greatest Love”, “Langit Lupa”, and “My Dear Heart”, it needs an appropriate soundtrack. “The Greatest Love of All”, “Langit at Lupa” and “Sayo Lamang” was successful as the soundtrack of the said series. When there is a soundtrack, it gives a recall on the TV series. The transitions were very successful in adding emotions on the mood of the scene. Sound adds transition which was very successful on the transition of mood. On the scoring of scenes, it affects very much the acting. There’s an instance that the musical scoring of the scenes was not appropriate that viewers can’t understand the scene. It gives also a highlight on that particular scene.

According to Jeffrey as cited by Callo and Panganiban [3], sound and music – or the absence of it has a profound impact on film and TV. It is used to enhance drama and to help illustrate the emotional content in the story. It is also used to manipulate the feelings and sentiments of viewers. This is universal; rarely do you see a film or TV program that doesn’t employ music and sound.

Table 7. Elements of a TV Series as to Musical Scoring / Sound

Indicators	WM	VI	Rank
1. The theme song of my Dear Heart entitled SayoLamang by Erik Santos is heart-warming music which enhances the depiction of the story.	4.40	Agree	7
2. The Greatest Love TV series reflect the same message as the song of Sharon Cuneta “The Greatest Love of All”.	4.41	Agree	5
3. Langit Lupa TV Series story is the same as the message of its Theme song “Langit Lupa by Esang De Torres which helps set or indicate the mood of the scenes.	4.43	Agree	3
4. The theme songs of the three teleseryes made a mark to the viewers.	4.44	Agree	1
5. The Musical Scoring sets the mood depending on what is happening on the scene.	4.43	Agree	2
6. The musical scoring adds emotions to the scenes that enhances the portrayal of the characters.	4.42	Agree	4
7. The musical scoring helps the transition of the scenes and are felt by the viewers.	4.40	Agree	6
Composite Mean	4.42	Agree	

Table 8. Elements of a TV Series as to Editing

Indicators	WM	VI	Rank
1. The Visual effects used by My Dear Heart, is effective.	4.33	Agree	7
2. The near to death scene of Gloria in “The Greatest Love”, is really convincing.	4.39	Agree	6
3. The camera angles and transitions on the scenes of “Langit Lupa” is undeniably amazing.	4.40	Agree	4
4. The transitions are effective as the mood or theme changes.	4.40	Agree	5
5. The framing is effective which makes it easier for viewers to follow the story and understand the message of the television series.	4.44	Agree	1.5
6. The use of Visual Effects creates more effective visuals to make the series more interesting.	4.42	Agree	3
7. The “Abangan” at the end of the series give a fast sneak peek of what will happen on the next episode.	4.44	Agree	1.5
Composite Mean	4.41	Agree	

De Assis et.al [9], focused on the relation of sound and score. He cited that these bring together music experts from well-known international researchers and performers to probe the intimate relations between sound and score and the creative potentials that this connection yields for performers, composers and listeners.

Table 8 shows the result of the respondents Agree (4.41) signifying that the TV Series is successful in both the framing and the “abangan” which makes it easier for viewers to follow the story and understand the message of the television series (4.44), top 2 is on the use of Visual Effects which creates more effective visuals to make the series more interesting (4.42), whereas in top 3 is equally weighted mean of 4.40 which the camera angles and transitions on the scenes of “Langit Lupa” is undeniably amazing and the transitions are effective as the mood or theme changes. Furthermore, the top 3 is followed by a weighted mean of 4.39 which is the near to death scene of Gloria in “The Greatest Love”, is really convincing (4.33) in the Visual effects used by My Dear Heart, is effective.

The framing is effective which makes it easier for viewers to follow the story and understand the message of the television series, and the “Abangan” at the end of the series give a fast sneak peek of what will happen on the next episode, ranked top on editing of the TV series.

The visual effects capture the attention of the viewers, yet the viewers don’t want to see too much effect, they want to see realistic but creative effects. The whole projection of the TV series may suffer because of too many visual effects.

