

**CONTENT FRAMING OF THE *TULONG NA TABANG NA TAYO NA*  
PROJECT OF ABS-CBN'S LINGKOD KAPAMILYA FOUNDATION, INC.  
AND INFLUENCE ON VIEWER'S RESPONSE**

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**MAY 2015**



**UNIVERSITY OF THE PHILIPPINES OPEN UNIVERSITY**

**Master of Development Communication**

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**BENJAMINA PAULA G. FLOR, PhD.**

Date \_\_\_\_\_

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**SUBMITTED TO THE FACULTY OF INFORMATION AND COMMUNICATION  
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PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF**

**MASTER OF DEVELOPMENT COMMUNICATION**

**MAY 2015**

The thesis attached hereto, entitled “**CONTENT FRAMING OF THE *TULONG NA TABANG NA TAYO NA PROJECT OF ABS-CBN’S LINGKOD KAPAMILYA FOUNDATION, INC. AND INFLUENCE ON VIEWER’S RESPONSE***” prepared and submitted by **MELVIN N. ESPINEDA**, in partial fulfilment of the requirements for the degree of **MASTER OF DEVELOPMENT COMMUNICATION**, is hereby accepted.

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## **BIOGRAPHICAL SKETCH**

Melvin N. Espineda was born on August 20, 1986 in Manila. He finished his primary education at Sampalukan Elementary School, Sampalukan, Caloocan City and his secondary education at St. Anthony Academy, Gubat Sorsogon. In 2007, he earned his Bachelor of Arts degree in Broadcast Communication from the University of the East.

After his graduation, he became part of Star Park Corporation (known as Star City) as Advertising and Promotion Officer. A year later, he decided to work in the media industry as a program researcher, the position he held for several years in different television networks. He spent 2 and ½ years in the Kapuso Channel (known as GMA Network, Inc.) and roughly a year in the Kapamilya Network (known as ABS-CBN). In 2011, he assumed a Segment Producer role in Kapatid Network (known as TV 5). While working in TV 5, he has decided to pursue his Master's degree in University of the Philippine Open University.

In May 2012, he left TV5 and joined Solar Television Network, Inc (now CNN Philippines) as Media Management Officer. In the same year, he joined the academe as a Mass Communication Lecturer at the Pamantasan ng Lungsod ng Marikina. He is currently affiliated with Adamson University as a full time lecturer, and with Philippine Women's University and De La Salle College of St. Benilde as part time.

**MELVIN N. ESPINEDA**

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Finally, I wish to thank the respondents of my study (who remain anonymous for confidentiality purpose). Their comments and insights created an informative and interesting project with opportunities for future work.

**DEDICATION**

To my parents

Eduardo and Nellie Espineda

For instilling in me

From an early age

The desire to obtain a UP degree

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## ABSTRACT

**ESPINEDA, MELVIN NAVARROZA**, University of the Philippines Open University, July 2015, Content Framing of the *Tulong Na Tabang Na Tayo Na* Development Project of ABS-CBN'S Lingkod Kapamilya Foundation, Inc. and Its Influence on Viewer's Response

Major Adviser: **Dr. BENJAMINA PAULA G. FLOR**

Guided by Goffman's (1974) Framing Theory and Gerbner and Gross's Cultivation Theory (1976), this descriptive study explored how the framing of *Tulong Na Tabang Na Tayo Na* project of ABS-CBN Lingkod Kapamilya Foundation Inc. had influenced the responses of 114 students from three higher education institutions in the Philippines towards it. The project was a call to help the victims of Typhoon Yolanda in Tacloban, Leyte. Through a survey, data were obtained and analyzed using frequency counts and percentages. Of the 114 (76%) student-respondents, 89 (78%) are female and 25 (22%) male. Most student-respondents (67 or 58.7%) belonged to the 14-18 years old bracket. The study recorded 78 or 68% of student-respondents were actively watching television and assumed to be capable of deciding whether to support or ignore the project's framed content. Twenty percent of student-respondents shared that the framed content by using emotional appeal (i.e. crying people asking for help) accompanied by emphatic messages (i.e. *Kapamilya, magkapit-bisig po tayong sa panahon ng sakuna, bukas po ang aming tanggapan para sa inyong mga donasyon* (Members of the family in this time of disaster, let us hold hands, our office is open for your donations) had influenced them to support the project because of their experience. While personal experience did not form part of the communication frame as forwarded by Lakoff (2004), it surfaced that audiences' decision to support a project is motivated by it. Most student-respondents have experienced floods and strong typhoons, making the situation familiar. Thus, empathizing with the victims would be easy to establish. Moreover, long exposure to television and continuous watching of the project led them, as espoused by the cultivation theory, to support the project. Suffice to say that in developing a communication material, inclusion of a related experience of intended audiences may be considered.

## **CHAPTER I**

### **INTRODUCTION**

#### **Rationale of the Study**

Moving people to act and respond positively to a given message are what communicators want to achieve especially in crisis situations. One of the tools that communicators usually employ to achieve such results is the mass media. The mass media has the ability to directly influence and persuade an audience to action through framing (Price & Feldman, 2009). Lakoff (2004) posits that a communication frame should include a message, an audience, a messenger a medium, images, a text and especially higher-level moral and conceptual frames.

Ellsworth, Lazarus and Roseman (1991) affirm that cognitive comparison of an actual state to a wanted or desirable state is an essential precursor of emotions. They added that if frames can change the pieces of information and considerations audiences have at that time of exposure, emotional responses can follow and may vary depending on how the information was framed.

Audiences, as selective scanners, use the media only to find information relevant to them. An individual may skim over or ignore irrelevant content. In his paper, Neuman (1992) claims that the audience relies on a version of reality built from personal experience, interaction with peers, and interpreted selection from all forms of media.

Lakoff (2004) further states that the framing effect is the idea that controls the way information is being delivered or presented which can persuade and alter judgment and decision-making. He adds that by using images and words in presenting a general context of the information, individuals can influence other people's perception. The context in which information is conveyed creates insights and presumptions about it.

It is in this context that ABS-CBN's project, dubbed as *Tulong Na Tabang Na Tayo Na (TNTNTN)*, through the ABS-CBN Lingkod Kapamilya Foundation Inc. (ALKFI) became the object of the study. ALKFI is a committed advocate of public service in the Philippines. It aims to awaken hope among Filipinos by implementing projects through multi-sectoral partnerships in the spirit of *bayanihan* such as childcare and protection, education, environmental issues, disaster management, and community development. ALKFI is the public arm of ABS-CBN Broadcasting Corporation, which is considered as one of the biggest media conglomerates in the Philippines and Asia. It draws on the relationship to tap into the creativity and reach of media for its various programs. ALKFI serves with the highest standards of excellence, professionalism, integrity and accountability ("ABS-CBN Lingkod Kapamilya, n.d.").

ABS-CBN launched TNTNTN through ALKFI after Typhoon Yolanda left Central Visayas of the Philippines in a mess. They organized a telethon, which was aired over the Filipino Channel and ABS-CBN Broadcasting Corporation. That exposure garnered Php 82, 737,

748.72 in donations ("TFC, n.d"). The staff of the Foundation stood as on-ground crew that visited the affected areas to distribute relief packages, aid to survivors, and rebuild what victims in the affected areas have lost.

