

(LOVE) TEAM PILIPINAS:  
AN ANALYSIS OF THE MEDIATION OF DISCOURSES ATTENDANT IN  
TEEN CELEBRITY LOVE TEAM UPS IN ADVERTISEMENTS

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And finally, thank You Lord for never leaving my side. I offer it all to You.

## DEDICATION

To all who believe in me,  
I hope I made you proud.  
Thank you for all the love.

## ABSTRACT

Simpas, M. (2016). *(Love) Team Pilipinas: An Analysis of the Mediation of Discourses Attendant in Teen Celebrity Love Team Ups in Advertisements*. Unpublished Undergraduate Thesis, College of Mass Communication, University of the Philippines Diliman.

This study aims to critically analyze the discourses in local teen celebrity love team advertisements, specifically those that feature Alden Richards and Maine Mendoza, Kathryn Bernardo and Daniel Padilla, and James Reid and Nadine Lustre, and broadcasted from 2014 to 2016, and to connect these to Filipino socio-cultural values and worldviews in order to paint a picture of the social, political, and economic scene of the country in the years these commercials were aired.

Through an adaptation of Norman Fairclough's Critical Discourse Analysis (CDA) Model – using textual analysis, production analysis, and context analysis – under a lens of the political economy of media, the study discovered that society has a desire for love and a demand for *kilig*, prompting advertisers to deliver these materials, all while guaranteeing the achievement of their capitalist agenda. The study also discovered how people award credibility based on authenticity and relatability which proves how today's audiences are more media literate. However, advertisers still exploit their consumers by feeding them with raw and genuine narratives while promoting their product, creating a confusion that may only work to their advantage.

**Keywords:** Celebrity Love Teams, Critical Discourse Analysis, Ideology



## ABSTRAK

Simpas, M. (2016). *(Love) Team Pilipinas: An Analysis of the Mediation of Discourses Attendant in Teen Celebrity Love Team Ups in Advertisements*. Unpublished Undergraduate Thesis, College of Mass Communication, University of the Philippines Diliman.

Ang pag-aaral na ito ay nais mapanuring suriin ang mga diskurso ng mga patalastas ng mga lokal na *teen celebrity love team*, partikular ang mga ginampanan nila Alden Richards at Maine Mendoza, Kathryn Bernardo at Daniel Padilla, at James Reid at Nadine Lustre na inere noong 2014 hanggang 2016, at iugnay ang mga ito sa mga sosyo-kultural na mga katangian at perspektibo ng mga Pilipino upang mailarawan ang eksenang panglipunan, pulitikal, at ekonomik sa bansa sa panahon na ipinalabas ang mga komersyal.

Gamit ang isang paghalaw ng *Critical Discourse Analysis (CDA) Model* ni Norman Fairclough – na gumagamit ng tekstwal na pagsusuri, pagsusuri ng produksyon, at pagsusuri ng konteksto – gamit ang lenteng *political economy of media*, nalaman sa pag-aaral na ang mga tao sa panahong ito ay naghahanap ng karamdamang pag-ibig. Tuloy, gumagawa ang industriya ng mga materyal na ibinibigay ito sa kanila; yun nga lang, sa huli’t sa huli, ang industriya pa rin ang makikinabang. Nadiskrube din ang kagustuhan ng mga tao sa makatotohanang presentasyon ng mga bagay-bagay, na napatunayang mas kritikal ang mga manonood ngayon. Ngunit, ang industriya ay gumawa ng paraan upang maloko ang mga tao gamit ng mga ganitong naratibo na ang tunay na pakay lang naman ay makabenta.

**Mga Keyword:** *Celebrity Love Teams, Critical Discourse Analysis, Ideolohiya*

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## CHAPTER I. INTRODUCTION

### A. Background of the Study

The Philippine media landscape is saturated with advertisements. Local television channels spend an exaggerated amount of airtime for commercials; radio stations are unable to go thirty minutes without on-air advertisements; posters and billboards are scattered throughout the streets of urbanized areas; and even social media platforms have occasional appearances from ads. Everywhere we look, something is being marketed to us – a product, a show, an event – all of which have underlying discourses instilled in consumers.

Recently, a large amount of advertisements follow the same formula of using celebrity couples and a love story narrative to market media products and commercial merchandise. This trend follows the spring of celebrity “love teams” – movie or television lead pairings whose on-screen love story translates off-screen, may it be scripted and for the cameras only, as a publicity stunt, or as an actual relationship. Interestingly, the top love teams of today even have a formulaic make: *chinito* or *chinita* teenagers, often of foreign mix or an offspring of an older celebrity, whose on-screen personas depict the contrast between wealth and poverty.

The use of celebrities and narratives in marketing media content and commercial products has been in practice for a long time prior to the present, but not at the extent as to how it is used now. The two methods used to be applied separately, with single endorsers and isolated stories.

As today's generation craves for the relatability and emotional connectivity that celebrity love teams live out through the narratives associated with them, advertisers

quickly took advantage of this demand, injecting the concept to promotional materials. Thus, what are advertised now are beyond just the products themselves; they also include the ideas and emotions linked to them through feelings evoked by celebrity couple love stories.

The pairings of James Reid and Nadine Lustre and Kathryn Bernardo and Daniel Padilla began their budding romances in 2014, with the couples starring in movies and television series, specifically *Diary ng Panget* and *She's Dating a Gangster*, respectively. After seeing the effect of their love stories to audiences and, subsequently, their potential to efficiently market products, the pairings were tapped for endorsements.

Perhaps the most powerful love team of late is that of Alden Richards and Maine Mendoza, which arose from a spontaneous reaction from Mendoza, more popularly known at the time by her character name “Yaya Dub,” during a live taping of the *Kalyeserye* segment of the noontime variety show, *Eat Bulaga*. The couple became a social media phenomenon. People were obviously entranced by their love story, enough to continue engaging in their narrative and even extend their support towards the pairing's other projects, particularly their product endorsements.

What makes celebrity love team advertisements so appealing towards consumers and profitable in the market? Their on-screen personas and stories inspire fan followings, but it cannot be the sole factor behind the positive results of this promotional method. Perhaps audiences religiously consume these commercials because in them thrive elements that are familiar, relatable, and real.



The researcher believes that the effectiveness of celebrity love team advertisements lies on the discourses perpetuated by the commercials and how they relate to the existing ideologies of audiences.

### B. The Research Problem

Media, when comprehended through different produced texts such as television shows, radio programs, and advertisements, among others, can effectively paint a picture of a society at a particular setting. Along with the changing conditions of society, media adapts and transforms to fit the times. Furthermore, its power to manipulate public agenda and opinion can influence the environment in which it operates. Media, then, can be said to be a reflection or an influencer – or both – of the State.

Technology and the Internet have greatly affected the state of the media in the Philippines today. Not only have they improved the efficiency and quality of media production, as well as extended the medium to include online platforms, but, through them, audience literacy has also increased, especially towards advertisements.

Advertising used to be bound by attractive words, catchy tunes, and striking designs, all to disguise false claims meant to mislead consumers to the check-out counter. But now, since audiences can see through advertising tricks, practitioners were forced to employ new techniques in order to market their products effectively.

Based on the most popular YouTube advertisements in the Philippines in 2016, Google concluded that Filipinos are attracted to commercials that relate to the Filipino spirit, contain well-crafted storylines, and display images of children, particularly the heartwarming sentiment that they evoke on viewer (The Summit Express, 2016). Celebrity endorsements are also effective in enticing consumers to purchase products.

When people turn on their television or scroll through social media sites, the popular method of advertising audiences see does not exclusively exhibit only one of the elements aforementioned, but is actually a fusion of all these qualities (Reyes, 2010).

Many of today's media content use celebrity love teams to sell their broadcasting creations and commercial products, such as James Reid and Nadine Lustre's Smart advertisements, Kathryn Bernardo and Daniel Padilla's Nescafe endorsements, and, the most viewed YouTube ad in 2016, Alden Richards and Maine Mendoza's *Papa Na Kita #AlDubKoTo* McDonald's commercial (WhenInManila Contributor, 2016). The use of celebrity love teams as a promotional strategy plays on what audiences love most. The fact that these celebrities are of Filipino blood automatically makes them relatable to their fellow countrymen; the story of their "love," whether or not it is real or only for the cameras, employs a plot that keeps viewers at the edge of their seats; and the play on audience emotion, specifically through the exploitation of the feeling of "*kilig*," elicits a positive reaction.

In light of these observations, the researcher problematizes: since media shapes and is shaped by the State, what do celebrity love team commercials say about Filipino culture and identity during the period at which this advertising style was prevalent; and how do these advertisements, through the discourses present in the texts, mediate the dominant social, economic, and political ideologies in the country?

### C. Research Objectives

1. To identify the discourses present in celebrity love team commercials.

2. To expose the relationship between the discourses in celebrity love team commercials and the events in the Philippines at the period in which the advertisements were articulated.
3. To illustrate how elements of celebrity love team advertisements reflect and maintain the current social, economic, and political ideologies in the country.

#### D. Significance of the Study

The study aims to provide readers with a portrait of the Philippine society, economy, and politics, as well as Filipino culture, during the mid-2010's through the analysis of the discourses embodied in the popular advertising trend of utilizing celebrity love teams to market products practiced during this period.

The study may be used as a reference of future researchers who choose to conduct similar studies.

The study may aid students and researchers interested in knowing the context of the Philippines at the period of which the research was conducted, especially in relation to the media landscape. It may also benefit teachers who can use the study as an example of Critical Discourse Analysis (CDA), as well as other theories applied herein. The same purpose may also apply to readers interested in the subjects discussed in the study.

The study can help open the eyes of consumers to see through yet another advertising technique. It may give people the capability to conduct better consumer decisions, unaffected by the subjective opinion of celebrities and the deceitful tricks of advertisers.

The study can better inform media personalities of this advertising practice and its corresponding implications. It may supplement their knowledge of branding and

consumer behavior. It may also be an avenue for producers and advertisers, especially, to come up with new marketing methods based on the data gathered in the research.

The study may allow avid celebrity love team followers to be more conscious of their interest and behavior towards their idols. It may serve as a reminder to be practice critical media consumption.

The study may help the general Filipino public to know more about their culture and identity as these are defined in the research.

#### E. Scope and Delimitations

The study uses Critical Discourse Analysis (CDA) since the qualitative research method works with concepts relevant in answering the research problem. CDA suggests that texts shape human identity and behavior, that practices in relation to and interactions with text become “cultural capital” which are of value in various fields, and that discourses, when put into the context of political economy, embody and encourage ideological interests (Luke, 1995). In this study, CDA is coupled with political economy of media. Political economy of communication is defined as “the study of the social relations, particularly the power relations, that mutually constitute the production, distribution, and consumption of resources, including communication resources,” here referring to the media texts to be analyzed (Mosco, 2009). According to McChesney (2008), political economists of media propose that the media system has a significant role in the politics and economy of a society. Media and other mass communication organizations influence State powers, institutions, and practices.

The study also uses textual analysis, specifically semiotics.

The study focuses on the most prominent celebrity love teams of the period, specifically Alden Richards and Maine Mendoza, Kathryn Bernardo and Daniel Padilla, and James Reid and Nadine Lustre (Marin & Balbin, 2016).

The study is limited to advertisements broadcasted from 2014 to 2016. It primarily analyzes television commercials but may also have reference to other content made through alternative broadcast mediums.

All broadcast materials considered are subject to availability and access via online sources. References are limited to Internet resources and publications from the libraries of different colleges in the University of the Philippines Diliman.

## CHAPTER 2. REVIEW OF RELATED LITERATURE

### A. On Advertising

Advertising is a powerful institution. Its impact traverses various aspects of society, economics, and politics. It affects human relations, moves cultural organizations such as sports and music, defines mass media content, influences consumer demands, sways public policy, and plays in on political strategies, among others (Jhally, 1990). Advertising is an inevitable part of everyday life, even without our consent and knowledge.