According to Broadcast as cited by Callo and Panganiban [3], editing is a mainstay of television drama, both as a narrative, creative process and as a mechanical component of program making. It has formed the basis of a competitive post-production sector. While in the future viewers may be able to become the editor – with scenes available “on demand” which can be ordered at whim – for now the editor is one of the most influential people in the creative process. Behind the fast-changing technology and the edit decision list is the art of editing itself and those that appreciate it. Viewers appreciate the power of editing but it is an emotional response; very few could pinpoint why they are moved by a particular sequence, which is the point. Editing, as award-winning editor Chris Gill says, is an “invisible art”.

Allrath, Gymnich, and Surkamp[10] tackled that if a program needs editing, the producer’s role will vary just as it does during production. A producer who does not work at the editing facility and who trusts the director may never appear in the editing room. Still, the producer almost always looks at a rough cut of an edited program (either in person with the director and editor or viewing a copy on DVD, Blu-ray, or online) and gives opinions on possible changes. A student producer is usually more involved. In addition to overseeing the editing, a producer handles the social and legal aftermath of the production. The producer also oversees the distribution and promotion of the program and evaluates it, along with the process, so that things can operate more smoothly (or as smoothly) next time.

Table 9 displays that the respondents Agree (4.43) on the Elements of a TV Series in terms of a Character. The characters have his/her own signature image that is known and identified by the viewers (4.46), the second is where the main characters of the three teleseryes enable the viewers to relate (4.45) and be connected through their convincing acting, and the third is where the actors and actresses portray their roles as what the characters needed to be and the round and flat characters are portrayed in the series (4.44). Furthermore, the top 3 is followed by a mean of 4.42 where the protagonist and antagonist are identified easily in the series, 4.40 where the characters look, speak and act like the real characters, and 4.39 where the characters are predictable and static.

In connection with that, Fang, et. al (2011) stressed in the script part being applied by the characters that admirable values are about the positive social value such as the evil will not triumph over the virtuous and Every Jack has his Rose. Most main characters have brave and good-hearted personality.

Ong and Lu as cited by Buenaventura and Palma [11] indicated that native soap opera expressed the daily life of audiences and the audiences easily got involve with the experience of the characters or roles in their real life; therefore, audiences could be effortless in understanding the scene of soap opera.

The table also shows the assessment of the respondents to the elements of a TV drama series based on character. All of them agreed that the characters from “The Greatest Love”, “Langit Lupa”, and “My Dear Heart” act appropriately, send messages convincingly, they are attractive and appealing, suitable to their roles and teach values/lessons to the viewers which is relevant to Ong and Lu as cited by Buenaventura and Palma [11] who said that the audience and the viewers can easily relate their own lives even their experiences from the characters, their own characteristics and roles they watch from television.

Table 9. Elements of a TV Series as to Character

Indicators	WM	VI	Rank
1. The main characters of the three teleseryes enable the viewers to relate and be connected through their convincing acting.	4.45	Agree	2
2. The actors and actresses portray their roles as what the characters needed to be.	4.44	Agree	3
3. The characters look, speak and act like the real characters.	4.40	Agree	6
4. The characters are predictable and static.	4.39	Agree	7
5. The protagonist and antagonist are identified easily in the series.	4.42	Agree	5
6. The round and flat characters are portrayed in the series.	4.44	Agree	4
7. The characters have his/her own signature image that is known and identified by the viewers.	4.46	Agree	1
Composite Mean	4.43	Agree	

Aho et al., [12] studied basic, demographic information on major, supporting, and minor characters in a story, like gender, ethnicity, age, job, and marital status. Her study even theorized and observed dominance and authority of major and supporting

characters in a specific personal and workstation settings. Likewise, it gave an introductory outline for studying the marital success and Fitzpatrick’s typology of marriage in relation to individual television characters. To prove the laid hypothesis, a content analysis was piloted investigating 1,058 major, supporting, and minor characters. Major and supporting characters were coded for basic demographic information, dominance, authority, marital success, and type of marriage. Seventy-five programs were included in the sample, and programs were coded for the gender of Meters and directors. Results of the analysis showed that research questions and hypotheses were mostly supported. Both genders characters were, for the most part, portrayed stereotypically, especially in regards to race, age, occupation, and marital status. One possible reason for the profusion of stereotypical pictures was that the majority of television writers and directors were males.