The ALKFI's TNTNTN campaign came out with a logo symbolizing its advocacy. Since the Philippines is a largely Christian population, a fish-shaped ribbon symbolizing Jesus Christ was used. Along with it, red and blue arms shaped, and a flame of a candle, which showed hope, completed the logo. TNTNTN's logo turned into a signature symbol of solidarity. It was then printed on shirts and was sold. As a form of advertisement, ABS-CBN talents and biggest stars wore these shirts while appearing in their respective shows. These same shirts were also given to paying attendees to the benefit concert conducted. As the shirt became the instrument of one's gesture of help, the total sales increased and went to ABS-CBN Foundation in Manila ("TFC, n.d").

The question is: how did ABS-CBN frame the content of *Tabang Na Tulong Na Tayo Na* to entice the general public to help the victims of Typhoon Yolanda in Tacloban, Leyte?

### **Statement of the Problem**

Crafting a communication frame can determine failure or success of an initiative. The cost to be incurred in the production of a communication frame is too huge to get wasted especially for television. As producers, the challenge is how to present the communication frame knowing the perceptions of the target audience can help design the appropriate communication frame.

Thus, the study sought answers to the question: How was the communication frame of *Tulong Na Tabang Na Tayo Na* crafted that may have influenced viewer's response as perceived by student-respondents?

Specifically, the following questions were posted:

1. How was the communication frame of *Tulong Na Tabang Na Tayo Na* crafted?
2. What factors influenced the packaging of the communication frame of *Tulong Na Tabang Na Tayo Na*? and
3. What framing characteristics led viewers to support the *Tulong Na Tabang Na Tayo Na* project?

### **Objectives of the Study**

In general, the study aimed to determine how ABS-CBN Broadcasting Corporation framed the content of *Tulong Na Tabang Na Tayo Na* that may have influenced viewers' response as perceived by student-respondents.

Specifically, the study aimed to:

1. Determine how the communication frame of *Tulong Na Tabang Na Tayo Na* was crafted;
2. Identify factors that influenced the packaging of the communication frame of *Tulong Na Tabang Na Tayo Na*; and
3. Describe the framing characteristics that led viewers to support the project.

### **Significance of the Study**

Results of the study will inform development communicators how mainstream media package communication frames. Knowing how these are done can help communicators design their communication programs that could elicit support or action from intended audiences regardless of the context. The right mix of coming up with a communication frame will not only achieve the purpose of communicating but the practical value of production. The cost to implement a communication plan is high; therefore, learning from the experience of large communication organizations like ABS-CBN would be valuable.

### **Scope and Limitations**

The study explored how ABS-CBN Broadcasting Corporation crafted the communication frame of *Tulong Na Tabang Na Tayo Na* project of ABS-CBN Lingkod Kapamilya Foundation, Inc. It also determined the factors which influenced its packaging and what framing characteristics led the viewers to support the project as perceived by student-respondents. However, the study did not look into how the communication frame was produced by ABS-CBN. The communication frame aired over Channel 2 became the object of discourse. Results were based on responses of student-respondents who have actually took part in the relief operations for Typhoon Yolanda victims. The study did not take into account those who have not

viewed *Tulong Na Tabang Na Tayo Na* who may have likewise responded to help in any way they can.

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

The chapter presents the review of related literature and studies relevant to the current study and the same were used to conceptualize this research. It provided better understanding and knowledge regarding framing, its origins, and applications. It also dealt with studies about factors that influenced audiences to support a particular project. The theoretical assumption of the study hinges on the belief that framing, as a communication strategy is deliberate to influence an audience towards affirmative action.

#### **Framing Theory**

Framing Theory states that a “frame is how something is being bestowed to the audience or listeners.” Canadian sociologist Erving Goffman describes framing as a “schemata of interpretation” which permits individuals to identify, label, locate, and perceive life experiences. The Framing Theory posits, “Framing is being defined as the action, method, or process, of constructing, making or shaping anything whether material or immaterial.” (“Framing, n.d.”)

Goffman (1974 in "Framing, n.d.") adds that framing helps people, through their primary framework, in providing explanation and meaning to what occurs around them. Primary frameworks, as mentioned by Goffman (1974), have two distinctions within primary frameworks: natural and social where their differences lie in functionality. Natural frameworks identify events as physical occurrences taking natural quote literally and not attributing any social forces to the causation of events. While social frameworks view events as socially driven occurrences, due to the whims, goals, and manipulations on the part of other social players (individuals). Social frameworks are built on the natural frameworks. These frameworks and the frames that they create in our communication greatly influence how data is interpreted, processed, and communicated. Goffman's underlying assumption is that individuals are capable users of these frameworks on a day to day basis, whether they are aware of them or not.

### **Framing and the Media**

Price and Feldman (2009) highlight the power of the media to influence people to action. However, the audience in the scene was viewed as passive, simply allowing the media to inject it with ideas. As time passed and research grew, scholars took a more nuanced view of the media that led to the beginnings of agenda-setting research.

The research was embarked with McCombs and Shaw's (1972 in Nelson et al, 1997) study of the 1968 presidential election. In their study, McCombs and Shaw (1972 in Nelson et al, 1997) state that if media paid attention to certain issues then viewers rated those issues as more important. It was referred to as agenda setting. Knowing this study is important because framing is often associated with agenda-setting research. Primarily, agenda setting is concerned with the media telling people which program content to think about. However, the media does not only tell people what to think about but also how to think about those issues, and this is where

framing comes in. Shah, McLeod, Gotlieb and Lee (2009 in “Framing”, n.d.) see framing as part of agenda setting; others argue it is a very different thing. They have stated that both involve similar psychological processes but different cognitive processes.

### **Framed Content Influenced People**

According to Lakoff (2004), communication comes with a frame. The communication frame should include a message, an audience, a messenger, a medium, images, a context, and especially higher-level moral and conceptual frames. The use of images, words, and mounting context around the information can influence how individuals interpret that information. It creates insights and presumptions about the information when the context in which information is conveyed and it becomes meaningless if the information was taken out of context. The information within a context, within a frame is changed by that context and frame. Individuals reach conclusions based on the frame within a situation of what is shown which could either be positive or negative. Positive frames elicit positive feelings and result in risk taking and proactive actions, while negative frames elicit negative feelings and result in aversion risk and reactive actions. A frame is a reference mark for all future decisions that leads to expectation effect (Lakoff, 2004). It implies that if an individual believes something, the belief creates possibility that it will happen.

Exposure effect, a basic concept in advertising, is another form of framing, which Bradley (2010) noted. He explained that exposure effect happens when someone is exposed to things which he may have positive feelings about. This exposure when repeated may lead to familiarity and thus may increase the likability on things (Bradley, 2010). Along this line, the use of images, meaningful words, names, and simple shapes makes the exposure effect the strongest

but gets weakened by icons and auditory stimuli. However, framing does not only happen once. As Bradley (2010) stated, frame is often built with constant exposure to the media.