According to Tesler (1974), consumers play a big role behind the power of advertising. Advertising thrives because audiences need them. Although they do not often get it, people demand reliable advertising because they need information on the products they purchase, and, in the case of media content, they crave for reinforced voices that echo the ideas they prescribe to. Advertisers take advantage of this thirst for facts by employing advertising techniques that do not necessarily present the truth but manipulate visuals and words and tap into human nature to trick consumers into believing that a product is essential in their lives, that they have choices, and that a certain product is better than another – all of which is applicable as well to ideas and perspectives.

Pardun (2009) states that advertising is often considered as a reflection or an influencer of society – or both. As a mirror of its environment, advertising is controlled by the public that consumes it, as they feed the industry with the stereotypes and information utilized in advertisements. The people see what they want to see; they see what they already see. On the other hand, as an influencer of society, it has the power to

induce change. Advertising, then, can control the beliefs and behaviors of the populace. Jhally (1990) says that advertising manipulates its audiences by instilling in them a desire and demand for unnecessary things and by dictating certain views on events and issues. In the Philippines, the media is an oligarchic monopoly so society, through advertising, is controlled by the owners and partners of the business, who also happen to be the socio-economic elite, who may have political ties, as well.

Santos (2014), on a study conducted on beauty soap television commercials and how they portrayed Filipino women, proved that the advertisements studied from 1964-2013 consistently depicted what a woman should be – one that is “young, creative, and beautiful” and cares about the opinions of others, especially those of a man, of a beauty practitioner, or a celebrity. In her analyses, Santos saw that the commercials expressed that for women to be considered beautiful, they must be physically appealing, with an emphasis on being fair-skinned. It can be argued that the research proved that advertisements have the power to influence society because it shows how beauty soap television commercials dictate the definition of an ideal Filipina and encourage its actualization through the promotion of a product that allows one to attain such standards. However, it can also be said to mirror its society. The country is highly westernized, in the sense that the behavior and standards of the public bow to that of the nations in the western hemisphere. Thus, it follows that the Filipino’s standard of beauty caters to the Western taste. It makes sense, then, that advertisements encourage the quest for lighter skin because that is actually what the public generally deems as beautiful.

Another thesis showed how the Colt 45 television commercial series endorsed and preserved patriarchy. Cornel (2011) argued that the advertisements furthered patriarchy

by encouraging the stereotypes of masculinity, such as having a fondness towards sports, sexy women, and alcoholic beverages, by associating a stigma with subordinate qualities of men it presented like sensitivity, cleanliness, and fashion consciousness, and by restricting subordinate males by attaching rejection and disapproval with such practices. Just like the study on beauty soap television commercials, this study illustrated how advertising reflects dominant ideologies and influences society. In this case, it showed the patriarchic nature of Philippine society and how the Colt 45 television commercial series encouraged audiences to continue this way of life.

According to the Philippine Association of National Advertisers (PANA, n.d.), the top advertising trends of 2014 focused on interactive, real, and personal content. The use of visuals and the quick processing of materials took a front seat as people became more impatient. A focus on life and living was also emphasized to satisfy audiences' thirst for being in the moment and goal of well-being. Muminova (2013) also states that advertising in 2014 involved a lot of technology, with many ads integrating all media channels; and mobile overshadowing all other mediums. Advertising was also collaborative, ushering a culture of user-generated content and the rise of brand influencers.

In 2015, mobile continued to take the market by storm as many consumers flocked to the medium, with advertisers following suit. Social media became a primary site for advertisements, with native ads – paid content such as Facebook ads, sponsored tweets, etc. – saturating the online landscape. Content marketing continued to grow, prompting advertisers to consider the “shareability” of their materials (Tanglao, 2014).



In 2016, content marketing was still the greatest force in advertising as it proved to be effective in not only influencing audiences to purchase advertised products but also in developing a relationship built on trust between the brand and its consumers, primarily due to the increased demand for interactive content. Social media came of age, as well, becoming a more stable and effective marketing platform that allowed advertisers and audiences to communicate in a two-way manner (Digital Marketing Philippines, n.d.).

Technology changed the game in data analysis in advertising. Kapler (2013) explains how many online sites offer easy access to consumer data. Furthermore, new channels have opened to provide more information on consumer insights and trends. Social media, particularly, has become a powerful analytic tool because it has the power to track consumer insights in real-time and quantify them to workable data. With a click of a button, advertisers are able to know the most followed people, the most retweeted tweet, and the most liked post, among others, revealing consumer preferences. Furthermore, technology now can filter data to specifics, only including what is relevant to advertisers.

### B. On Celebrity Endorsers

The use of celebrities to endorse brands have been proven to be an effective marketing strategy. In their study of athlete endorsements, Elberse and Valreun (2011) confirmed a positive pay-off to a brand's decision to sign an endorser. The celebrity endorsements they studies showed an increase in the brand's sales absolutely (by an average of 4%), as well as in relation to its competitors. It also upped the firm's stock returns by 0.25%. Furthermore, they noted that the performance of the athlete endorsers affected the rewards gained by a firm over time, with sales and stock returns jumping

slightly after every achievement. However, there was seen to be diminishing returns to sales benefits – for each win of an athlete, for example, sales for the brands the celebrity endorses rises slightly less.

Why do celebrity endorsements work? Eli Portnoy, a branding strategist, said that “The reality is people want a piece of something they can’t be. They live vicariously through the products and services that celebrities are tied to,” (Creswell, 2008). Newman, Diesendruck, and Bloom (2011) studied people’s willingness to spend an exorbitant amount of money to purchase objects once owned by celebrities, in which they focus on the concept of contagion. People seem to have an inborn belief that things can be mediums in which “essences” are transferred between people, from the previous holder to the new holder. The research tested how much people were willing to pay for things that have been handled by either an admirable celebrity or a famous evil person. It was found that in the case of the objects handled by likeable personalities, the more it was in contact with them (that is, the more contagion), the higher its worth was to consumers. The opposite was found in the alternate case (Marketwatch, 2011). The concept of contagion may be applied to celebrity endorsements as it can be used as an explanation behind the effectiveness of such advertising technique.

Creswell (2008) mentions that many analysts attribute the success of celebrity endorsements to shifts in the cultural landscape that began in the late 1990’s: the emergence of websites and magazines that exhaustively chronicled the lives of famous personalities, creating a public obsessed with peeking at the lives of their idols enough that they develop an eagerness to emulate these personalities by copying their lifestyles, meaning consuming the same products they do; and the mainstreaming of urban hip-hop

of which many artists of the genre slapped their personal brands on commercial goods such as clothing and fragrances, among others – a marketing move adapted by other artists, as well.

Miciak and Shanklin (1994) talked about the FRED Principles, an acronym coined by advertising agency Young & Rubicam (Y&R) that stands for familiarity, relevance, esteem, and differentiation, to which they added another “D” for deportment. The FREDD Principles are the set of traits that are believed to be necessarily possessed by celebrity endorsers in order for their advertisements to sell. They must be recognizable to their target audience, who must perceive them to be likable and friendly. They must be relevant both to the product and to the target audience. They must be credible advocates and they should be personalities that consumers can relate to. But they must also be people of high regard, who are better than the rest because they are more beautiful, more skillful, and more famous, etc. They must be easily picked out in a sea of advertisements and, more importantly, distinct from other celebrities, giving them an extra step up the ladder. Celebrity endorsers must also maintain a certain decorum that aligns with the brands they endorse, keeping this association clean.

Erdogan, Tagg, and Baker (2001) also conducted a study on how media practitioners select celebrities to represent their brands. Their research found that in choosing celebrity endorsers, advertisers understand that these individuals are multidimensional due to the range of characters that they can portray in media. The researchers provided a list of factors that could guide firms in considering which personality to represent their brands – the celebrity’s audience and brand match, image, probability and cost of acquisition, trustworthiness, controversy risk, familiarity, prior

endorsements, likability, risk of overshadowing brand, stage of celebrity life cycle, expertise, profession, physical attractiveness, equity membership status, and whether or not he/she is a brand user. They also noted the significance of the product to be endorsed, stating that any criterion depends on such.

A key factor in driving the effectiveness of celebrity endorsements is trust. Bradic (2015) states that “the most effective celebrity endorsements are those who seem like they would be an authentic customer of the product or service that they promote, and enough so that fans and consumers genuinely believe this.” Audiences’ emotional connection with celebrities also positively affects celebrity endorsements, as this ups the brand’s potential to be noticed in a media saturated landscape (Creswell, 2008). A study by Ohanian (1991) discussed how the perceived expertise of celebrities in relation to the products they endorse have a significant bearing on consumers’ intentions to purchase.

In the present context, celebrity endorsements are making a bigger impact on audiences because of the advent of technology. The Internet has opened up a channel for these personalities and their fans to interact more intimately. With social media, they are able to share their experiences with each other. Fans are able to feel that they can connect with their idols on more a personal level since celebrities are able to broadcast their private endeavors online while their followers can react through likes or comments. With this higher level of familiarity, audiences start to attach a stronger sense of credibility onto these public figures. Social media has the power to make celebrity endorsements all the more believable – or not (Bradic, 2015). The prevailing belief is that since these celebrities are just like everyone else, then their endorsements must hold a greater truth than that of generic advertisements.

### C. On Love Teams

The concept of celebrity love teams is hardly new. Since the 70's, celebrities have been paired together, often as a result of an on-screen plot. From Susan Roces and Fernando Poe, Jr. and Nora Aunor and Tirso Cruz III, to Sharon Cuneta and Gabby Concepcion and Richard Gomez and Lucy Torres, to today's Alden Richards and Maine Mendoza (AlDub), James Reid and Nadine Lustre (JaDine), and Kathryn Bernardo and Daniel Padilla (KathNiel), Filipinos have witnessed and adored reel to real pairings.

In the Philippines, love teams have the most devoted fans (Quimbo, 2015). The fan bases of AlDub, KathNiel, and JaDine have powerful online presences, creating a battleground in the media landscape.

The appeal of celebrity love teams differ for each pairing. The team-up of Alden Richards and Maine Mendoza was special primarily because it was organic in its birth. It also gave audiences hope seeing as how Mendoza represented the possibility of events turning out for the best. She embodies a Cinderella-like character who, through finding her Prince Charming, escapes a mundane life. Furthermore, Mendoza expresses the notion of the discovery of unknown personalities – the first step to social and economic success (Sorita, 2015). She also is a breath of fresh air from the egotistic, over-glamorized showbiz scene of today. She is real in the sense that she could have been any one of us. A big chunk of AlDub's attractiveness can also be attributed to their symbolization of Filipino culture. Their story is set in the street (*kalye*), where many Filipino traditions such as fiestas, funeral wakes, and children's play take place. The move to bring the story to the streets redefines the previously derogatory terms "*masa*" (the masses) and "*asal-kalye*" (street manners) to mean simply a wider range of

audiences and street smarts, respectively (Lazaro-Elemo, 2015). Marquez (2015) believes that AlDub's ability to grab the people's attention is because they remind Filipinos of values that are intrinsic to their collective consciousness, namely respect for women and the elderly, as seen in Mendoza's image of the quintessential woman who is worthy of respect, and Richards' conquest to woo Mendoza by accepting the challenges and conditions of her *lolas* (grandmothers); and patience and perseverance, which are emphasized in the initial sketches leading up to the *tamang panahon* (the right moment).

The JaDine team-up works because it is a real relationship, one that did not erupt spontaneously but took its time. Admirers of the love team know that the pairing was not a love-at-first-sight kind of situation; they worked together for a long time before they decided to be romantic because they both wanted to put their careers first. When they got together, their goals remained the same but now merged into a united dream (Abunda, 2015). Many people relate to JaDine because they, both as individuals and as a pair, do not fall far from the tree of normality; their authenticity shows off-screen and spills over to their on-screen personas, as well. Moreover, their love and admiration for each other are evident in their interviews and appearances – it's not all for show. During a guesting on Kris TV, fellow guest KC Concepcion described the couple as sincere, commending their honesty to the fans, and mentioning how the couple knows and is able to separate themselves from their genuine personalities and their character roles (ABS-CBN Entertainment, 2015).