Foust [13] expounded that suggests that television characters may serve as models from which individuals derive appropriate modes of responding. This may be particularly likely when individuals identify with a particular model and identification may vary with television characters’ social group memberships. For example, an older adult seeing a large number of older characters who are uninvolved with their families might come to view that as appropriate behavior for him or herself, and thus might personally disengage from family contact. Previous work has examined certain details of relational connections on television from similar perspectives, including examinations of parenting behaviors, emotional displays, conflict and social influence. The current work does not examine such details of interaction, however, the background information provided here will be useful in terms of knowing more about the relationships in which such interaction occurs.

Table 10 presents the respondents Agree on the Summary on the Elements of a TV Series indicating the Character is on the top 1 (4.43), top 2 is the Musical Scoring (4.42), and the top 3 are editing and setting which is equally weighted mean by 4.41. in addition to that, the top 3 is followed by the production design and the dialogue (4.40), 4.38 with the story and 4.37 with the theme.

In a television series it is undeniable base from the results that characters is indeed the first preference viewers will consider upon if they will watch the certain tv drama. Musical scoring placed 2nd on the ranking, it is because some of the teleserye theme songs are

relatable and have that LSS (Last Song Syndrome) effect to the viewers of the tv drama series.

Table 10. Summary Table on the Elements of a TV Series

Indicators	WM	VI	Rank
1. Theme	4.37	Agree	8
2. Story	4.38	Agree	7
3. Dialogue	4.40	Agree	5.5
4. Setting	4.41	Agree	3.5
5. Production Design	4.40	Agree	5.5
6. Musical Scoring	4.42	Agree	2
7. Editing	4.41	Agree	3.5
8. Character	4.43	Agree	1
Composite Mean	4.40	Agree	

Lastly is the editing and setting which identified as the third element considered by the respondents. Visual effects play a significant role on the success of the overall production and the setting that are appropriate on the scenes and its theme illustrating the value of family, camaraderie and faith. According to Harris [14], characters have to be unique, deviate from stereotypical archetypes in some way, this is what I think makes people care for characters in a show which is important. Characters have to be interesting and react realistically to the plot, the plot must stem from the characters rather than have random things thrown upon them.

On the other hand, Jones [15] stated that of course movies would be nothing without great actors who can emote the words on the page, amazing locations that support the narrative, and a DP who can put lights in just the right place to create the needed ambiance. But the great unsung heroes of our film set at least, are the design departments. Makeup, ensuring our actors look both appropriate AND fabulous. Costume, again in full support of the cast. And production design, ensuring that everything in front of the camera is just right. When working in concert, these three departments create a world that is believable, imaginative and aesthetically pleasing. They also juggle the realities of the budget and the logistics of production. If they fail to create a vibrant and authentic universe in front of the camera, you will be surfing VERY close to losing that all important ‘suspense of disbelief’ that you need from your audience. One bad prop, one unbelievable costume, one poor background can bring the illusion crashing down and at that moment, your viewer will be popped out of the story. And it’s a fight to re-engage them once you have lost them that first time.

Based from the result in table 3, it was found out that there was a significant difference observed on the assessment on the elements of TV series as to theme when grouped according to age since the obtained p-value of 0.018 is less than 0.05 alpha level. This means that age group of 17 to 19 years old and 20 years old and above viewed the theme of a TV series differently as indicated by the mean score that the older ones has a higher observation than male.

It is a truism that watching preferences of people depends on their age. Definitely, older people are those who want to watch series with a touch of love for the family, those family oriented series. On the other hand, teenagers like series with a touch of love, building relationships and about friendships.

With regards to the assessment on the elements of TV series when grouped according to gender, there were significant differences observed. This were found out because all the computed p-values were less than 0.05 level of significance. This means that male and female have different perspective with regards to TV series.

This shows the diversity of the preferences of men and women. Undeniably, men are more logical, they usually like more rational series unlike women they tend to watch series with a touch of emotional feelings.

As to college, it was found out that the computed p-values of musical scoring (0.000), story (0.010), setting (0.013), production design (0.006), editing (0.022) and character (0.025) were less than 0.05 alpha level, thus, the null hypothesis is rejected. This means that there were significant difference on the assessment of elements of TV series when grouped according to college.