### **Crafting the Message to Entice People**

The meaning structures influenced the actual process and interpretation of people's information. Kosicki and Mcleod (1990) state that there are three (3) dimensions of processing: active processing, reflective integrator, and selective scanners. Active processing refers to "a person who seeks for additional information based on the assumption that mass media information in general is incomplete" (Kosicki & Mcleod, 1990 in Scheufele, 1999). Reflective integrators are those who discuss the information they have obtained from media to achieve understanding (Kosicki & Mcleod, 1990). Finally, selective scanners are people who only use the media to gather the information they need (Neuman et al., 1992)

The interactive model of construction of reality stands important implications for creating ideal framing as a theory of media effects; an analysis of the roles that audience and media recreated in this constructivist approach bears research on various levels of analysis (McLeod & Pan, 1989; McLeod, Pan, & Rucinski, 1995; Pan & McLeod, 1991).

Thus, framing analysis is a solicitude examination of the way concepts are consociated within a discourse. Talking about Interpreting individual cannot separate it from Translation as the main trunk; translation is a process that performed on language, which is an operation of covering a text in one language for a text in another. Translation in general covers both written and oral rendering (Nida, 1974 in Budiarsa, 2008). According to Nida (1974 in Budiarsa, 2008), the Concept of Translation claims it essential to recognize that each language has its own genius. Each language has certain diverse characteristics, which gives it special character, for instance

are world building capacities, pattern of phrase order, techniques for linking clause into sentence, makers of discourse, and special discourse types of poetry, proverb, and song. Translating per se consist in producing in the receiver language the closest natural equivalent of the source-language message, first in terms of meaning and second in terms of style. It aims primarily at reproducing the message. For the translator to reproduce the message he or she must take many grammatical and lexical adjustments in the process of translating. The translator should be able to strive for the same value rather than identity. The concept of translating is that the meaning should be given importance.

In the same manner, the process of translation refers to the automatic use of the translator's knowledge of his/her native language structure that is transferred into the intended language. If the structure in both languages is just equal, it will result in correct form of translation. In alienating messages from one language to another; it is the content which should be preserve at any cost; the form, except in special case like poetry, is primarily secondary, since within each language the rules for translating content to form are highly complex, arbitrary, and variable.

According to Larson (1984 in Burdiasa, 2008) text has both form and meaning; there are main kinds of translations. One of those is form-based and other is meaning-based. Form-based translation tries to follow the form of the source language are known as literal translation. While, meaning-based translation produces every effort to communicate meaning of the source language text in the natural forms of the receiver language. Such translations are called idiomatic. Certainly, any theory of translation should draw upon a theory of language – general linguistic theory. General linguistic is, initially, a theory about how languages work. The starting point is a consideration of how language is related to human social situations in which it functions.

Catford (1978) imposes that language is a type of patterned human behavior. It is a way, possibly the most important way, in which individuals interact in social situations. The particular type of behavior in which language is recognized not only identifies the behavior as language behavior but also explains the medium, which the executor is using. The first type activity is an abstract of language in the spoken medium. The executor is a speaker, and his addressee is hearer.

The second type is an abstract of language in the written medium – the executor is the writer, and his/her addressee is a reader. Language then is an activity, which may be said to strike on the world at large at two ends. Meanwhile, it is manifested in specific kinds of hidden behavior (i.e vocal movements): on the other hand, it is related to specific objects events and others in the situation.

Interpreting is a way of oral rendering of translation that is directly delivered to transfer the message from the source to the intended receiver. An interpreter works to intercede participants with different language background as well as they do not use the language acquired by each of them, so an interpreter needs to intercede in the gaps of communication between those individuals. Three ways of communication are involved in interpreting; speaker-interpreter, hearer-speaker and speaker-hearer. Language interpretation is the logical activity of facilitating oral and sign language communication, either consecutively and simultaneously, between two or more individuals of different languages. Functionally, interpretation is the descriptive word for the activity. Professionally, interpreting denotes the act of unclogging communication from one language form into its equivalent in another language form.

Interpretation shows that the message as thus rendered into speech, sign language, writing, non-manual signals, or other language form. The important distinction is to observe to

avoid confusion. Functionally, an interpreter is an individual who converts a source of language to an intended language. The interpreter's responsibility is delivering every semantic element and every intention and feeling of the message that the speaker is directing to the intended listeners. Interpreting focuses on the time of the rendering immediately after the conveying of the utterances from the speakers, the interpreter delivers the message of the speaker to the hearer. Interpreting as an oral translation is conveyed in communication situation, where the needs of attention are focused on the message of utterances of the source and the transfer of the message to the intended language. Interpreting has different style of written translation; this style of translation is conducted at the same time of the delivered Second Language.

The extended time given to the interpreter is very short, which requires the interpreter to bear in mind the topic of subject that is going to be interpreted, who are involved in the communication and the main point of situation where the communication takes place.

There are three (3) types of interpreting: first of which is the *simultaneous interpreting*. In this type of interpreting, the transfer of message of source language to target language is conducted at more or less at the same time. Second type of interpreting is so called *consecutive interpreting*. In this interpreting, the focus of the transfer come after the source language has been delivered and it tends to concentrate in the information relevant to the text structure and content. The third type of interpreting is the *liaison interpreting*. Here the focus of the interpreter is maintaining the continuity of exchange of the participants in communication.

The implicit attitudes test is one of the most widely-used non reactive tests of emotional association, depends for its success on the limitations in every individual's ability to exercise conscious control over emotional response.

Telling the people to support, ignore or discount their emotions might be no more successful than proverbial command to cut out thinking about white elephant (Catford, 1978).

In addition, Luntz (2006) asserts that, “by using words that pop, the kind of words and phrases you only have to hear once before they burn themselves into your mind and drive you to action those with persuade or influence over the news can facilitate a change the minds of the readers on any subject matter.”

### **How People Perceive Messages**

Undoubtedly, framing is a medium that persuaders used to influence opinion. However, there are important psychological differences between a frame and a standard persuasive argument. Even if there are a lot of ways in which behaviors and opinions might be altered, for classical conditioning and mood manipulation to subliminal suggestion, the stand model of communication-based persuasion involves a source who presents a message and about behavior object to audience (Howland et al., 1953; Jaccard, 1981; Lasswell, 1948; McGuire, 1985).

In the event that audience both understand and believe the message and if the message is inconsistent with his or her prior attitude, then the behavior or attitude should change in the direction implied by the message (Eagly & Chaiken, 1993; Petty & Caciopo, 1986; Zaller, 1992, 1994). By this account, the objective of communication is to change the audience’s perceptions about the attitude or behavior object. That is, the communicator should convince the audience that the object possesses certain good or bad attributes. Assuming that the audience is persuaded, their general attitude about the advisability of this policy must change in the direction of this new belief.