KathNiel are considered Philippine showbiz royalty – the TV teen king and queen. By virtue of this, they are elevated to a higher level compared to their counterparts. They were the love team pioneers of their generation. By seniority, they

have had the most experience in the industry with box office hits, record-breaking series, and multiple local and international recognitions under their belt (LionHearTV, 2016). They are arguably the most mature couple of the present group of love teams (Glorioso, 2015). Through their joint projects, they have grown both as individuals and as a couple. Karla Estrada, Padilla's mother and a showbiz veteran, describes the pair as "relaxed," in the sense that they appreciate their standing in their work and in their personal life. She says that their romance is good for their careers because they understand each other's predicament and pull each other up (Star Cinema, 2016). KathNiel have a special bond with their fans. While many admirers would want to know every single detail of their idols' lives, KathNiel fans respect the privacy of the actors' love life, even demanding for it (Tatad, 2017).

Ventura (2011), in her thesis, studied the effects of television commercials that featured local celebrity love teams on the consumer behavior of Filipino teenagers. The research concluded that, although their patronage was irregular, Filipino teenagers consumed products endorsed by celebrity love teams; that the presence of these couples in the commercials was a factor that led them to the check-out counter, thus, proving that, indeed, the use of local celebrity love teams influenced the purchasing decisions of its target audience.

#### D. On the Love Story Narrative and the "Kilig Factor"

Storytelling is a powerful marketing strategy employed in advertisements, especially so in celebrity love team advertisements. It is the winning formula in consumer engagement – if a brand's story has a "compelling beginning, an absorbing middle, and a satisfying end," it will not only capture people's attention, but it will encourage them to

spread the word (Robertson, 2012). Celebrity love team commercials usually employ a love story narrative which gives viewers a look into the dynamics of the couple's relationship.

There have been extensive research behind storytelling's ability to stimulate the brain. In 2006, researchers from Spain used functional magnetic resonance imaging (fMRI) and saw that when subjects were presented with words with strong associations to odor such as "coffee" and perfume," their primary olfactory cortex lit up; when they were shown neutral words like "chair" and "key," on the other hand, the area remained dark. Similarly, when people read metaphors involving texture, the sensory cortex, which is responsible for the perception of texture through touch, is activated, as shown by researchers from Emory University. In a study led by cognitive scientist Véronique Boulenger, of the Laboratory of Language Dynamics in France, it was found that statements that involve action were also found to stimulate the motor complex, which coordinates the body's movement, with specific sentences accordingly activating certain parts of the area depending on whether the statements are arm-related or foot-related (Paul, 2012).

Storytelling works because it tugs on people's emotions which Antonio Damasio, a professor in the University of Southern California, in his book "Descartes Error," argues to be a necessary ingredient in the decision-making process. According to Damasio, when people are confronted with a decision, emotions of previous related experiences affix values to the options being considered, creating preferences that eventually lead to a decision (Murray, 2013).



Murray (2013) enumerates various documentation on the influential role of emotion in consumer behavior. He states fMRI neuro-imagery shows that consumers use emotions more than information when evaluating brands. Positive emotions also have a greater influence on consumer loyalty than judgements based on brand attributes. Furthermore, advertising research has revealed that emotional response to an ad has a greater influence than its content on a person's intent to buy. He also mentions a study by the Advertising Research Foundation which concluded that the emotion of likeability is the most predictive measure in determining an advertisement's potential to increase sales.

The love story narrative makes sense in its employment because it is associated with the emotion of happiness. Jonah Berger and Katherine Milkman researched on virality by monitoring the New York Times list of most e-mailed articles. They found out that people frequently e-mailed emotional stories and content with positive themes were more likely shared than those with negative ones. The emotion of awe was also a great factor behind the e-mailing of a story (Tierney, 2010).

Punongbayan (2016) says that Filipinos, as reflected by the media content aired on our channels, are generally idealistic and involved. They get attached to romance plots, not only in media but in real life, as well. Filipino celebrity love team fans root for their love teams to actually end up together in reality because these audiences have created an idea of a perfect couple – of a perfect relationship – that they wish to their idols to personify. Even if they do not achieve their own personal narratives of love, they are content in living in that of others, especially of their celebrity idols.

At the poignant state the country is in, love stories are the ultimate way to escape. One forgets about personal challenges or the problems of the country, and, instead, dwells in a fantasy (Punongbayan, 2016).

Celebrity love team endorsements generally work because they play on the positive human emotion of *kilig* (Mercurio, 2015). According to the Oxford English Dictionary, “*kilig*” is an exclusively Filipino word that describes a person “exhilarated by an exciting or romantic experience.” The concept of *kilig* says much about the Filipino’s craving for love. In Philippine media, it is rare that plots do not include love stories because it is an intrinsic element in Filipino culture. Celebrity love team advertisements are powerful because they are able to tap into and satisfy their local audiences’ need for *kilig*. This positive emotion is then translated into their consumer behavior. Audiences believe that these emotions equate to the products endorsed by their celebrity couple idols.

Chemistry is a big factor behind the production of the *kilig* factor. Many celebrity couples failed due to the lack of compatibility between the pair (Punongbayan, 2016). What’s tricky with the chemistry of celebrity love teams is the presence of authenticity; audiences have to believe that the love between these couples is true, either enough as characters of a storyline or enough to transform into a relationship off-screen.

#### E. On the Filipino and the Media

Balay (2016) gives a comprehensive list of phenomena that describe the Filipino culture. Filipinos love to perform, particularly through song, evident in their passion for karaoke. They consider karaoke a sacred social event so much so that they have created

an unspoken set of rules to be followed in such sessions. Filipinos also believe in supernatural beings, particularly the *aswang*, which is said to more a symbolization of the country's social evil more so than a real monster. Balay also states that despite the strong Catholic faith in the country, having a mistress is still a widespread phenomenon. It may be innate, seeing as ethnic Filipinos used to have concubines before Spanish colonization. The Pacquiao effect, in which the country unites in support of the country's most beloved athlete, is also descriptive of the Filipino culture. The same can be said of the people's positivity, which gives them the resiliency to survive in a country often hit by natural calamities and marred by social, economic, and political injustice. Filipinos have a "*bahala na*" (whatever) attitude which helps the people keep a calm atmosphere – which may be either bad or good depending on the situation. The abundance of little stores called sari-sari stores marks the frugality of Filipinos. Becoming popular in a time of economic crisis, these stores provided people the option to purchase things by sachets so that they could enjoy products despite the low wages and so that they can have a greater variety of choices. Filipinos, particularly the youth, are known to be *istambay's* or idle people who frequently hang out with friends in certain places. Sociologist Clarence Batan explains this phenomenon as a result of joblessness, close familial ties which feeds into the complacency of being fine without income (seeing as how family can still provide for the individual anyway), and the government's inability to address social problems. Filipinos are also known internationally as the text messaging and social media capitals of the world. Text messaging is an easy and affordable means for communication that fits within the third-world means of the people. It also aids in Filipinos' non-confrontational nature, helping them overcome shyness – a trait deeply embedded in the Filipino psyche.

Finally, Balay mentions the people's love for *teleseryes* or soap operas. Pop culture professor Louie Sanchez says that this can be attributed to the fact that Filipinos relate to the personal and social issues presented in the shows' storylines. They are able to identify themselves with the characters and are familiar with the events that unfold.

Media, as a whole, says a lot about the conditions of a society. As a text, it describes the world, attempting to define reality, or in some way, construct it (Jones, n.d.).

In Campbell's (2004) study, it was discovered that "teen fan genre," as facilitated by celebrity idolatry, plays a vital role in identity development. The author used herself as an example, stating how the representation of femininity she found in teen fan magazines had a negative effect on her body-image as the materials created an unattainable standard of beauty. Nevertheless, considering also the context of her personal relationships, the culture of the youth at the period, and the general mood of society, teen fan magazines undoubtedly affected her formation of the self.

In her thesis, Chaves (2010) describes how the Filipino sitcom *John En Marsha* symbolized and gauged the conditions of Philippine politics, economics, and cultural history during 1986-1990. By reviewing thirty-six episodes (36) of the show and forty-five issues (45) of the *Manila Bulletin* during the period, she was able to prove that the sitcom was an adequate illustration of the country after the EDSA revolution as it mirrored the goings-on of the era and retained dominant ideas. At times, the show also served as a distraction from the problems of society as it overshadowed reality with humor. Interestingly, the researcher also noted that the show at times had attempts to construct the prevailing perspectives of society.

A similar study was made with John En Marsha's sequel, John En Shirley, with the sitcom now representing Philippine society in 2006-2007, a time of change yet still laden with corruption and turmoil causing the people to still be doubtful and cautious, with some opting to be excluded from the events. The researcher also observed the class distinctions that were evident in the show's plot, taking focus on the plight of the impoverished (Karaan, 2015).

Lanuza (n.d.), on a review on literature, explored how the Filipino youth are mediatized. He argues that the Filipino youth are products of mass media, more so than they are of schools, peers, and even families. Media has a great hand in shaping the consumption patterns of the youth. Being their primary source of information on social issues and other relevant ideas such as traditions, standards of conduct, and the like, media, then, to an extent, molds the values and behavior of children; it may even predict future attitudes. However, quite interestingly, Lanuza notes that the youth are active consumers, in the sense that these kids are able to use a critical eye in absorbing the materials fed to them. As a result of this, media is forced to observe the patterns of youth culture, seeing as this is the market that is most susceptible to accepting their discourses.

#### F. On the Philippines in 2014-2016

The Philippines in 2014 was a year of comebacks. Due to the backlash of the pork barrel scam, there was an air of distrust aimed towards the country's political leaders and economic elite. The public created a high demand for transparency and credibility. A culture of volunteerism and charity – especially towards Typhoon Yolanda victims – led by the government and private businesses erupted to sway people back into their good

side. Corporate social responsibility efforts increased in companies in their attempts to stay relevant in a society that now puts more prime into sensitivity and empathy – whether a corporation is “doing good,” (Go, J. & Escareal-Go, C., 2014).

Consumers flocked to social media which prompted companies to invest greatly on these channels. Many people now rely on strangers’ testimonials on the web instead of hard-sell advertising, so there came a call for brand influencers, with celebrities put in the forefront. Furthermore, the digital media, as a platform that produces quick and creative content, has honed a public with a short attention span – who thrive in a culture of the “instant.” Thus, businesses were forced to step up in innovation in order to make sure their markets paid attention to them (Go, J. & Escareal-Go, C., 2014).

The country also saw a boom in the economy in 2014 with a growth in the Gross Domestic Product (GDP), an increase in employment rate, a rise in foreign investments, and a surge in tourism (The Official Gazette, 2014).

In 2015, the Philippines became wrapped up in the Internet, their mobile devices, and social media, as it cemented its title as the social media and selfie capitals of the world (Igna, 2015). Out of 101.1 million Filipinos, Kemp (2015) recorded 44.2 million active Internet users, 42 million active social media users, 114.6 million mobile connections, and 36 million active mobile social users – a big jump from the statistics of the prior year.

The economy grew at a steady rate, leading the country to become the second fastest growing Asian economy, just behind China. There was a shift in the workforce as employees moved from agriculture to service jobs. The business process outsourcing

(BPO) sector also continued to surge as foreign businesses see the country as a go-to destination for BPO services due to the government support, reliable infrastructure, and an affordable labor force of young Filipinos with strong English speaking skills (Vorhauser-Smith, 2015). By the end of 2015, Nielsen (2016) reported that 74% of Filipino consumers believed that local job prospects were going great, with 79% perceiving their financial status to be well and 46% saying that it's a good time to spend for material resources. Although Filipinos put financial security on top of their financial priorities, 2015 saw a willingness for consumers to spend, particularly on vacations, technology, and out-of-home entertainment.

In the Philippine Star's rundown on the biggest news events in 2016 (Toledo, 2016), they presented the changes that were primarily ushered by the new administration under President Rodrigo Duterte. It highlighted the start of the war on drugs and the scandals within the government such as the cases against Senator Leila De Lima and the opposition against Vice President Leni Robredo. It also showed the challenges faced by the people, including the Davao bombing and the unrest caused by the surprise burial of former President Ferdinand Marcos in the *Libingan ng mga Bayani* (Cemetery of Heroes).