Respondents agreed that the best motivational element of a television series are the characters it is because they mirror themselves as the actors portraying the roles. They can relate to what the characterization of the characters have. They also classified production design and editing vital to the eyes of the viewers.

Table 11 reveals that computed p-values were greater than 0.05 alpha levels, thus the researcher fail to reject the null hypothesis of no significant difference on age concerning elements of Television Series as to Story. This means that the respondents’ assessments on the above mentioned factor is the same whatever is the respondents’ profile. Mostly the respondents are teenagers that have different variety of taste on watching television series. As the new generations grow the group of millennial are born which preferred a new type of story.

Table 11. Difference of Responses on the Effects of Social Media to Communication Students when grouped according to Profile

Elements	Age			Gender			College		
	t - value	p - value	I	t - value	p - value	I	F - value	p - value	I
Theme	2.384	0.018	S	2.380	0.018	S	1.375	0.199	NS
Story	1.075	0.283	NS	2.939	0.004	S	2.481	0.010	S
Dialogue	0.488	0.626	NS	3.199	0.002	S	1.620	0.109	NS
Setting	0.715	0.475	NS	3.366	0.001	S	2.394	0.013	S
Production Design	0.742	0.459	NS	2.818	0.005	S	2.617	0.006	S
Musical Scoring	0.314	0.754	NS	3.033	0.003	S	3.875	0.000	HS
Editing	0.437	0.663	NS	3.076	0.002	S	2.210	0.022	S
Character	0.234	0.815	NS	3.899	0.000	HS	2.154	0.025	S

Legend: Significant at p -value < 0.05 ; HS = Highly Significant; S = Significant; NS = Not Significant

However, with regards to the assessment on the elements of TV series as to story when grouped according to gender, there were significant differences observed with the p -value of 0.004. It is because men and women have different standpoint on watching television series. Women more likely to watch drama and romantic story which they imagined themselves to be the leading lady of the actor of that series. On the other hand men don't like heavy drama story they prefer more on action and thriller story.

Others were unashamed of their enjoyment of the soap opera, and others also recognized the viewing differences between men and women, but even so 22 seemed to accept that the genre of soap opera had less value than programs with a more masculine address, In later work used previous research to demonstrate how women use television programs as part of their discourse on their own lives, using events in shared viewing (such as soap operas) to narrate their own stories. She argues that it is the discussion after viewing which locates television programs as part of popular female culture. In her work on the genre found what she termed 'resistive readings' of soap opera appreciation, and concluded that there is an active pleasure for women viewing soap opera. Watching soap opera in groups and talking about soap opera is an affirmation of their connection to a women's culture that exists outside of, and often unacknowledged, by the dominant culture.

And as to college, it was found out that the computed p -value of 0.010 has significant difference observed on the assessment on the elements of TV series as to story. As to college, it was found out that the computed p -values of story (0.10) which is significant. It is because the College of International Tourism and Hospitality Management and College of Business Administration have a higher population of women respondents than men.

Based from the outcome, it was found out that there was no significant difference observed on the

assessment on the elements of TV series as to dialogue when grouped according to age since the obtained p -value of 0.626 is more than 0.05 alpha level. This means that the respondents' assessments on the above mentioned factor is the same whatever is the respondents' profile. With regards to the assessment on the elements of TV series as to dialogue when grouped according to gender, there were significant differences observed. These were found out because all the computed p -values were less than 0.05 level of significance.

Women take the lines as if they were the one playing the role, while the men easily forget the lines because they don't take it seriously. Typology begins to account for television's role as a medium deeply embedded in everyday life and the family women demonstrate how women's personal identities are shaped through practices of remembering using television resources and begin to point to the importance of accounting for the gendering of memory work. Because the program was dialogue driven, women were able to listen to it and follow the narrative without having to stop what they were doing to give the program their full attention. Again the notion of the household as a sphere of work for women is imperative.

And as to college, it was found out that the computed p -value of 0.109 has no significant difference observed on the assessment on the elements of TV series as to dialogue.

As from the result, it was found out that there was a significant difference observed on the assessment on the elements of TV series as to setting when grouped according to age since the obtained p -value of 0.475 is less than 0.05 alpha level. This indicates that age group of 17 to 19 years old and 20 years old and above watched the theme of a TV series differently as indicated by the mean score that the older ones has a higher observation than male.