The message affects opinion because it involves positive or negative information about the attitude or behavior object not already part of the receiver's knowledge structure. In contrast, framing effects are not breakable to the new information that the framed message provides. Rather, frames run by activating information already at the receiver's disposal, stored in long-term memory (Anderson, 1981; Ajzen & Fishbein, 1980). According to McGuire (1964) "other things equal, greater knowledge about an issue inhibits attitude change through belief change." That is applied by both sophisticated and unsophisticated audience, the more sophisticated are less likely to be persuaded by that message, because (1) they are most likely familiar with the argument, (2) the added information, will not be important compared to their existing mental hoard of information; and (3) greater knowledge allows the receiver to more easily dismount and dismiss counter attitudinal arguments. McGuire (1964) also imposed that it is undeniably, because knowledgeable people are more likely to have prior exposure to counter attitudinal arguments, they are likely to be inoculate against attitude or behavior change through preparing counter arguments and producing additional pro-attitudinal cognitions. According to Zaller (1992), across a wide spectrum of public issues, more sophisticated respondents are less likely to change their point of views in the face of counter attitudinal media messages, while Hurwitz (1989) demonstrated in a survey-based experiment that sophisticated respondents were willing to change their opinions on a variety of issues if they learned that the president held the opposing view.

In general, the effect of sophistication on the entire attitude or behavior change process is more complex than its effect on providing alone. While it is true that more sophisticated and well-informed respondents are likely to provide a counter attitudinal message, they might be more likely to both acquire and understand the message in the first place (Eagly & Warren, 1976;

McGuire, 1968; Zaller, 1992). Consequently, moderate sophisticated people are often the most easily affected, considering they are capable of receiving and comprehend a message, yet are not so sophisticated to negate the message.

At some point, if the message is easily understood, it actually tells that the more sophisticated people are generally doubtful to change their faith than unsophisticated people. This is exactly because sophisticated people are already acquired hoard information in long term, which is necessary for framing to have any impact at all. Moreover, framing effects do not just depend upon the receiver's acceptance of the messages assertions. For instance, even if completely disagree with a frame's assertion that welfare is not acceptable because poor individuals are lazy and irresponsible, the frame may still be noticed individual's belief about the poor, positive or negative. The effect stands in contrast traditional theory of persuasion, which holds that one is not likely to be influenced by arguments with which one disagrees. These reasons tell that sophistication does not limit framing effects, as it typically foes change in faith (Eagly & Warren, 1976; McGuire, 1968; Zaller, 1992).

### **Factors that Lead to Persuasion**

Most studies about framing focus on issue and context, while some focus on the rhetorical frames like episodic and thematic framing. This leads some communication theorists to explore more about framing theory. Kinder and Sanders (1990) impose emotional responses to varying frames specifically related to affirmative action.

This affirmative action framed as an unfair advantage proved to be consociated more strongly with negative emotions than did affirmative action as reverse discrimination. Gross (2008) examined the effect of episodic and thematic framing on emotional response and policy

opinion. Episodic framing of issues engage emotionally, while thematic framing engage persuasion. Both studies, in accordance with others (i.e. Brewer, 2001), imply that framing runs through both affective and cognitive medium. Thus, emotional responses, not just cognitive ones, are demonstrated to depend on how an issue is framed.

The important characteristic of the framing discussion that can be taken from those studies on news media and applied to examine frames in other forms of communication is its origin which is Appraisal Theory (i.e. Gross 2008; Gross & D'Ambrosio , 2004). According to Ellsworth (1991); Lazarus (1991); and Roseman (1991), they themselves do not adjudicate emotional responses, but instead it is the evaluations and interpretations of those events. This theory affirms that cognitive comparison of an actual state to a wanted or desirable state is an essential precursor of emotions. Hence, if frames change the information and considerations audiences have available when elucidate events, it follows that emotional responses should vary depending on the frames used at present (Ellsworth, 1991; Lazarus, 1991; and Roseman, 1991).

Gross (2008) appertains Appraisal Theory to grasp emotional responses to episodic and thematic frames. Coherent with this theory, the type and strength of emotions evoked depends on whether the message receiver interprets the situation as consistent or inconsistent with their anticipation and desires. Since episodic frames control the way audience members interpret events often by conveying them with information in regard with the plight of individuals, this human-interest information they have available is expected to be emotionally engaging and increase sympathy. Consequently, the *human-interest* phase of an episodic frame is anticipated to be more emotionally engaging than are generalities of thematic frame (Gross, 2008). However, Iyengar (1991) asserts that “episodic frames may lead people to hold featured people responsible for their own predicament and divert attention from societal obligation, wherefore reducing

support form programs arranged to resolve social problems. Hence, there is strong proof suggesting that episodic frames could actually be less effective in a context that may lead individuals to attribute responsibility for a problem to the featured person.”

On the other hand, Roseman (1991) and Lazarus and Lazarus (1994) state that two people with different assessments of the same event can react with different emotions. Concurrently, two people with the same appraisals of different events must respond with the same emotion.

This demonstrative phenomenon reflects individuals’ varied personal objectives and beliefs, which then persuade the personal meaning people create from similar occurrence (Lazarus & Lazarus, 1994). In addition, Lazarus (1984) imposes that such meaning exists innately in the cognitive structures and commitments developed over a lifetime that determines the personal and hence emotional significance of any person-environment encounter.

Hence, Lazarus and Lazarus (1994) add that it is a “person’s identity, reflecting these cognitive commitments developed over a lifetime or a person’s culture that persuades the goals and beliefs which lead relational meanings one constructs in appraising status.”

Although Lazarus’ Appraisal Theory induces implications for analysis of people’s differing emotional responses, it appears important when making a framing effect argument to find the audience member’s identity and how it will condition the person overtime to be more or less impacted by specific frames. Despite the fact that identity or culture factors of Appraisal Theory are often missing from the framing literature when analyzing differing emotional responses among audience members, “there is still a few existing framing experiments and studies address racial identity in some circumstances, like how manipulating the racial identity of a featured person persuades individuals’ response” (i.e. Gilliam & Iyengar, 2000; Gross, 1998; Iyengar& Kinder, 1987), there is hint focus on how the racial identity of participants might also

affect their answers. For instance, Gross (2008) was curious in whether the race of the person portrayed in episodic frame would change the emotional impact of that frame on the subject.

Gross (2008) encloses in her experiment a race manipulation to know the level of sympathy and pity set by participants and to know if the emotional effects of the episodic frame would vary when a news column featured a Black girl versus A White girl. Gross (2008) discovered that empathy was not particular to the race of the individual portrayed. Nevertheless, had the race of the subjects been grasped into consideration, Gross (2008) may have discovered something further, for instance, there could have been increased sympathy set by Black subjects when reading the news item about Black girls, and more negative feelings expressed when reading the news item about the White girls. Such results could be very beneficial for those trying to persuade the opinion of a subset of the population, as frequently is the case when presidential candidates give campaign speeches Gross (2008).

### **Theoretical Framework**

The Framing Theory and Cultivation Theory stand as the theoretical backdrop of this study. In this particular framework, the concept of framing is related to the agenda-setting tradition but expands the research by focusing on the essence of the issues at hand rather than on a particular topic. The basis of framing theory is that the media focuses attention on certain events and then places them within a field of meaning. Framing is an important topic since it can have a big influence and therefore the concept of framing expanded to organizations as well.

In essence, framing theory suggests that frame is how something is presented to the audience which influences the choices people make about how to process that information. Frames are abstractions that work to organize or structure message meaning. The

most common use of frames is in terms of the frame the news or media place on the information they convey.

The theory was first put forth by Goffman (1974). He put forth that people interpret what is going on around their world through their primary framework. This framework is regarded as primary as it is taken for granted by the user. Its usefulness as a framework does not depend on other frameworks.