2016 also saw a continued growth of Internet, social media, and mobile use, rising 22%, 29%, and 4%, respectively, from the previous year (Kemp, 2016).

## G. On Critical Discourse Analysis (CDA) and Political Economy of Media in Media Studies

Critical Discourse Analysis (CDA) has been used in many studies on the media to discover how the discourses of broadcast, print, and film texts are related to the powers that produce and the ideologies of those who consume them – how media influences and is influenced by society.

Vahid and Esmae'li (2012) used CDA in their study of six advertisements in the aim of investigating the intentions and techniques of companies to reach their audiences and sell their products. The study revealed that producers used their power and ideology to manipulate people's thoughts and behaviors. When a company produces an ad to persuade an audience, it tends to give viewers the impression that they have power – control over their decisions – not understanding that the power is not really theirs, as it was only transferred by the produces and, thus, are already positioned towards capitalist ends. Interestingly, on the other end of the spectrum, when the producer of an advertisement is the government, it asserts its own power. This may be in order to remind the public of the authority and rule that was bestowed upon them and, to an extent, to instill fear and control.

Studies on beauty advertisements have been a favorite in revealing the grave influence of media towards the ideologies of people. Kaur, Arumugam, and Yunus (2013) proved how advertisers use language in their products to exercise power over others, stating that in their analysis of beauty advertisements in a local English magazine using a CDA point-of-view, they saw how ads promote an idealized lifestyle, that they force readers into believing is true and is a set standard. They showed how the ideology



of beauty is continuously constructed and reconstructed by asserting that the consumption of beauty products equals a better life.

In the discussion of Political Economy of Media, it is revealed that media, in the context of today's capitalist culture, has become an industry. The theory exposes how media institutions primarily operates for capitalist ends; and that, as a business, it is controlled by the economic elite. Now, as the borders of the private and public blur, those who have power over media do not only include the industry giants but the politicians as well, with the latter having attained this power through the opportunities it allows the former.

Tuerck (1978) studied how political motives entered the private sphere of the advertising industry – the “displacement of market by non-market institutions and motives in the supply of advertising messages” – specifically how he observed public advertisements by governments and political parties and private advertising in the US aimed to exploit government incentives or ward off State regulation. Tuerck provides a great starting point for the concept of political economy of media, especially regarding the evidence of political interference in the media, as he shows how instead of the State stepping back from the market, it not only enters it, but manipulates it in its own way, for its own purposes.

The media greatly affects the political arena of societies. Being the main source of information, people depend on the media to provide what they need to know about those running their country and what is happening to it. It has been effective especially during times when the public is required to give their opinions on current events, such as what happens during elections. In their survey of literature on the political economy of media,

Prat and Strömberg (2013) concluded some general statements on the theory: that an increase of media activity has a positive correlation with better policy outcomes, that the State has a more difficult time controlling the media if its motives and interests are independent of those of the political sphere and if they have a commercial goal centered on credibility, and that, indeed, the media has a great stake in predicting voter information and outcome. This survey shows the relationship between media, as an economic powerhouse, and politics in societies.

### H. Synthesis

The studies mentioned in this chapter show the effects of media, especially advertising, on audiences. Advertising can either reinforce existing ideologies or influence people to believe and adhere to the ideas promoted in the materials. It presented the current context of the country socially, economically, and politically – relating each aspect to its implications on Filipino culture and the over-all mood and behavior of the people.

Advertisers use several techniques to effectively market their advertisements. Recently, one of the trends evident in commercials is the incorporation of celebrity love teams and the unfolding of their stories as couples which integrates the techniques of using brand influencers and the practice of content marketing, both popular advertising trends in the span of 2014-2016. The role of technology was discussed; it played a big part in opening up a new channel for communication between advertisers and consumers, as well as in providing new ways to generate and collect consumer insight.

Celebrity endorsers have been proven to be effective in selling brands. This advertising technique plays with the psychology of consumers, giving them the idea that they become connected to these personalities by association with the products they endorse. This holds true with celebrity team-ups; as discussed in the preceding sections, the use of celebrity love teams in advertisements is effective because people relate to the personalities and Filipinos are naturally attracted to love and the positive feeling of *kilig*. Technology, particularly the Internet and social media, have allowed celebrity endorsements to become more powerful as an advertising method because it fuels a key driving force in its efficiency – the perceived authenticity of the endorsers.

Advertisements – their formulas and trends – paint a picture of the conditions at the periods at which they were used and broadcasted. Thus, the researcher believes that the recent upspring and popularity of celebrity love team commercials has a lot to say about the Filipino people and his environment in the mid-2010's.

CDA and Political Economy of Media have both proved to be effective as operational theories in discussing how media affects and is affected by the context of the period in which its texts are produced, distributed, and consumed.

### I. Research Gaps

The research to be conducted by this thesis possess some similarities with the studies mentioned in this chapter; it aims to describe the realities existing in the Philippine context in 2014-2016 – like what was done in the studies by Chaves and Karaan – through the celebrity love team commercials – as what was focused on by Ventura, but this time focused on context, not on audiences – aired during these years. It

aims to determine the reason behind the effectiveness of celebrity love team advertisements, such as what was done by various research questioning the success of celebrity endorsements, and what this may imply about Filipino culture.

The researcher found that there lacks research on the phenomenon of celebrity love teams. There have been many studies on celebrity endorsements themselves, but there are little inquiries about the employment of two individuals paired as being in a relationship as one endorser. There are many commentaries and newspaper or magazine articles about the celebrity love teams but there are few in-depth analyses on the concept. This comes as a surprise as the employment of celebrity love teams are not a fairly recent trend, plus the fact that they have been prevalent in recent years.

As there exists literature on different touchpoints of the research, there lacks work on the culmination of all these, which will be addressed by this thesis. Although it wishes to reach the same conclusion as many other researches – that media, particularly advertisements, mirror and reinforce dominant ideologies in a society – it narrows its focus on Filipino celebrity love team advertisements and boxes the context in the years 2014-2016.

## CHAPTER 3. STUDY FRAMEWORK

Critical Discourse Analysis (CDA), specifically Fairclough's CDA model, and political economy of media, are used in this thesis to discuss how local celebrity love team advertisements reflect and reinforce dominant social, economic, and political ideologies in the Philippines.

### A. Theoretical Framework

#### *1. Critical Discourse Analysis*

Critical Discourse Analysis (CDA) is an area of linguistic study which considers discourse as a social practice (Mirzaee & Hamidi, 2012). It answers questions on the interactions and connections of oral and written text (including visual language), power, ideology, discourse, and sociocultural context (Owens, 2012).

By describing discourse as a social practice, it implies that there is a relationship between discursive events and the setting, institutions, and social norms influencing its positioning. Discourse shapes and is shaped by history, making it socially constitutive and socially conditioned. It is socially constitutive as a founder of situations, knowledge, social identities, and as both a reproducer and transformer of ideologies (Wodak & Fairclough, 1997). On the other hand, discourse is socially conditioned as it is fed by the State and current events. Thus, CDA, understands that discourse as a use of language reflects and organizes society, as well as voices out social realities (Wodak & Meyer, 2009).

The role of discourse in society shines a light to the matter of power; CDA, then, also tackles how discourse is implicated by the relations of power (Janks, 1997).

Wodak and Meyer (2009) also state that CDA explains ideologies and power by investigating semiotic data.

CDA takes its roots from social theory and early forms of discourse analysis. It plays on certain Marxian concepts, specifically of the critique of capitalist exploitation on the working class, historical dialectic, ideology as the superstructure of civilization, and language as the “product, producer, and reproducer of social consciousness,” Althusser’s notion of interpellation, Gramscian hegemony, and Habermas’ validity claims (Tenorio, 2011, p. 183-210).

According to Wodak and Meyer (2009), CDA developed in the late 1980’s and emerged as a legitimate approach after a symposium sponsored by the University of Amsterdam in January 1991. Here, scholars Teun van Dijk, Norman Fairclough, Gunther Kress, Theo van Leeuwen, and Ruth Wodak – now known to be the primary proponents of the approach – were able to review discourse analysis, particularly CDA. The meeting allowed for the discussion of the similarities and differences of CDA in respect to other theories and methods in discourse analysis.

Van Dijk’s journal *Discourse and Society* (1990) and other journals published simultaneously with similar research goals launched the CDA network. Following the meeting in Amsterdam, projects and collaborations by scholars from different countries have been done to present CDA. A number of publications have also been written and circulated on the subject, including handbooks. Conferences on CDA are also held regularly. CDA has become a recognized discipline, institutionalized internationally across different fields (Wodak & Meyer, 2009).

According to van Dijk (1995), CDA generally follows a set of principles that guide it to its goal and are common throughout all variations of the approach. CDA is problem-oriented, which means that it studies relevant social issues in the given context. It is inter- or multidisciplinary, focusing on the relations between discourse and society and culture, politics, and economics. It especially pays attention to affairs of power, dominance, and inequality and the reproduction and resistance of society to these discursively enacted or legitimate dominant structures, as well as the ideologies that fuel such reactions. It observes all levels and dimensions of discourse, both verbal and non-verbal, encompassing literature and media texts.

The aim of CDA is to reveal the implicit, obscured, and unapparent – the manipulation, legitimation, and manufacture of consent, as well as other similar strategies, to influence the beliefs and behaviors of people for the advantage of the powerful. This places the researcher using CDA at a critical, and often oppositional, stance against those who possess this control and influence over society, especially if they abuse their power. Studies in CDA practice solidarity with dominated groups and, as a result of the research, propose the formulation and practice of counter-powers and counter-ideologies and empower the dominated (van Dijk, 1995).

## *2. Political Economy of Media*

Political economy of media studies the relationships between the production, distribution, and consumption of media texts. It emphasizes how institutions produce media products, how these are distributed, how consumers decide what to read, watch, or listen to, and how these decisions are fed back to the producing companies to repeat the

cycle with new materials. Political economy is also interested in the shifting forms of control in the said process (Mosco, 2009).

Although the concept of political economy (in the field of economics) traces its roots from the mid-18<sup>th</sup> century with mercantilism (Adam Smith and David Ricardo) to Karl Marx, political economy of communication was only established from the time after World War II until the 80's, with strongholds in North America and Europe.

Dallas W. Smythe and Herbert Schiller were the most influential North Americans in the field of political economy of communication.

Smythe began his study on the political economy of communication in the United States. He was inspired by political issues and social forces, particularly the Great Depression and the rise of fascism in the 1930s. "His own version of political economy grew first from the practical experience of political struggles and only later from intellectual encounters," as illustrated by his contributions to the telecommunications field during his work in the Federal Communications Commission (FCC) then moving on to the academe to open courses on political economy of communication in the Institute of Communication Research in the University of Illinois at Urbana-Champaign (UIUC), as well as to publish foundations for the field (Dervin, 1993; Melody, 1994; Mosco, 2009).

Schiller, like Smythe, was inspired by his first-hand experience of the transformation of American and global political economies. Schiller's service in the war, particularly his work for the US military government in Germany, gave him the chance to observe the imposed transformation of a nation's political economy in a short amount of time. In his studies on political economy, he saw evidences of how business powers



function. He eventually entered the academe, even taking over Smythe's course in UIUC (Mosco, 2009).

On March 1979, a conference led by Thomas Guback (a student of Schiller who studied the political economy of the film industry) was held in the UIUC that brought together different intellectuals who were interested in advancing the field of political economy. The meeting was significant for several reasons: 1) it collected several generations of political economy scholars, 2) it was a major step in the formation of a network of political economists, 3) it showed that the field also accommodated the interests of women and non-Caucasians, and 4) it led to the formation of the Union for Democratic Communications, which represents political economy and activist approaches to communication studies in the US (Mosco, 2009).

In the European community, James Halloran from Britain and Kaarle Nordenstreng from Finland called attention to the field of political economy by virtue of their international work.

Halloran headed the Centre for Mass Communication at the University of Leicester and served as the President of the IAMCR for a time. Nordenstreng was a leader in international communication studies for many years. He is best known for his work on the dynamics of global communication, specifically on the redressing of imbalances and democratization of mass media. He strived to include the new media (such as the Internet) to his research on political activism (Mosco, 2009).