It's undeniably that the watching preferences of the people rest on their age. Adults may want to watch a setting of their period however teenagers may want to relate on their modern time.

With regards to the assessment on the elements of TV series when grouped according to gender, there were significant differences observed. This were found out because all the computed p-values were less than 0.05 level of significance. This emphasizes that male and female have different view with regards to TV series.

This shows the diversity of the likings of males and females. Unquestionably, males are more rational in TV series unlike females they incline to watch series with their hearts to relate from the setting.

As to college, it was found out that the computed p-values of musical scoring (0.000), story (0.010), setting (0.013), production design (0.006), editing (0.022) and character (0.025) were less than 0.05 alpha level, therefore, the null hypothesis is rejected. This shows that there was significant difference on the assessment of elements of TV series when grouped according to college. It plays a significant role to the viewers because if these elements are poorly done, the story will be nothing.

Production design definitely matters on the viewers. The respondents agree that the production design shows mood and helps to support the scene. Without a production design it is dull and unrealistic. With regards to the assessment on the elements of TV series when grouped according to age, there were significant differences observed since the got p-value of 0.459 is less than 0.05 alpha level. This means that age group of 17 to 19 years old and 20 years old and above observed the production design of a TV series differently as shown by the mean score that the teenager ones have higher observation than adults.

With regards to the assessment on the elements of TV series when grouped according to gender, there were significant differences observed. This were found out because all the computed p-values were less than 0.05 level of significance. This means that male and female have distinct perspective with regards to TV series.

Women tend to critic and watch more than men. They have more watching time than men can do. Also, women were naturally born appreciative in everything especially in visuals. Therefore, women have more viewing time and appreciation in visuals unlike men who are typically inclined in computer games, sport and work.

Furthermore, as to college, it was found out that the computed p-values of musical scoring (0.000), story (0.010), setting (0.013), production design (0.006), editing (0.022) and character (0.025) were less than 0.05 alpha level, thus, the null hypothesis is rejected. This means that there was significant difference on the assessment of elements of TV series when grouped according to college.

Based from the result, it was found out that there was a no significant difference observed on the assessment on the elements of TV series as to musical scoring when grouped according to age since the obtained p-value of 0.754 is more than 0.05 alpha levels. However, with regards to the assessment on the elements of TV series as to musical scoring when grouped according to gender, there were significant differences observed with the p-value of 0.003.

Though male and female have different preference on music it is heard by people daily in many parts of the world, and affects people in various ways. The musical scoring helps the transition of the scenes and are felt by the viewers. Many Pop songs are discussed teenage relationships, friends and having a "good time". However, another common theme involves giving personal life advice, encouraging the listener to be confident and brave, and overcome insecurities. Such personal and social topics represent a major concern for many girls and teenagers, and are recurrent thoughts in many of their everyday lives. Perhaps this may be one interpretation of why such genres are so popular among female music fans.

And as to college, it was found out that the computed p-value of 0.000 has highly significant difference observed on the assessment on the elements of TV series as to musical scoring. As to college, it was found out that the computed p-values of story (0.10) which is significant. It is because the college students are composed of teenagers which and they are the one's experiencing the LSS- Last Song Syndrome. It is an experience or an inability to dislodge a song that is last heard and prevent from repeating itself in one's head is called Last song syndrome, The last song you hear before taking off your earphones or pick up on through someone else or listen on the radio, and which keeps running through your head all day has been termed as the last song syndrome. Knowingly or unknowingly, music has the uncanny ability to leave an indelible mark in our minds.

As shown in the result, it was found out that there was a significant difference viewed on the assessment on the elements of TV series as to editing when grouped

according to age since the gotten p-value of 0.663 is less than 0.05 alpha level. This means that age group of 17 to 19 years old and 20 years old and above perceived the editing of a TV series differently as indicated by the mean score that the older ones have higher observation than male.

Undeniably, the age of the viewers matters on their preferences on watching TV series. Adults mostly are barely to catch up the story easily. They are mostly confused with the frequent flashbacks flashes in the screen therefore they preferred the simple cut-to-cut editing where it is simple, clear, but effective. While the teenagers are flexible viewers they can catch up the story easily and adjust in the editing.