Goffman (1974) states that there are two distinctions within primary frameworks: natural frameworks and social frameworks. Both play the role of helping individuals interpret data. Their experiences can be understood in a wider social context. The difference between the two is functional.

Natural frameworks identify events as physical occurrences taking natural quote literally and not attributing any social forces to the causation of events. Social frameworks view events as socially driven occurrences, due to the whims, goals, and manipulations on the part of other social players (individuals). Social frameworks are built on the natural frameworks. These frameworks and the frames that they create in our communication greatly influence how data is interpreted, processed, and communicated. Goffman's underlying assumption is that "individuals are capable users of these frameworks on a day to day basis whether the individuals are aware or not."

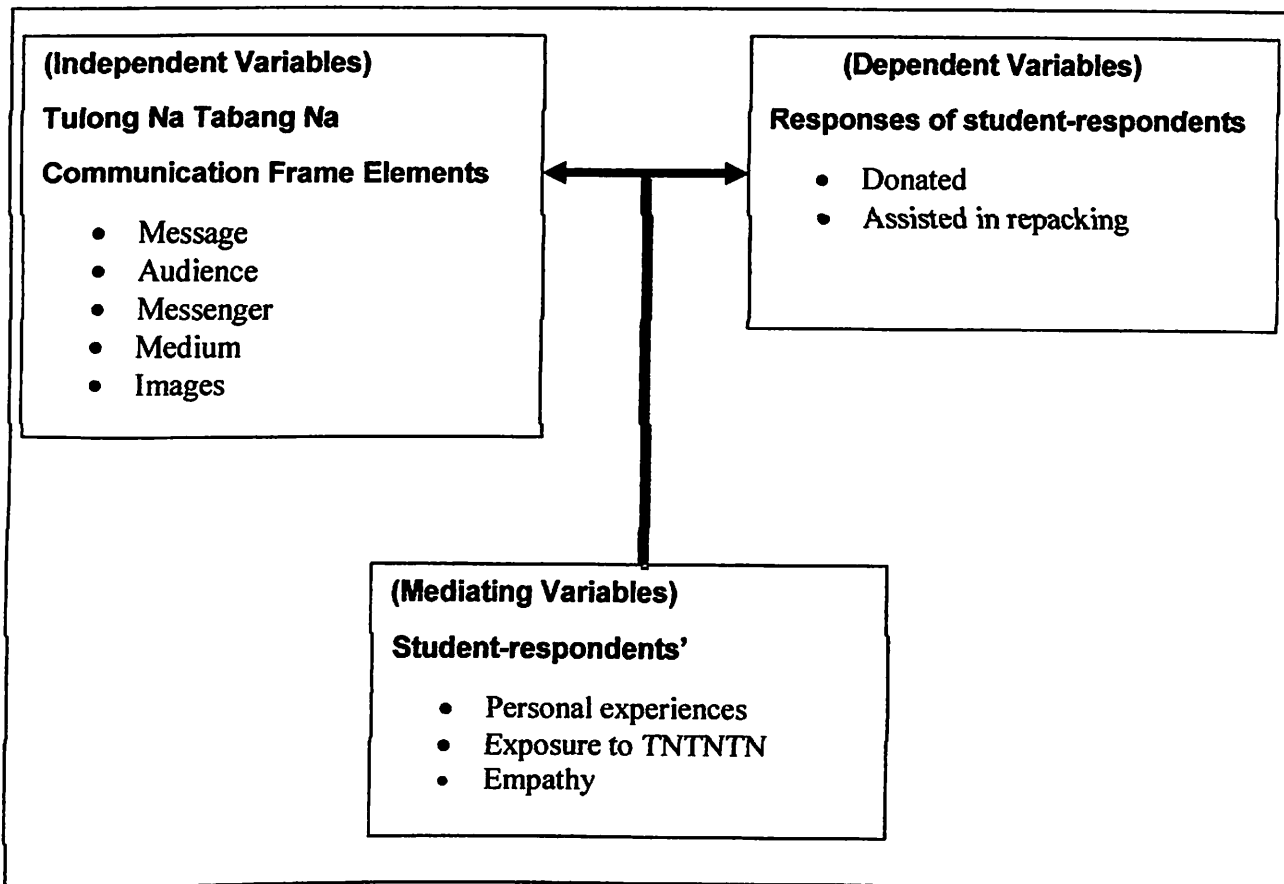
On the other hand, Gerbner and Gross (1976) state in their Cultivation Theory, high frequency viewers of television are more susceptible to media messages and the belief that they are real and valid. They added, television viewing can have long-term effects that gradually affect the audience. The primary focus falls on the effects of viewing in the attitudes of the viewer as opposed to created behavior. This theory suggests that the cultivation of attitudes is

present in our society and that the media take those attitudes which already present and re-present them bundled in different packaging to their audience. It also suggests that media, specifically television, possess a small but important influence on the attitudes and beliefs of society about the society. Those people who have greater exposure to media are influenced by it. The two theories explain that if the audiences have a long term viewing, they can be gradually affected by the entity being shown in the television. The theories also explain that if the audience is being exposed or have a long term exposure in the framed content of the television program, the framed content could manipulate their decision on either adopt or support the campaign especially if the framed content being presented to them is similar to their experience.

### **Conceptual Framework**

This study assumes that the framing of the *Tulong Na Tabang Na Tayo Na* campaign had employed a mixed element of a communication frame such as message, audience, messenger, medium, and images to influence how viewers would react to it. According to Lakoff (2004), the use of images, words, and mounting context around the information can influence how individuals interpret that information. It implies that if an individual believes something, the belief creates possibility that it will happen. The logo of the project shows a fish-shaped ribbon symbolizing Jesus Christ, the Philippines being dominated by Catholics. Along with it, red and blue arms shaped, and a flame of a candle, which showed hope, completed the logo that implies cooperation leading to the tagline “*Tulong Na Tabang Na Tayo Na,*” (Let’s help now) as the message. The medium used was a video of people crying for help after being devastated by a super Typhoon Yolanda. This was complemented by a clincher “*Kapamilya, magkapit-bisig po tayo, bukas po ang tanggapan ng ABS-CBN Lingkod Kapamilya Foundation para sa inyong mga*

*donasyon.*” or *“Kapamilya, sa panahon ng sakuna tayo po ay magdamayan, bukas po ang aming tanggapan para sa inyong mga donasyon.”* (Let's join force, ABS-CBN Lingkod Kapamilya Foundation Inc. office is open for your donation) or (In times of tragedy, let's commissary, ABS-CBN Lingkod Kapamilya Foundation Inc. office is open for your heartfelt support or donation). The emphatic messages appeal to the emotion to call for action. In the framing theory, Geoffman (1974) posits that frame is information or something presented to the audience which influences the choices people make about how to process that information. In this case, the messenger used was the victims themselves. The actual situation was used as the source of the information through television as channel. On the other hand, the Cultivation Theory (Gerbner & Gross (1976) forwards that high frequency viewers of television are more susceptible to media messages and the belief that they are real and valid. They also added that television viewing can have long-term effects that gradually affect the audience. Thus, it can be surmised that crafting *Tayo Na Tulong Na Tayo Na*'s framing were meant to entice the audience to support the project. Similarly, according to Ellsworth, Lazarus and Roseman (1991), audiences selectively scan the media to find information relevant to them. Furthermore, Neuman (1992) says that the audience rely on a version of reality built from personal experience, interaction with peers, and interpreted selection from all forms of media. However, this can only happen, if the audience or the viewers are exposed to the medium for a long period of time to determine a specific action or intended response to a call for action. Figure 1 presents the conceptual framework of the study.