Unlike the North American foundation of political economy that was primarily based on the works of Smythe and Schiller, European political economy developed from

the works of several generations of communication scholars, namely those of Graham Murdock, Peter Golding, Nicholas Garnham, Arman Mattelart, and Seth Siegelau.

Political economy of media studies is “the evolution of mass communications as commodities that are produced and distributed by profit-seeking organizations in capitalist industries,” (Wasko, 2005). Many media companies have moved from being public institutions to privately-owned businesses. Advertising and public relations have had a great hand in creating a consumer culture, prompting the idea in which all texts are now commercial products that should be consumed as cultural capital. Political economy of media seeks to find out who holds the power to control media and communication resources. It questions ownership (Fordyce, 2013): who owns the content and the media channels? Who profits from the sale of media texts? Who sells the audience?

Political economy of media is also interested in the relationship of media institutions and the State (and other economic sectors). To understand the role of media in society, a political economist of media sees that there exists an interaction between communication industries and societal sites of power. Analysis of such relationship gives light to the policies that govern media business and how these affect their behavior, as well as how the government assists these companies in their corporate interests (Wasko, 2005).

Fordyce (2013) notes several ideas that political economy of media introduce. First is how news and entertainment media are centrally controlled. In the Philippines, this is seen in how networks have great control over the news, being primary sources of it. Second is the scarcity of choices in information sources, evident in the monopolistic landscape of the media industry, in which data is controlled and distributed by a set of

economic elite. Third is how every consumption of media text people do reinforces the dominant ideologies put forth by the media powers.

According to Fordyce (2013), political economy of media is useful because it reveals attributes of media texts that are not apparent and explains how these influence a society's culture.

### B. Integrated Theoretical Framework

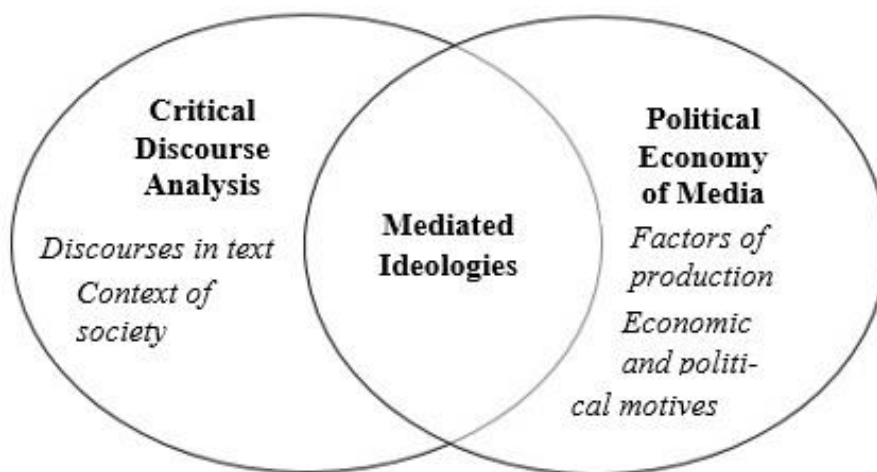
Pairing CDA with political economy of media helps the researcher comprehensively understand the relationship between the teen love team commercials to and the context in which they operate.

As CDA identifies and analyzes discourses within the text, political economy of media reveals the relationships of the factors which allow for its creation, distribution, and consumption, specifically the political and economic powers that control these.

While CDA discusses the general context of the society which the text is influenced by and affects, political economy of media injects into play the capitalist tendencies of media corporations and the economic interests of political institutions.

What forms, then, is a grounded analysis that serves as a foundation to answering the question of how discourses, including those implicit in the production process, in teen love team commercials mediate the social, economic, political ideologies in the country.

Figure 1. *Integrated Theoretical Framework Model*



C. Conceptual Framework

Fairclough's model is a guide for the practice of CDA. It consists of three inter-related dimensions of discourses linked to three inter-related processes of analysis.

According to Janks (1997), the three dimensions are:

1. The verbal and/or visual text of which is your object of analysis;
2. The discourse practice or the processes of production and consumption;  
and
3. The sociocultural practices or the situational, institutional, and societal conditions that govern the text and discourse practice, or simply, the context.

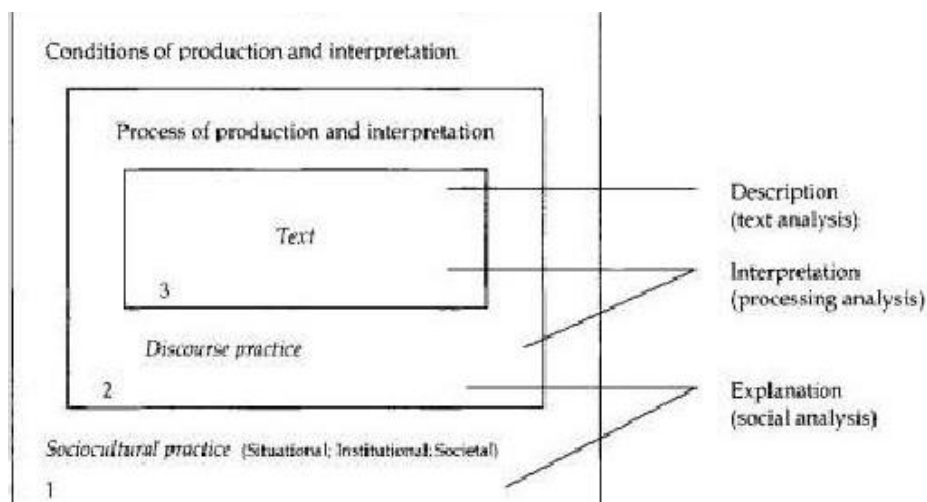
Fowler (1997, p. 421-423) explains that each dimension requires a different kind of analysis:

1. Description, which uses traditional and functional linguistic methods such as textual analysis and semiotics;

2. Interpretation, which examines the production process (how people produce or transform the text) and seeks meanings behind the description using intertextuality and heteroglossia; and
3. Explanation, which concerns itself with issues of power and discovers the implications of the meaning of the text to social practice.<sup>39</sup>

The usefulness of Fairclough's model lies in the ability it gives the researcher to enter the study at any point, with the luxury of being able to mutually explain each analysis as interconnected with the other.

Figure 2. *Norman Fairclough's CDA Model (Mirzaee & Hamidi, 2012)*

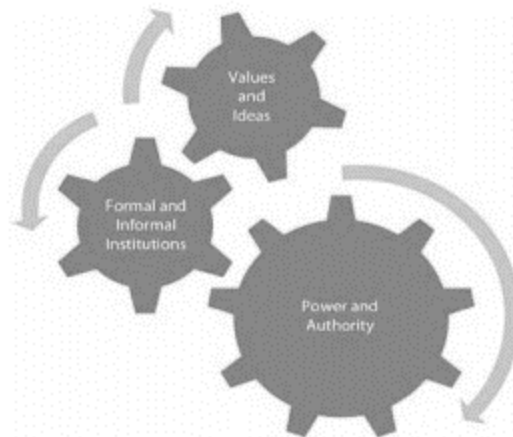


Fairclough's model assumes that the variables presented in each dimension are interlinked. One way to look at it is that sociocultural practices allow, and possibly dictate, discourse practices which lead to the production of text. At the same time, it can be said that text reveals discourse practices, and the two variables define sociocultural practices.

Serrat (2011) provides a model that encompasses key elements of political economy as an analysis method. He states that, in a nutshell, the technique looks into the interactions of economy and politics in a society, which means comprehending:

1. The power and authority of groups in society, which considers the motives that drive them in conducting particular outcomes;
2. The role of formal and informal institutions in the allocation of resources; and
3. The influence of values and ideas, including culture, ideologies, and religion, on shaping human interaction.

Figure 3. *Wheels of Political Economy Analysis Model (Serrat, 2011)*



Although these factors were described by Serrat (2011) for the purpose of studying development, they are still key points in the context of the political economy of media as they can be specified as the power and authority of the economic and political elite, the role of media institutions in the allocation of media resources, and the influence of discourses in media texts to the ideologies of communities.

To further explain the framework employed by the study, the researcher developed a model which integrates Fairclough's CDA model, Serrat's Wheels of Political Analysis, as well as other concepts in the political economy of media, and the variables of the current research to satisfy the operational framework of the thesis.

In the model, the object of the study is Filipino teen celebrity love team commercials, analyzed through textual analysis, particularly through the practice of semiotics. Through this, meaning can be deciphered through the language used in the commercials, as observed through the narrative exhibited, the behavior of the actors, the music used, treatment of the advertisement, and other elements. Using political economy of media, ideas and values observed in the materials may be deciphered.

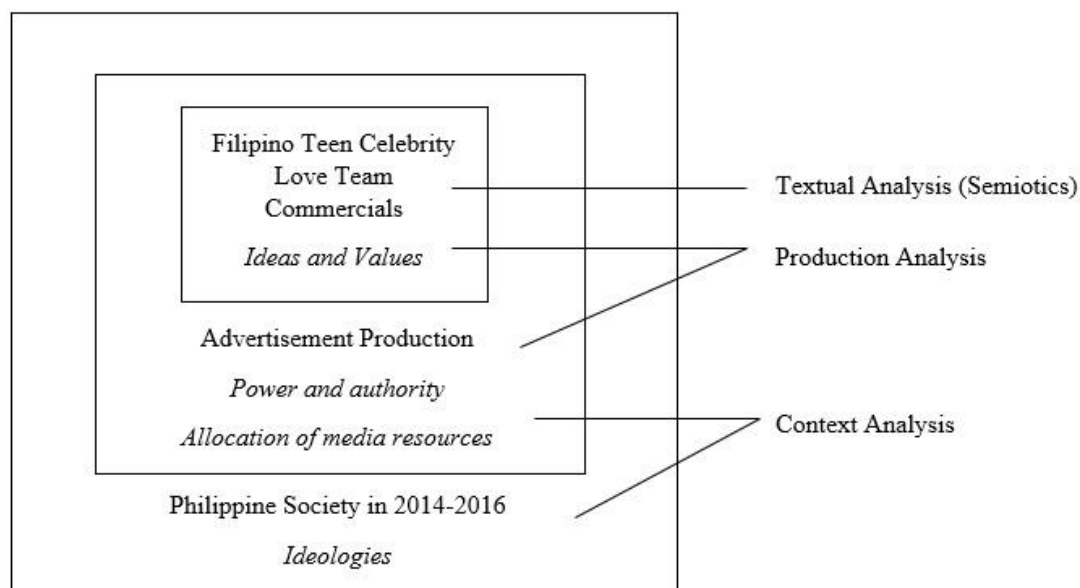
The second dimension is characterized by advertisement production, encompassing the production, distribution, and consumption of the commercials. Each level of production is analyzed to determine the influence of the institutions that contribute to each, touching on issues of power in the media industry. It delves into the conceptualization of the advertisement, the casting of the endorsers, and the actualization of the script, among others, to the decision of the channels and mediums for distribution and the promotion of the produced material, to the viewing of audiences. It considers the allocation of media resources, as controlled by the individuals and groups that hold power within the institutions that produce them.

Finally, the study is rounded up with an analysis of the context in which these commercials were created and received – the conditions of Philippine society from 2014 to 2016. By analyzing the social, political, and economic environments present at this period, a generalization of popular culture – of dominant beliefs, preferences, and

practices – as well as a historical background is provided. Based on the information on the politics and economics at play in the previous dimensions, ideologies pushed by the materials can be pinpointed at this stage.

The analysis of the variables in the first two dimensions divulge the discourses concealed in the commercials and by the actors responsible for the production of the materials. These revelations are compared to the observations made in the analysis of the variables in the third dimension. The model paves the way towards understanding how the popular employment of celebrity love team commercials do, in fact, reflect, represent, and reproduce dominant ideologies of the time, as dictated by the powerful and embodied by the advertisements.