With regards to the assessment on the elements of TV series when grouped according to gender, significant differences were observed. This were found out because all the computed p-values were less than 0.05 level of significance. This specifies that male and female have dissimilar perception with regards to TV series.

This shows that women are more curious and focus with the story unlike men who are known to have low patience on waiting than women. The cliffhangers of the TV series are the much waited of the women consequently the editing is an effective tool where make the TV series an interesting one and put the audience to their excitement.

As to college, it was given that the computed p-values of musical scoring (0.000), story (0.010), setting (0.013), production design (0.006), editing (0.022) and character (0.025) were less than 0.05 alpha level, thus, there is a null hypothesis rejection. This means that there was significant difference on the assessment of elements of TV series when grouped according to college.

Based from the result, it was found out that there was no significant difference observed on the assessment on the elements of TV series as to characters when grouped according to age since the obtained p-value of 0.815 is more than 0.05 alpha level. This means that the respondents' assessments on the above mentioned factor is the same whatever is the respondents' profile. With regards to the assessment on the elements of TV series as to character when grouped according to gender, there were highly significant differences observed. These were found out because all the computed p-values were less than 0.000 level of significance.

Respondents agreed that the best motivational element of a television series are the characters it is because they mirror themselves as the actors portraying the roles. They can relate to what the characterization of the characters. This highlight the study by Buenaventura and Palma [11] who said that the audience and the viewers can easily relate their own lives even their experiences from the characters, their own characteristics and roles they watch from television. Moreover according to Harris [14], characters have to be unique, deviate from stereotypical archetypes in some way, this is what I think makes people care for characters in a show which is important. Characters have to be interesting and react realistically to the plot, the plot must stem from the characters rather than have random things thrown upon them.

And as to college, it was found out that the computed p-value of 0.025 has significant difference observed on the assessment on the elements of TV series as to characters. In today's generation the college students are now so called the "millennial" Millennials have been characterized in a number of different ways. On the negative side, they've been described as lazy, narcissistic and prone to jump from job to job. They have also been described in positive ways. They are generally regarded as being more open-minded, and more supportive of gay rights and equal rights for minorities. Other positives adjectives to describe them include confident, self-expressive, liberal, upbeat and receptive to new ideas and ways of living.

Proposed Action Plan to Address the Guidelines in Developing a TV Series

Table 12 presents proposed action plan based on the findings of the study.

Main Objective: To recommend feasible and workable projects that may be used by the production outfits of ABS – CBN, GMA, and TV 5 to address the problems encountered in elements of the Television Series and improved the quality of the next values oriented teleserye to be aired in the future.

CONCLUSIONS AND RECOMMENDATIONS

The viewers of "The Greatest Love", "Langit Lupa", and "My Dear Heart" are mostly female, 17 – 19 years old. The respondents agreed that the elements of a TV Drama Series such as theme, story, dialogue, setting, production design, musical scoring/sound, editing and character were clearly presented in the series "The Greatest Love", "Langit Lupa", and "My Dear Heart".

Table 12. Proposed Action Plan to Address the Guidelines in Developing a TV Series