**Figure 1.** *Communication frame characteristics of a television project as determinants of viewer's support*

### **Operational Definition of Terms**

The following terms were operationally defined as parameters of the study:

**Communication frame:** refers to the message, audience, messenger, medium, and images that were employed in the crafting of the Tulong Na Tabang Na Tayo Na

project produced by ABS-CBN Kapamilya Foundation Inc. to solicit support for victims of Typhoon Yolanda.

**Exposure to TNTNTN-** refers to the TV channel frequently watched, the frequency of watching, and programs watched as triangulate measure to establish validity of responses. This implies that if the student-respondent watches ABS-CBN; TV Patrol, Showtime, and Kris TV for a long time then they would have been exposed to the project because these TV programs aired the video most often.

**Perception –** refers to how TNTNTN was understood by the student-respondents. This was measured by an affirmative response to the question whether messages, video, and images affected their understanding of the message as a viewer to join and support the project.

**Response –** refers to the actual answer or action towards the campaign. This was measured by determining what concrete actions were done in heeding the call whether through donations in cash or in kind or helping in some other ways.

## **CHAPTER III**

### **METHODOLOGY**

#### **The Research Design**

In order to explore the content framing of *Tulong Na Tabang Na Tayo Na*, a survey research design was used. The design was an investigative method of research whose purpose was to study people's attitudes, opinions, and behaviors regarding a certain issue or subject matter. It studies either (a) a sample or (b) an entire research population in order to gather inferences about the said population. However, in this study, results are only applicable to respondents that were purposively chosen.

#### **Locale of the Study**

The study was conducted in Metro Manila specifically at the Philippine Women's University, De La Salle-College of St. Benilde both in Taft Avenue, Manila and Pamantasan ng Lungsod ng Marikina, Marikina City. Philippine Women's University and De La Salle-College of St. Benilde were selected because the selected respondents in these schools have actually donated and participated in the re-packing campaign of their respective schools during the calamity.

On the other hand, Pamantasan ng Lungsod ng Marikina was selected because the respondents in that school actually experienced how to survive during Typhoon Ondoy. However, the three locations are valid respondents since all of these areas have experienced strong typhoons.

### **Respondents**

Respondents of the study were conveniently selected students from the three higher education institutions in Metro Manila. However, they were also allowed to invite other respondents who have participated in the activities in the aftermath of Typhoon Yolanda.

### **Sampling Procedure**

Convenience sampling was used to identify 150 student-respondents population. But of these 150 respondents, only 114 duly accomplished the questionnaire. These filled-up questionnaires were returned either by e-mail or were handled over personally.

### **Research Instrument**

A self-administered survey questionnaire was constructed for this study. The questionnaire contained the following parts: socio-demographics profile of the respondents, the media exposure of the respondents and the media design as determinants of their responses.

### **Data Gathering Procedure**

A self-administered questionnaire was distributed to selected student-respondents through e-mail, Facebook group and meet-ups.

## **Data Analysis**

Being a descriptive study, data was analyzed using frequency counts and percentages.

## CHAPTER IV

### RESULTS AND DISCUSSION

#### **Respondent's Socio-demographic Profile**

Of the 114 (76%) student-respondents, 89 (78%) are female and 25 (22%) male. More than the majority (67 or 56.1%) belonged to the 14-18 age bracket. At this age, it implies that they can analyze what is being viewed and therefore have the capacity to either support or ignore the call for assistance while watching *Tulong Na Tabang Na Tayo Na* project of ABS-CBN Lingkod Kapamilya Foundation, Inc. A great majority (79 or 69%) had a monthly family income ranging from P100, 000.00-200,000.00 while 31% (35) had a monthly family income ranging from P200, 000.00 to over P300, 000.00 Findings imply that student-respondents belonged to middle-income families (Table 1).

**Table 1. Socio Demographic Profile of the Respondents**

<b>Age Range</b>	<b>Male</b>		<b>Female</b>	
	<i>f</i>	%	<i>f</i>	%
14 - 18 y/o	17	68%	50	56.1%
19 - 22 y/o	8	32%	35	39.3%
23 - 27 y/o	0	0%	4	4.5%
<b>Total</b>	<b>25</b>	<b>100%</b>	<b>89</b>	<b>100%</b>
<b>Gender</b>	<i>f</i>			%
Male	25			22%
Female	89			78%
<b>Total</b>	<b>114</b>			<b>100%</b>
<b>Family Income/month?</b>	<i>f</i>			%
100,000 - 200,000	79			69%
200,000 - 300,000	15			13%
Over 300,000	20			18%
<b>Total</b>	<b>114</b>			<b>100%</b>

### **Crafting the Communication Frame**

In determining how the communication frame of TNTNTN was crafted, student respondents were asked whether such framing affected their response to the campaign. The communication frame includes elements such as message, audience, messenger, medium, and images. Of the 114 student-respondents, a great majority (95 or 83%) answered in the affirmative. All elements of the communication frame had an effect on student-respondents to some degree. Most (29 or 25%) respondents were affected by the medium, video in this case when it showed (people asking for help while crying or people telling their stories about what happened to them during the typhoon). It implies that as audience they have empathized with the survivors (25 or 22%). However, the messenger or in this case the victims themselves was

perceived to be low (7 or 6%). It can be deduced that the element messenger did not matter much since they do not know them personally but their circumstance as messenger affected the viewer's response to act positively. The plight, struggles, and challenges victims faced were more than enough to convince them to heed to the call for action. This supports Geoffman's (1974) and Lakoff (2004) claim that a frame influences the choices people make about how to process information). The use of emotions portrayed in the video appears very effective in convincing people to support the project. This implies that in crafting the communication frame, what count most would be images, messages, the medium, and the intended audience who can empathize with the situation. More importantly, in this case, the project had affected the student-respondents emotions considering that they have experienced floods and strong typhoons that hit Metro Manila. In this regard, emotional appeal to solicit support would be a good ingredient for moving people to action. Although there are number of people who are aware of the project, there are still handfuls that were unaware, recording 10 respondents out of the 114 or 9%, of the project. Table 2 presents the distribution of responses by element of the communication frame.

**Table 2. Distribution of elements of the communication frame as determinants of response**

<b>Elements of a communication frame</b>	<b><i>f</i></b>	<b>%</b>
Images	20	18%
Messages	23	20%
Messenger (Artists)	7	6%
Medium (video)	29	25%
Audience (empathy)	25	22%
Others	10	9%
<b>Total</b>	<b>114</b>	<b>100%</b>

### **Factors influencing the packaging of the communication frame of *Tulong Na Tabang Na Tayo Na* project**

Student-respondents were asked what, for them, could be the factors which were considered or could have influenced the packaging of the communication frame of TNTNTN.