Figure 3. *Operational Framework Model*





## D. Operational Definition of Terms

To properly and efficiently understand and apply CDA, the concepts of discourse, ideology, and power must be explained. It is also apt to define Mosco's (2009) three entry processes in the application of political economy of media – commodification, spatialization, and structuration.

### *1. Discourse*

Michel Foucault describes discourse as “systems of thoughts composed of ideas, attitudes, and courses of action, beliefs and practices that systematically construct the subjects and the worlds of which they speak,” (“Discourse,” 2016). This definition led Fairclough and Wodak to define discourse as the integration of language use, meaning-making in social processes, and socially constitutive and socially shaped action. To include visual text and to generalize the different meanings of discourse across disciplines, Fairclough offers the idea of semiosis which can be identified with perspectives of various people and groups, representing the world and constructing identity (Tenorio, 2011). Texts are manifestations of these discourses and ideologies, thus, are reliable sources of historical and sociocultural information. In this thesis, the text studied are the television commercials of celebrity love teams in 2014 to 2016.

### *2. Ideology*

Wodak and Meyer (2009) state that ideology's core definition in political economy describes it as a “coherent and relatively stable set of beliefs or values.” CDA is interested in ideologies that are unobvious and latent, those that people are so used to adhering to that they do not recognize it as unusual. These dominant ideologies appear as

“neutral” in which they are debates that are undisputed, applying the Gramscian concept of hegemony. The study points out the dominant ideologies existing in Philippine society, as represented in the text studied.

### *3. Power*

Power is a key idea in CDA because the approach analyses the language used by the powerful and how discourses reproduce social domination and how dominated groups resist such abuse. In CDA, power is perceived in the Foucauldian way which defines it as a “systemic and constitutive element of society” since, as mentioned earlier, text is considered as a product of social structures. These texts are rarely the result of one author because these are often manifestations of struggle, thus, depicting opposing ideologies and discourses vying for dominance (Wodak & Meyer, 2009).

Power is associated with access and control over discourse, which, in turn, are connected with social, economic, and political power. Thus, power is usually possessed by the elites of different aspects of society, such as those at high positions, those with economic resources, and the like. Since CDA is interested in the abuse of power, research tends to focus on illegitimate undertakings of power such as acts of corruption, threat, and censorship, among others (van Dijk, 1995).

In the Philippines, illegitimate power is evident and the abuse of such is widespread. The media landscape is a testament to that as the texts produced are highly influenced by society’s elite. The research identifies these powers and the messages they wish to promote through the texts produced.

## CHAPTER 4. RESEARCH METHODOLOGY

This chapter discusses the process that the author employed in the study, as well as significant concepts in the previous chapters that were encountered in the research.

The goal of the study was to critically analyze the discourses presented by local teen celebrity love team advertisements in order to connect these to Filipino ideologies and to paint a picture of the social, economic, and political atmosphere in the country. In order to achieve this, the researcher used a qualitative approach through Critical Discourse Analysis (CDA) coupled with political economy of media, applied through textual analysis and semiotics and guided by the operational framework model presented in the Study Framework.

### A. Research Design and Methods

The study was primarily qualitative in nature as it looked into the discourses presented by the media text that is Filipino celebrity love team advertisements.

Textual analysis, specifically through semiotics, was used to interpret recurrent themes in the materials studied in order to decode signs and underlying messages that may bring light to the dominant ideologies in the Philippine context.

Textual analysis is a method used by communication researchers to study media text; to interpret them in order to understand how members of a culture make sense of the realities of their own selves and the world around them at a certain context (McKee, 2003).

Production analysis was used to study the factors behind the production, distribution, and consumption of the text. It delved into the powers present during the process, specifically their involvement and influence.

In economics, production analysis is defined as the study of the transformation of a material from a raw product to a finished output (Kumar, 2013). In this research, it was used to analyze the powers, as embodied by individuals, corporations, or processes that constitute to production of celebrity love team commercials, from its conceptualization to its actualization to its reception by audiences.

Context analysis was used to discover and define the context of the Philippines from 2014 to 2016.

Context analysis situates the text to the historical and cultural settings of the period. It combines formal analysis with cultural archaeology which systematically studies the social, economic, political, philosophical, religious, and aesthetic conditions of the time when the text was produced (Behrendt, 2008).

#### B. Concepts and Indicators

The following concepts and indicators, some of which have been introduced in the previous chapters, were operationalized in the study:

1. Love Team – popular celebrity pairings, either in a media narrative or in an actual personal relationship
2. Love Team Advertisements – publicity materials that involve the endorsement of celebrity couples
3. AlDub – the pairing of Alden Richards and Maine Mendoza, also known as Yaya Dub
4. JaDine – the pairing of James Reid and Nadine Lustre
5. KathNiel – the pairing of Kathryn Bernardo and Daniel Padilla
6. Visual elements – elements in the commercial that are noticed through the eyes

7. Audio elements – elements in the commercial that are noticed through the ears
8. Narrative elements – elements that pertain to the story outlined in the commercial
9. Dominant ideology – the governing set of beliefs or values in a society, often dictated by the powerful institutions and the individuals who control these

### C. Unit of Analysis

Filipino teen celebrity love team commercials served as the units of analysis in the study, specifically those that star Alden Richards and Maine Mendoza, James Reid and Nadine Lustre, and Kathryn Bernardo and Daniel Padilla. This included all the commercials aired in the years 2014-2016 which feature them as couples. Although ideally, all materials were analyzed, these were subject to their availability, both on television and on video and streaming sites such as YouTube – the latter for the purpose of on-demand access for repetitive viewing.

### D. Sampling

The sample was drawn from a range of commercials that featured Alden Richards and Maine Mendoza, James Reid and Nadine Lustre, and Kathryn Bernardo and Daniel Padilla as love interests.

After an exhaustive Internet scavenge, the researcher found 39 commercials in total, all aired between 2014 to 2016 – 19 featuring Alden Richards and Maine Mendoza, 15 featuring James Reid and Nadine Lustre, and six (6) featuring Kathryn Bernardo and Daniel Padilla.

Using random purposive sampling, the researcher selected six commercials each to analyze. Given that Kathryn Bernardo and Daniel Padilla only had six accessible commercials, all of these were considered. For the materials of Alden Richards and

Maine Mendoza and James Reid and Nadine Lustre, the researcher randomly selected six commercials. In the case wherein several commercials were produced by one brand, the researcher only picked one from each endorsement, increasing variety and credibility.

Table 1. *Commercials Analyzed*

	<b>TITLE</b>	<b>BRAND ENDORSED</b>	<b>DATE AIRED/UPLOADED</b>
<b>ALDUB</b>	Papa Na Kita #ALDUBKoTo	McDonald's	September 27, 2015
	Paano Malalaman Kung In Labuyo Ka?	Lucky Me!	February 27, 2016
	BaeBQRRIFIC	Datu Puti	November 27, 2015
	#SayItWithCadbury Valentines	Cadbury	January 27, 2016
	Bingo Cookie Sandwich #MaiDenKiligSaSweet	Bingo (Monde Nissin)	January 9, 2016
	Downy #RuBAEDUBango	Downy	November 17, 2015
<b>JADINE</b>	Honest Flavors Para Sa Honest Feelings	7-Eleven	September 25, 2016
	Taste Forever Love	Jollibee	October 7, 2015
	NEW Cornetto Mango Tango	Cornetto	February 26, 2016
	Catch James and Nadine's kilig moments with Big Bytes 50!	Smart	August 27, 2015
	Champion Fabri-Con Happy Scents	Champion Detergent	August 4, 2015
	#MySuperfood 45s TVC with #JADINE	Nestle Yogurt	October 20, 2016
<b>KATHNIEL</b>	Hands	KFC	July 4, 2014
	KathNiel: Stay For A While	Nescafe	July 20, 2016
	KathNiel: Bago taste nito, better na!	Nescafe	September 5, 2015
	KathNiel, may bagong choice!	Nescafe	April 25, 2015
	iWant TV sa ABS- CBNmobile	ABS-CBNmobile	November 24, 2016

	Kath Bernardo and Daniel Padilla for #TheNakedTruth	Bench	September 1, 2015
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### E. Data Gathering

The data gathering process began on January 2017.

The researcher, first, acquired a list of commercials by the celebrity love teams to be observed. She scoured through YouTube and fan sites to collect the needed materials. After getting a total of all commercials, she decided how many she would analyze. She, then, qualified these commercials and selected which ones she would study, based on availability and accessibility, as well as considering variety. She searched for the videos on YouTube and Vimeo, collected them, and kept copies or bookmarked the respective links for the purpose of repetitive viewing.

The researcher watched each commercial repeatedly, guided by the Observation Guide. Then, using the Textual Analysis Guide, she described and compared the commercials, analyzed their production process, and, finally, related them to the Philippine context. She consulted significant events in the country in order to evaluate the final step.

The researcher documented her findings and integrated her results in the thesis for discussion.

### F. Research Instruments

#### *1. Observation Guide*

The researcher used an Observation Guide to identify elements in local celebrity love team commercials that may indicate the overall discourse presented by the material. In particular, audio, visual, and narrative elements, such as the music used, the clothing

of the characters, gestures and behaviors, and the plot of the commercial, among others, will be taken note of.

## *2. Textual Analysis Guide*

The researcher used a Textual Analysis Guide that questions the findings on the elements of local celebrity love team commercials obtained through observation.

The Textual Analysis Guide was based on the operational framework discussed in the previous chapter. It encompasses all three dimensions of the model presented and elaborate on points pertaining to each. It also employed the concepts and indicators detailed in the previous section of this chapter.

The Textual Analysis Guide led the researcher to relate the discourses of local celebrity love team commercials to the dominant ideologies of the country from 2014 to 2016, eventually answering the research problem presented by the study.

## *G. Data Analysis*

The data analysis process followed a subjective analysis approach. The researcher's observations and opinions were utilized to understand and interpret the data analyzed. However, her assumptions and conclusions were guided and supported by the literature and the framework discussed in the previous chapters and the concepts in the theories applied.

The first level of analysis involved the repetitive viewing of the gathered local teen celebrity love team commercials. Aside from the over-all analysis of visual, audio, and narrative elements, the researcher particularly considered the dialogues and the actions of the endorsers, as well as the association of these with the products advertised. She also took note of the similarities and differences of the narratives presented in the



love team commercials, as well as the contrast between the reputation of the love teams and the plots of their advertisements. This was essential to gather recurring themes in the materials and to determine their underlying messages.

The second level of analysis delved into the production of the commercials – the acquisition of the celebrity love team by the brand, the narrative chosen for the advertisement, and the effect it has on consumers, among others. This step shed light to the powers behind the dominant ideology of the country at the time period analyzed.

The third level of analysis related the data studied in the first level of analysis with the context of the Philippines in the years 2014-2016. The themes and messages discovered were used to describe the conditions of Filipino culture and the social, political, and economic atmosphere of the country, as guided by significant events that qualified them.

#### H. The Researcher

The researcher is an undergraduate student of the University of the Philippines Diliman taking up BA Broadcast Communication on a Management track. She has previously conducted similar studies on the subject of Filipino teen celebrity love teams.

The researcher, together with two classmates, wrote a paper on the commodification of Filipino teen celebrity love teams in fast food commercials. Using concepts of political economy of communication, they presented how, instead of selling the products themselves, fast food chains commodified the love team endorsers associated with their products, packaging the positive emotions that they bring to associate these feelings to the food that they offer.

The researcher also wrote a critique on the McDonald's commercials of Alden Richards and Maine Mendoza, arguing that these reflect Filipino society, specifically their inclination to the emotion of love. She showed that the popularity and the effectiveness of the duo's publicity materials were actually caused by consumers' love for love, of which "AlDub" had plenty of, or at least seemed to.

The past two papers mentioned influenced the researcher to conduct this thesis, particularly under the advice of one of her professors who told her that she could expand the latter study into a larger scope.

## V. RESULTS AND DISCUSSION

### A. Analysis of Love Teams

The study found it necessary to analyze the different love teams – their branding, their love story narratives in their advertisements, their roles – in order to fully grasp the discourses present in the commercials. The love teams are essential in the production and consumption of the materials because the ads usually center on them and the narrative they depict or adjust according to their image. It is crucial, then, to observe and identify the dynamics of these pairs in order to understand the reasons behind their effectiveness.