Production Elements	Strategy/Projects	Persons Involved
<p>1. Theme and Values Development</p> <p>Objective: To establish Filipino values and suitable with young audiences.</p>	<ul style="list-style-type: none"> Review past values oriented teleserye, assess its strengths and weaknesses and introduce “The Teaching and Learning Values through media” in order for the writers to have more intensive and thorough learning experience on the theoretical and practical aspects of incorporating Values on Television Series. Attend seminars and workshops to be updated on the trends and techniques used in modern television series. 	<ul style="list-style-type: none"> Director Writer Creative Consultant
<p>2. Story Conceptualization</p> <p>Objectives: To enable the production outfit to work with a delightful and relevant story concept.</p>	<ul style="list-style-type: none"> Allow the writers to have a good discussion with a film director, making a unique and effective story. Exposing writers to experience what’s relatable to people’s perception nowadays. Through immersions in different places to be able to get the freshest story that are never untold. 	<ul style="list-style-type: none"> Director Writer
<p>3. Dialogue development</p> <p>Objective: To improve writers’ scriptwriting skills, produced detailed and competitive dialogue, and eliminate confusion in the process of writing the script.</p>	<ul style="list-style-type: none"> Provide a template which specifically outlines every detail needed in a television script. Adopt current buzz in the society likewise the changes in communication process of people. Utilize up-to-date references on writing television scripts in order to follow the current trend in the industry. 	<ul style="list-style-type: none"> Director Writers
<p>4. Setting Analyzation</p> <p>Objective: To nurture the creative consultant in thinking of a good setting of the story.</p>	<ul style="list-style-type: none"> Enable the production outfit to critic the setting from the past values oriented TV Series. Provide the creative consultant a seminar and workshop in creating a realistic setting. 	<ul style="list-style-type: none"> Director Creative Consultant
<p>5. Production Design Enhancement</p> <p>Objective: To enhance the creativity and resourcefulness in designing a TV Series.</p>	<ul style="list-style-type: none"> Hire professional props maker that can produce 3 dimensional objects. The Props Manager himself must have the skills on making some. He should attend trainings and seminars in doing realistic props. A professional production designer is someone that is responsible for the visual presentation and artistic concept of a film. In a perfect world, this is a person you definitely need on your team. They will add an artistic touch that will bring unity to a production, making your film memorable and impactful. 	<ul style="list-style-type: none"> Creative Consultant Props Manager
<p>6. Musical Scoring/Sound Development</p> <p>Objective: To create a musical background that is suited to the series and can be relatable to the viewers.</p>	<ul style="list-style-type: none"> The film scoring process begins with the initial budgeting; make sure it's realistic. Do your research: talk to composers, music supervisors and other filmmakers and look at some music budgets of films you like. Composers who work in film and TV understand that not everything we write is going to be what you want (even if it's great!). Think of your editing process and how many times you make changes before you get it right. As a filmmaker you should foster a safe environment to discuss these matters and work them out. This is the essence of creative collaboration; there is no absolute right or wrong. There may be a really effective compromise that will serve the film, a solution that evolves from this kind of creative tension. But in the end, there must be a singular vision for a successful film, and the filmmaker has the last say. 	<ul style="list-style-type: none"> Technical Manager Composers Musical Director
<p>7. Editing</p> <p>Objective: To manipulate scenes to be more organized and be more appealing to the eyes of the viewers.</p>	<ul style="list-style-type: none"> A personal code of ethics and commitment to following the director's vision rather than altering material to make a personal artistic statement. Problem-solving skills to make film sequences work well or to work with the available footage. Strong interpersonal skills to work well with directors, cinematographers, sound editors, special effects editors and music producers. 	<ul style="list-style-type: none"> Director Editor
<p>8. Characters</p> <p>Objective: To be able to choose the best suitable talents in a series and to enhance their acting prowess if necessary.</p>	<ul style="list-style-type: none"> Casting Directors need a vast knowledge of a huge range of Actors and an extensive understanding of their abilities, as well as a thorough appreciation of changing trends within the film industry. This requires a strong instinct for acting talent and great dedication and commitment. Casting directors are an amazing resource for low budget filmmakers, yet so many filmmakers choose to go at the casting process completely alone. Casting really is an art, and a good casting director is not only highly skilled at picking talent, but also has established lines of communication with agents, managers, and talent. Not to mention, casting directors can be immensely helpful creatively by offering up suggestions for talent that might be a great stylistic fit for your story. Talents must attend an acting workshop so that in the shooting proper they are ready to give their all. The perfect emotions and perfect way to utter the dialogues. 	<ul style="list-style-type: none"> Director Casting Director Talents

The evaluation of production elements of TV Series varies across the respondent's gender and college. The researchers proposed action plan that will help in improving television drama series.

It is recommended that Movie and Television Review Classification Board may help networks in promoting values-oriented TV Series and assist and monitor other programs for the purpose of content improvement. The networks and their respective production outfits may take in to consideration innovations on doing values oriented television series. The networks and their respective production outfits may use this study, especially the proposed action plan in learning and enhancing their knowledge in producing such values oriented television series. The proposed action plan on developing a TV Series may be utilized, evaluated and enhanced if necessary. Future researchers may use this study as a reference to future related studies.

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