One fourth (29 or 25%) said, it could be empathy or tapping the emotion of the viewers considering their own response to the message and the call for action of TNTNTN. Since all of them have experienced floods and strong typhoons, they know how it feels and can relate to the sufferings that the victims faced. The situation is not something alien to them which made it easy for them to empathize or put themselves into their shoes. Helping the victims was something that they were willing to do hoping that it will not happen to them or to any other person again. Natural disasters are common occurrences in the Philippines. On hindsight, the same might happen to them.

Meanwhile of the 114 (76%) student-respondents, 23 (20%) answered videos and messages followed by images and messages, personal experience and empathy came the last. Showing the videos, images the victims and survivors of Yolanda in the *Tulong Na Tabang Na Tayo Na* project campaign of ALKFI (people crying asking for help or showing damage houses) and giving messages (“*Kapamilya, magkapit-bisig po tayo, bukas po ang tanggapan ng ABS-CBN Lingkod Kapamilya Foundation para sa inyong mga donasyon.*” or “*Kapamilya, sa panahon ng sakuna tayo po ay magdamayan, bukas po ang aming tanggapan para sa inyong mga donasyon.*” (Let's join force, ABS-CBN Lingkod Kapamilya Foundation Inc. office is open for your donation) can be effective for its messages link to the audience' personal experience which drove them to supporting the project. According to Bradley

(2010) the framing effect is the idea that controls the way information is being given or presented. It can influence and alter judgment and decision making about information. By using images, words, and presenting a general context around the information presented, individuals can influence how people think about that information.

The results show to support the idea that if the development organizer uses videos and emphatic messages (people asking for help while crying or people story tell what happened to them during the typhoon) in their development campaign, audiences' perception will be affected. This may lead to support the project or not but since most of the respondents state that they are affected because of the videos and messages shown, it simply tells that their decision depends on what they saw on the television especially when the videos and messages treatment hooked their personal experience thereby earning sympathy (Table 3).

<b>Factors influencing the packaging of the communication frame as perceived by the respondents</b>	<b><i>f</i></b>	<b>%</b>
Personal Experience	29	25%
Empathy	25	22%
Videos and Messages	23	20%
Images and Messages	20	18%
Artists and their messages	7	6%
Others	10	9%
<b>Total</b>	<b>114</b>	<b>100%</b>

### **Framing Characteristics that Led to Support the *Tulong Na Tabang Na Tayo Na* project**

ABS-CBN Lingkod Kapamilya Foundation, Inc used videos of people crying for help after being devastated by super Typhoon Yolanda as its medium in its *Tulong Na, Tabang na, Tayo Na*. This was complemented by a clincher “*Kapamilya, magkapit-bisig po tayo, bukas po ang tanggapan ng ABS-CBN Lingkod Kapamilya Foundation para sa inyong mga donasyon.*” or “*Kapamilya, sa panahon ng sakuna tayo po ay magdamayan, bukas po ang aming tanggapan para sa inyong mga donasyon.*” (Let's join force, ABS-CBN Lingkod Kapamilya Foundation Inc. office is open for your donation) or (In times of tragedy, let's commissary, ABS-CBN Lingkod Kapamilya Foundation Inc. office is open for your heartfelt support or donation) These emphatic messages appeal to the emotion to call for action. ALKFI used these strategies to hook the empathy of the audience. This communication frame makes the audience relate their personal experience to be empathic which led them to support the development project. Of the 114 (76%) student-respondents, 43 (30%) answered videos and messages. Meanwhile, 29 (25%) answered personal experience and still another 25 (22%) answered empathy. Geffman (1974) posits that frame is information or something presented to the audience which influences the choices people make about how to process that information. In this case, the messenger used was the victims themselves. The actual situation was used as the source of the information through television as channel. On the other hand, Gerbner and Gross (1976) noted that high frequency viewers of television are more susceptible to media messages and the belief that they are real and valid. They also added that television viewing can have long-term effects that gradually affect the audience. Thus, it can be surmised that crafting *Tayo Na Tulong Na Tayo Na's* framing are meant to entice the audience to support the project. Similarly, according to

Ellsworth, Lazarus and Roseman (1991) audiences selectively scan the media to find information relevant to them. Furthermore, Neuman (1992) says that the audience rely on a version of reality built from personal experience, interaction with peers, and interpreted selection from all forms of media. However, this can only happen, if the audience or the viewers are exposed to the medium for a long period of time to determine a specific action or intended response to a call for action (Table 4).

**Table 4. Distribution of the Respondents According to Framing Characteristics which Led to Support the *Tulong Na Tabang Na Tayo Na* project**

<b>Factors that led the audiences to support or ignore the message</b>	<b><i>f</i></b>	<b>%</b>
Images, Messages and Videos	43	38%
Artists and their messages	7	6%
Personal Experience	29	25%
Empathy	25	22%
Others	10	9%
<b>Total</b>	<b>114</b>	<b>100%</b>

#### **Response after Exposure to *Tabang Na Tulong Na Tayo Na* project**

Being exposed to television and repeatedly seeing the campaign makes the audience be hooked and led them to decide whether to support or ignore the development project. With limited numbers of "free TV" in the Philippines, it gives the audience a "few" option on what particular TV station they are going to tune in unless audiences are subscribed to cable TV. About 78 (68%) student-respondents watched ABS-CBN Broadcasting Corporation. Meanwhile, 24 or 21% tune in to other TV Channels (i.e. MYX, Jack TV, ETC, and other TV channels).

Most 78 or 68% of the student-respondent stated that they watched TV and preferably tuning in to ABS-CBN which means that the audiences were exposed to ABS-CBN programs which made them repeatedly see the *Tulong Na, Tabang Na, Tayo Na* project campaign of ABS-CBN Lingkod Kapamilya Foundation, Inc. According to Gerbner and Gross (1976), high frequency viewers of television are more susceptible to media messages and the belief that they are real and valid. They added that television viewing can have long-term effects that gradually affect the audience. The primary focus falls on the effects of viewing in the attitudes of the viewer as opposed to created behavior. This theory suggests that the cultivation of attitudes present in the society and that the media take those attitudes which already present and re-present them bundled in different packaging to their audience. It also suggests that media possess, specifically television a small but important influence on the attitudes and beliefs of society about the society. Those individuals absorb media are those we are more influenced (Table 5).