#### *1. AlDub: The Dream Team*

##### a. The AlDub Format

In the materials studied, all of them followed a format that involved exaggerated non-verbal facial expressions and physical gestures which compensates for the lack of verbal communication. In some videos, communication is aided by the music which the characters lip-sync as if the lyrics were the messages they wanted to convey to each other. The adoption of this design stems from AlDub's ongoing *Kalyeserye* sketch in the noontime variety show *Eat Bulaga* wherein the pair only communicates through extravagant movements and dubbed songs and audio clips. The music used in *Kalyeserye* were usually classic or popular Filipino love songs which were also integrated into some advertisements, specifically *Papa Na Kita* #ALDUBKoTo and #SayItWithCadbury *Valentines*.

The strict compliance to the AlDub format implies that the pair in the advertisements are roles – the actors portraying AlDub as characters and not themselves

as individuals Alden Richards and Maine Mendoza. From the start, the actors were stripped of their real selves, especially Mendoza, as they were introduced to the spotlight as a goofy couple controlled by the whims of their producers. The AlDub format allows for the consistency in the narrative set by the producers of *Eat Bulaga*, making it easy to follow the couple's story and establish their branding.

#### b. Road to Lovers

In majority of the advertisements observed, AlDub were portrayed to be in the primary stages of a relationship. In *Papa Na Kita #ALDUBKoTo*, the pair have not even met yet but are seen to be excited of the prospect of love. Maine, particularly, seems to have an inkling of its inevitability as she does a quick expectant glance at the end of the commercial. In *Paano Malalaman Kung In Labuyo Ka?*, AlDub are on a date, only discovering then whether or not there is a possibility of love between them. In *#SayItWithCadbury Valentines*, AlDub are on a Valentine's Day date. Here, it can be assumed that they have been dating for a while, evident in the pair's pictures in the background. However, they are still not in an exclusive official relationship as seen in Alden's notes in which he asks "Akin ka nalang" (Can you be mine?) and "Ikaw na ba?" (Are you the one?). In *Bingo Cookie Sandwich #MaiDenKiligSaSweet*, Richards and Mendoza are depicted as strangers that just happen to pass by the same junction every day, but once they touch and meet, they are instantly entranced by love.

The portrayal of AlDub as a pair that has not labeled themselves as one in a relationship follows the narrative set by *Kaleyeserye* in which they are portrayed as an actual blooming relationship, thus have to traverse the stages that lead to their exclusivity. Since AlDub is a fairly new love team at the period of the study's scope,

many of their advertisements follow this dynamic. This technique effectively captures the audience for they truly feel that they are a part of the journey, having observed the couple from their courtship to whatever future they may have (Robertson, 2012). They become so invested with the love story that they consume whatever form it takes, even advertisements. The narrative also ensures the longevity of the pair.

### c. Against the Odds

In half of the advertisements studied, AlDub was caught up in narratives that prevented them from carrying out their love story – for some only immediately – through different hindrances. In *Papa Na Kita #ALDUBKoTo*, the pair did not meet, although they seemed to be doing the same actions at the same time. They were obviously separated, although only by aesthetic, by the screen. In *Bingo Cookie Sandwich #MaidenKiligSaSweet*, the couple's encounter was delayed by various roadblocks – Richards' dog taking him to the other direction, Mendoza having to bend down to tie her shoe laces, a skateboarder driving Richards to hide behind a bunch of balloons. In the end, though, they were able to lead into a kiss. In *Downy #RuBAEDUBango*, AlDub see each other from afar but have a hard time moving towards each other because of the large crowd of people blocking the way. However, when the crowd dissipates and they are set in a more isolated location, they are able to meet.

It is notable, as well, to mention that in all of the advertisements studied, there was a common verbal barrier. Richards and Mendoza did not speak to each other in any of the commercials; they only communicated through lip-synced lyrics, exaggerated reactions, non-verbal cues, and writing. However, their love always prevailed as they are seen being romantic despite the silence.

The image of being able to overcome obstacles in love gives audiences the hope that they, too, can be so lucky – that love can break through all walls and triumph every time. Sorita (2015) has attributed a lot of this hope to Mendoza, whose character exudes the possibility of a better life. This hope also increases the emotional investment, which Murray (2013) has elaborated to be a driving force in the employment of narratives in media texts, and support of audiences towards the couple because AlDub becomes a team to root for, a pair you want to see succeed as if they represent your own experiences of love.

#### d. Bearers of Tradition

AlDub embodies the notion of a classic Filipino love. In *Paano Malalaman Kung In Labuyo Ka?*, the couple portray roles straight from a vintage show. They were dressed in 50's attires as they dined in what seemed like a traditional Filipino home. The romantic music used also took a trip back in time, even as it escalated to a livelier tune. In *Papa Na Kita #ALDUBKoTo* and *#SayItWithCadbury Valentines*, the songs used were timeless Filipino love songs; in the latter it was even lip-synched by the pair. The classic love songs are put parallel to the branding of the couple, giving them an air of agelessness.

In most of the commercials, the love team was also portrayed to adhere to traditional values of the gentleman and the *dalagang Filipina*. Marquez (2015) has noted these themes in the couple's dynamics, stating how they embody intrinsic Filipino principles such as respect for elders and of women and patience and perseverance. The pair went through the olden procedures of courtship, abandoning the modern culture of liberal and instantaneous relationships. AlDub is a marriage of customary Filipino ideals

and the present aesthetic of the youth, which makes them a pair that is accepted by the older generations while being one that is emulated by the younger crowd.

#### e. Transcending Markets

The AlDub brand is one that transcends markets. The pair's use of the language of love invites audiences from different demographics, psychographics, and socioeconomic levels. Primarily, it is because of their authenticity – how their love story organically came to be – that made the couple such a hit. Because their love is so believable, they are able to utilize the feeling's universality more effectively than fabricated love stories. The perfect mix of tradition and contemporary are bonuses in making the pair relatable, accessible, and admirable.

This explains AlDub's popularity towards advertisers, as well. They possess all of Miciak and Shanklin (1994)'s FREDD Principles; they are familiar, relevant, hold a high esteem among their audience, are different from other love teams, and maintain an image of ideal characteristics. Thus, the pair is able to capture such a large diverse audience. Their dynamic not only boosts the reach of the advertisements but it opens the product to other markets that they may not have been able to tap before.

## 2. *JaDine: The Real Deal*

#### a. As Themselves

In all of the commercials studied, JaDine were cast as themselves. There were some wherein they played more dramatic or more comedic characters to fit the circumstances in the advertisement but these were not too far off from their real personalities, as well. An example of this is with *NEW Cornetto Mango Tango*, where the

story took a step back by portraying them only as meeting for the first time, and they acted too exaggeratedly than normal.

It seems that James Reid and Nadine Lustre were given the opportunity to act like themselves – to represent their true selves – in the commercials because their branding as a couple is given precedence over other elements. This makes it easy for them to fit in the image of each respective brand or product they endorsed so much so that the narratives did not need to call for different character plots to drive their message and seize their target audience. Maintaining the identities of the pair made the commercials seem more authentic, and thus more credible, a trait of celebrity endorsements that is a key driving factor for its success (Bradic, 2015).

#### b. Reality Strikes

Since JaDine always portrayed themselves, it gave audiences the idea that their relationship is the real deal. They are not playing love interests for the sake of the camera; they really were in love. They are known to be an honest couple, in the sense that their relationship is based on a true mutual love for each other (ABS-CBN Entertainment, 2015). And to drive that point even further, all the situations showed in the commercials were true-to-life – circumstances and events that the couple possibly have experienced or go through occasionally. They even showed scenes in which the couple engaged in arguments, such as in *Honest Flavors Para Sa Honest Feelings* and *Champion Fabri-Con Happy Scents*. The couple does not put up walls of illusion that show a perfect relationship. Just like everyone else, they have bad days.



The great level of authenticity that JaDine offers makes them a preferable choice when advertisers want to sell products that they want consumers to use in various times, places, and conditions. Audiences, too, are more enticed to patronize whatever brands the pair endorses because, seeing the genuineness, they feel that they can relate to the narratives played out by JaDine. To an extent, they think “Hey, I go through that too. Maybe I should use the products they use.” Audiences feel emotionally attached to the couple, which helps in audiences’ distinction of the material in a sea of advertisements (Creswell, 2008).

### c. Young Love

Most of the JaDine commercials observed for this study expressed a very youthful atmosphere. In *Honest Flavors Para Sa Honest Feelings*, the couple behaved playfully as they interacted with each other. At one point, Lustre is even seen making fun of Reid. In *NEW Cornetto Mango Tango*, Reid acted very over-confidently only to be embarrassed by the goofy comeback of the flower vendor, which prompted both to react hilariously. In *Champion Fabri-Con Happy Scents*, Reid tries to get on Lustre’s good side by placing his sweatshirt by her face so that the neckline gives the image of her smiling. In *#MySuperFood 45s TVC with #JADINE*, the couple is seen experiencing adventurous activities typically enjoyed by the youth. They are active, they have fun doing what they do, and they exude youthfulness. In this light, they are also portrayed as young love – a pair that is carefree and not afraid to take chances or make mistakes. They are juvenile in the sense that they still are not focused on the more serious matters of a relationship. They enjoy the moments as they happen.

The youthful energy of JaDine is attractive to advertisers who wish to associate their products with the same image (Erdogan, Tagg, & Baker, 2001), since many firms consider the image of the product before the endorser, as well as to audiences who either want to experience what they do or who have tasted the sweetness of young love. And again, because the couple actually possess this dynamic in reality, it gives even a more enjoyable air in the commercials.

#### d. The Celebrity Pair

The celebrity status of JaDine is not forgotten in the advertisements. Although their fame is not used explicitly for the endorsement, they are shown to be in situations that only their professional occupations could bring them to. In one scene in *Honest Flavors Para Sa Honest Feelings*, for example, they are shown to be shooting a horror scene, complete with a crew on set, zombie extras, and Reid forgetting his lines. In *Catch James and Nadine's kilig moments with Big Bytes 50!*, they are presented in a montage of celebrity activities like being on a tour bus, on set, and backstage at a concert.

The emphasis of JaDine's celebrity status allows for an increased credibility. Being people's idols, and seen as more superior in a sense, makes them more trustworthy in their word of loyalty and support for certain brands. This image feeds on people's desire to be something they can't be (Creswell, 2008), translating to them being enticed to purchase products endorsed by the pair. This can also be related to Newman, Diesendruck, and Bloom's (2011) concept of contagion, in which there exists a belief that products associated to celebrities have the potential to rub off some of the personality's essence on the average person consuming it. However, at the same time, even though

they are celebrities, they are shown to experience the same things common folk do, breaking down the wall a little bit and making them more accessible to the public.

### 3. *KathNiel: The Grown-Ups*

#### a. Voices of the Generation

KathNiel, being the oldest among the modern-day teen celebrity love teams, has created an influential rapport with audiences. Bernardo and Padilla have become voices of their generation – spokespersons of the millennial Filipinos. They have been given the authority to speak in behalf of other youths like themselves, asserting their opinions and preferences as if they were the collective perspective. Because of this, the couple is used as powerful brand ambassadors who are able to convince audiences to support the brands they do. In *Hands*, *KathNiel, may bagong choice!*, and *iWant TV sa ABS-CBNmobile*, for example, KathNiel were used as vehicles to encourage audiences to patronize the products endorsed. They invite you to be like them, and since they represent the general category of the Filipino youth, to be like everyone else in consuming certain products. And people fall victim to their endorsements because people have attached to them a perceived expertise which helps in persuading consumers to purchase whatever they are endorsing (Ohanian, 1991).

KathNiel are game-changers because even if you do not heed their endorsements based on their opinions alone, you are pressured to follow them still because with their image comes the idea that everybody else is doing what they do, and so you must join the bandwagon to fit in the society.