**Table 5. Distribution of the Respondents According to Response after Exposure to *Tabang Na Tulong Na Tayo Na* project**

<b>TV Channel/Network</b>	<b><i>f</i></b>	<b>%</b>
<b>ABS-CBN</b>	<b>78</b>	<b>68%</b>
<b>GMA-7</b>	<b>11</b>	<b>11%</b>
<b>TV 5</b>	<b>1</b>	<b>1%</b>
<b>Others</b>	<b>24</b>	<b>21%</b>
<b>Total</b>	<b>114</b>	<b>100%</b>
<b>Audience Perception of Development Project</b>	<b><i>f</i></b>	<b>%</b>
<b>Images and Videos</b>	<b>20</b>	<b>18%</b>
<b>Videos and Messages</b>	<b>23</b>	<b>20%</b>
<b>Artists and their messages</b>	<b>7</b>	<b>6%</b>
<b>Personal Experience</b>	<b>29</b>	<b>25%</b>
<b>Empathy</b>	<b>25</b>	<b>22%</b>
<b>Others</b>	<b>10</b>	<b>9%</b>
<b>Total</b>	<b>114</b>	<b>100%</b>
<b>What action does the audience do as their perception affected by the framed content?</b>	<b><i>f</i></b>	<b>%</b>
<b>Support the project</b>	<b>87</b>	<b>76%</b>
<b>Ignore the project</b>	<b>16</b>	<b>14%</b>
<b>Others</b>	<b>11</b>	<b>10%</b>
<b>Total</b>	<b>114</b>	<b>100%</b>

## **Importance of Framing**

Framing is considered as necessity in influencing or persuading people because the framing effect is the idea that controls the way information is being given or presented can influence and alter judgment and decision making about the information presented. By using images, words, and presenting a general context around the information conveyed, individuals can influence how people think about that information (Lakoff, 2004). This effect is the thought that perception and behavior change as a result of personal expectation or the expectation of the others. When an individual believes something, the belief creates the possibility that it will happen. The same finding supports Ellsworth (1991); Lazarus (1991); and Roseman (1991) who forward that people do not adjudicate emotional responses, but instead it is the evaluations and interpretations of those events. It affirms that cognitive comparison of an actual state to a wanted or desirable state is an essential precursor of emotions. Hence, if frames change the information and considerations audiences have available in elucidating events, it follows that emotional responses should vary depending on the frames used at that time.

## CHAPTER V

### SUMMARY, CONCLUSION, AND RECOMMENDATIONS

#### Summary

The study analyzed and determined how *Tulong Na Tabang Na Tayo Na* project of ABS-CBN Lingkod Kapamilya Foundation Inc. framed its content that may have influenced viewer's response. In accomplishing this objective, it became necessary to determine how the communication frame of *Tulong Na Tabang Na Tayo Na* was crafted; identify factors that influenced the packaging of the communication frame of *Tulong Na, Tabang Na Tayo Na*; and describe the framing characteristics that led viewers to support the project.- Data were gathered through a survey using a self-administered questionnaire which was either distributed online and or offline among purposely 114 selected students of the Philippine Women's University, De La Salle – College of Saint Benilde and Pamantasan ng Lungsod ng Marikina. Students chosen must have actually seen the project on TV and experienced to participate in the development projects of ABS-CBN Foundation, Inc.

Of the 114 student-respondents, there were more females than males and majority belonged to the 14-18 age brackets. At this age, it implies that they can analyze what is being viewed and therefore have the capacity to either support or ignore the call for assistance while watching *Tulong Na , Tabang Na Tayo Na* project of ABS-CBN Lingkod Kapamilya Foundation, Inc. A great majority of student-respondents belonged to the middle income group.

### **Crafting the Communication Frame**

In determining how the communication frame of TNTNTN was crafted, a great majority of student-respondents said that the framing indeed affected their response to the campaign. The use of emotions portrayed in the video appears very effective in convincing people to support the project. More importantly, in this case, the project had affected the student-respondents emotions considering that they have experienced floods and strong typhoons that hit Metro Manila. In this regard, emotional appeal to solicit support would be a good ingredient for moving people to action.

### **Factors influencing the packaging of the communication frame of *Tulong Na Tabang Na Tayo Na* project**

The factor that influenced the packaging of the message to heed positive responses was personal experience. Student-respondents who have actually experienced being under water or slashed by strong winds are more sympathetic to help people who have experienced what they have gone through.

### **Framing Characteristics that Led to Support the *Tulong Na Tabang Na Tayo Na* project**

Emphatic messages appealed to the emotion to call for action were employed by ALKFI to hook the empathy of the audience. This communication frame makes the audience relate their

personal experience to be empathic which led them to support the development project. The actual situation was used as the source of the information through television as channel complemented by high frequency viewing of the project on TV making media messages and the belief that they are real and valid. It can be surmised that crafting *Tayo Na Tulong Na Tayo Na*'s framing are meant to entice the audience to support the project.

In general, the response of the student-respondents tell that it can be deduced that crafting the communication frame employed the essential characteristics of an effective communication material but empathy and experience was a prominent finding that was taken into account.

### **Conclusion**

The study concludes that *Tulong Na Tabang Na Tayo Na* was framed using the emotional appeal and supported by (mention the elements of a communication frame) to deliberately entice audiences to support the project that used emotional and emphatic messages highlighting empathy and experience as the most important communication element for calling people to action. With this packaging technique, they were able to meet their expectations of engaging the public to support societal cause.

### **Recommendations**

#### **For Further Research**

1. Explore how *Tulong Na Tabang Na Tayo Na* was framed using social media which was one of the tools employed during the event.

2. Conduct a study with randomly sampled respondents to find out how viewing affected their actions or reactions towards the content.
3. Future researchers should use other methodologies (i.e. case study, ethnography, interview, etc.) to explore and find out the effectiveness of framing as a tool to influence positive action.

#### **For Development Communication Practitioners**

1. Investigate how empathy can influence people to move to action or participate in an intervention.
2. Determine how framing as a theory can be used to increase engagement among audience intended.

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## **Appendix 1:**

### **Research Instrument:**

Greetings!

I'm Melvin N. Espineda from University of the Philippines Open University taking up Master of Development Communication. I'm currently conducting a study on Content Framing of the Tulong Na, Tabang Na Development Project of ABS-CBN's Lingkod Kapamilya Foundation, Inc. and its Influence on Viewer's Advocacy. In line with my Master's Thesis, I would like to seek for your help in answering the following questions indicated below. Rest assured that all of the information given by you will be considered confidential.

Thank you very much!

### **Personal Profile**

#### **Part I: Socio-demographic characteristics**

Name (optional): \_\_\_\_\_

Age: \_\_\_\_\_ Gender: \_\_\_\_\_ Male \_\_\_\_\_ Female

School: \_\_\_\_\_

Home address: \_\_\_\_\_

Location:  urban  rural  remote area

Family income/year:

100,000-200,000  200,000-300,000  over 300,000

## Part II. Media Exposure

1. What TV channels do you watch?

- ABS-CBN
- GMA
- TV 5
- Others: Please specify \_\_\_\_\_

2. How often do you watch this TV channel?

- Everyday
- Weekends
- Once a week
- Others: Please specify \_\_\_\_\_

3. What programs do you watch most?

- Kris TV
- Showtime
- TV Patrol
- Others: Please specify \_\_\_\_\_

**Part III. Message Design**

1. Upon watching the Tulong Na, Tabang Na development project campaign of ABS-CBN Lingkod Kapamilya Foundation, Inc. through ABS-CBN Broadcasting Corporation, as an audience were you encourage joining and supporting the project?

Yes

No

2. If yes, what factor(s) did you consider to join and support the Tulong Na, Tabang Na project?

Images and Messages

Videos and Messages

Artists and their messages

Personal Experience

Empathy

Others - Please specify: \_\_\_\_\_

3. Does the content (messages, video and images) affect your perception as a viewer to join and support the project?

Yes

No

4. If yes, what action you usually do?

Support the project

Ignore the project

Others - Please specify: \_\_\_\_\_