### b. Roleplay

In all of the commercials studied, Bernardo and Padilla played themselves. However, in some of the materials, they were made to portray roles in order to carry out a dramatic narrative. Erdogan, Tagg, and Baker (2001) state that advertisers understand that these celebrities, as actors, possess a wide range of emotions that they can portray. It thus, makes sense, that they utilize these talents to create materials that promote emotional attachments among viewers.

Bernardo and Padilla are media royalty, not only because of their large fan base, but because of their professional acting skills. *KathNiel: Stay for a While*, required dramatic acting to truly evoke the emotions of the story. The pair were able to do it justice as they delivered their lines organically, lending an air of authenticity. In *KathNiel: Bago taste nito, better na!*, the couple had to act like students, which they did believably so. They were able to deliver in a way that made it seem all normal – that they really were the roles they played.

KathNiel's acting capacities make them a good choice in endorsements that utilize dramatic storylines because they are able to capture audiences with a great narrative all while associating the product with whatever positive emotions they are able to evoke.

### c. The Mature Ones

Compared to all the AlDub and JaDine, KathNiel seem to be the more mature couple – a trait that has been noted by Glorioso (2015) – as seen in the roles they play in

their advertisements, the mature storylines they are given, the authority figure image that they hold, and the their acceptance of sexy portrayals.

The storyline of *KathNiel: Stay for a While* shows the couple ready to separate as Kathryn waits to board her boat. The narrative is pretty mature, considering that they are young individuals. Also, Bernardo and Padilla were tapped for Bench's The Naked Truth, a fashion show of Bench underwear which they endorsed in *Kath Bernardo and Daniel Padilla for #TheNakedTruth*. In the advertisement, they were depicted in a sensual light, highlighting their physical features.

KathNiel's branding of maturity allows them to be more appealing to a slightly older audience, opening both their opportunities and the markets of the brands they endorse.

## B. Analysis of Advertisement Elements

The study considers the audio, visual, and narrative elements of the advertisements in order to identify the manipulation of these to support the claims of the endorsers, as well as to highlight the products being sold. These components also say a lot about the brand, the love team, and the target audiences.

### *1. Audio*

#### a. Of Love Team and Audience

In many of the advertisements, especially those of AIDub, the audio elements are used in support of the love team, as it subtly describes their branding and dynamics. The use of romantic music establishes the relationships of the couples.

The use of classic Filipino love songs in AIDub commercials validates the couple's image of being a timeless Filipino love team. The omission of verbal activity keeps consistent the couple's trademark.

In the commercials of JaDine, the youthful image of the couple is emphasized through the use of upbeat music, making their materials more fresh and energetic all the time.

Some commercials also used music to promote outside ventures of the love team. For example, in *Taste Forever Love* and *Hands*, the songs used were those performed by JaDine and KathNiel, respectively. This reminds audiences of the multi-talented nature of the actors (Erdogan, Tagg, & Baker, 2001).

The music used in the commercials are also indicative of the audiences as they cater to the tastes of the target market. In AIDub's case for example, the use of classic love songs may suggest that the audience demographic can range from the older to younger generations – basically all who appreciate this genre of music. For JaDine, it is implied that the people they are trying to capture are the more youthful ones.

From these observations, it can be said that advertisers take time to consider the music they use for the advertisements in order to associate them properly with the branding of the love team or to make sure they resonate the taste of the target market. It is crucial that they use popular songs or tunes that illicit positive emotions because any previously affixed good experience to the music may carry over to the image that consumers craft about the brand marketed (Murray, 2013).

#### b. For the Brand and the Product

Music and other audio elements are also used to highlight the brand and the product. Some tunes were specifically created to advertise the product such as the *Rubadabango* song for Downy, *A Cup in Hand* by Marion Aunor for Nescafe, and the song used in *Bingo Cookie Sandwich #MaidenKiligSaSweet* for Monde Nissin.

The creation of dedicated tunes for the purpose of commercials is a common practice among advertisers as it helps in brand recall. Adding the love team with the songs makes them even more memorable because audiences don't only remember the tune but the narrative of the couple that comes with it.

In some commercials, some dialogues and voice-overs are used to describe the product. In *Catch James and Nadine's kilig moments with Big Bytes 50!*, the couple do not deliver any lines as the voice-over describing the product sufficed the verbal elements to drive the commercial's point. In *#MySuperFood 45s TVC with #JADINE, Hands, Kathniel: Bago taste nito, better na!* and *Kathniel: May bagong choice*, the voice-overs and dialogues of JaDine and KathNiel themselves lent an air of authenticity and credibility in the endorsement. The actors talking about the product made it more accessible to audiences. *iWant TV sa ABS-CBNmobile* combined elements of voice-over and personal endorsement by KathNiel to both give the audiences an idea of the product and to convince them to try it out.

#### c. For Scene

In some commercials, the audio elements were used to help set the scene or to add drama or comedy to the situations. They provided the necessary atmosphere and effect

for the execution of events. They had a sense of neutrality – not being related to the love team, the audience, or the brand. In these cases, the sounds were meant to supplement the narrative. They encourage the emotional engagement of audiences.

In KathNiel's Nescafe advertisements, for example, the music selected were used to indicate the sad atmosphere for *KathNiel: Stay For A While*, the student aura of *Kathniel: Bago taste nito, better na!*, and the casual mood of *KathNiel, may bagong choice!* Similarly, in JaDine's *#MySuperFood 45s TVC with #JADINE*, the upbeat instrumental established the youthful sequences.

#### d. Real Talk

A common theme between the dialogues of the love teams, excluding AIDub, is the organic way of speaking that the pairs adopted. Although there were hints of exaggeration for emphasis in some materials, generally, the couples talked normally, as if they weren't celebrities with power to influence audiences but as if they were just normal folk talking about brands and products that they like and experiencing everyday happenings. Advertisers, in doing so, emphasize Miciak and Franklin's (1994) concept of relevance in their FREDD Principles. The relatability of the endorsers bring them closer to the consumers and make them more effective vehicles for profit.

This observation is important because it implies that audiences are enticed by more natural deliveries of narratives – ones that put their idolized love teams in a more real light. With this, they see the actors not as commercially-biased endorsers but as peers who are just like everyone else. The true-to-life verbal behavior of the couples make it easy to believe that they really are patrons of the brands and that they are only sharing



their positive experiences with it and convincing you to at least give them a try, an important driving force in the effectivity of celebrity endorsements (Bradic, 2015).

## 2. Visual

### a. Everyday Settings

In most of the commercials, the locations used showed different everyday settings – places that everyone would go to, that people would find themselves in – such as homes, restaurants, public spaces, etc. This technique allows the couple to emphasize their relatability and accessibility, as well as widens the sites for use of the products endorsed. Since profit-oriented business drive these advertisements, it is important that they exhaust all avenues to promote their product in such a way that makes it within reach of audiences.

In *Bingo Cookie Sandwich #MaidenKiligSaSweet*, for example, Richards and Mendoza are seen in different locations, but all with a sidewalk corner. Here, they are seen to exist in different areas. Also, it asserts that they can carry and enjoy the Bingo cookies in these settings, like how they do at the start while walking the dogs and at the end while they are simply walking. In *#MySuperFood 45s TVC with #JADINE*, it shows the couple in different places which the youth may frequent, all while showing the ability of the product to be consumed in every setting shown. The Nestle Yogurt can be eaten while enjoying with friends, while at home, while on a night out, etc. In *iWant TV sa ABS-CBNmobile*, the montage of different locations implies that the product can be used wherever you are. Plus, it puts KathNiel in a public garden space, giving the idea that the couple can coexist with everyone else.

### b. Normal People

The general appearance of the love teams in the commercials – except AIDub's *Paano Malalaman Kung In Labuyo Ka?* – both through fashion and make-up, give the impression of normality. They are not dressed in fancy clothing; instead, they are shown to wear clothes that look like everyone else's.

As Miciak and Shanklin (1994) emphasized, relevance to both the consumer and the product is important in celebrity endorsers. Portraying the celebrity love teams as ordinary makes them more accessible to audiences, and thus, more believable as should-be-emulated patrons of the brands they endorse. Furthermore, they transform into representations of the target market; they personify the type of people who would consume the products and thus, imply, that if one associates themselves with the image the love teams portray, they should patronize the brand, as well.

### c. Focus on Couple

Not surprisingly, in all of the advertisements, the focus is put on the love team. Even when they direct your attention to the product endorsed, the couples are still central to the eye. Shots are framed to show the couple together. Even when there are multiple settings presented, visuals always come back to the love team. In *Catch James and Nadine's kilig moments with Big Bytes 50!*, there are different settings, and although the backgrounds and clothing change, the love team is unwavering – still in the same scene, doing the same thing. Similarly, in *Hands*, KathNiel are shown in different settings, doing different activities, and interacting with different people but their love is still central as the cameras always focus on both of them together, holding hands.

The addition of extra characters only encourage audiences to keep looking at the love team, as these people support their movements and actions. In *Downy #RuBAEDUBango*, for example, the little girl becomes necessary for the couple to find their way to each other. When Richards and Mendoza are finally together, the little girl gives a *kilig* reaction, emphasizing the romantic scene.

Although what is really supposedly being sold are the products, what happens in teen celebrity love team advertisements is that the product is either only equal to, or even takes a backseat to, the actions of the couple. This technique is employed because advertisers know that the celebrity endorsers have a higher chance of catching the attention of audiences rather than the products endorsed because consumers already have an emotional attachment to the pair (Creswell, 2008).

#### d. Action, Reaction, Interaction

With the focus on the love teams comes the capturing of their different actions, reactions, and interactions.

Cameras follow the love teams' every move, from AlDub's heads popping out of the crowd in *Downy #RuBAEDUBango*, to JaDine's various activities in *#MySuperFood 45s TVC with #JADINE*, to Padilla's efforts to surprise Bernardo in *Kathniel: Bago taste nito, better na*, so that audiences can feel like they are witnessing everything first-hand, that they are audiences to the pairs' everyday actions.

Cameras also tend to close-up on actors as they deliver their reactions, such as in JaDine's *Taste Forever Love* and Kathniel's *Kathniel: Stay For A While* wherein the scenes require dramatic expressions in order to truly convey the weight of the scenes.

Here, it is important that audiences see how the actors react towards each other in order to really feel what's going on, so that they can reciprocate the feeling and empathize with the characters.

Cameras also highlight the interactions of the couples with their respective pairs, emphasizing their romantic relationships and evoking the feeling of *kilig* more intensely. For example, AlDub's *Say It With Cadbury #Valentines* presents the couple communicating through written notes; in one scene of JaDine's *Honest Flavors Para Sa Honest Feelings*, you see how the couple behave together in both their free and working times; and in KathNiel's *Hands* shows the couple holding hands.

The attention to the actions, reactions, and interactions of the love teams stems from the need of advertisers to make audiences feel that they are part of the scene – that they know what is happening, and thus, are even closer to the love teams. By focusing on these elements, the advertisements are able to stimulate the brain of the audience, as seen in experiments noted by Paul (2012), which may lead people to make decisions in favor of purchasing the product endorsed. By bridging the couples with their fans, advertisers are able to move their products closer to their markets.

#### e. Product Contact

In most of the commercials studied, the products endorsed were presented by showing the actors using or consuming them. Some commercials, such as and AlDub's Downy #RuBAEDUBango and JaDine's *Champion Fabri-Con Happy Scents*, did not exhibit the products themselves but depicted their function and benefits.

It is important for consumers to see their idols actually interacting with the products because this proves that the actors are not just all talk; that the advertisements are not lying; that the love teams really are patrons of the products, actually utilizing them for their purposes and enjoying their use. Trust is very important element in celebrity endorsements; Erdogan, Tagg, and Baker (2001) even listed it as a criteria in rating celebrity influence through advertisements. This makes the commercials – and the actors – more believable and influential in convincing the public to patronize the brands.

### 3. Narrative

#### a. Persons and Roles

In the stories presented in the commercials, the love teams either portrayed themselves or acted as modified versions of themselves. Only in AlDub's *Paano Malalaman Kung In Labuyo Ka?* was the love team depicting roles, but nevertheless the general characteristics of the characters were similar to the true identities of the love team.

Keeping the true selves of the couples in the advertisements allows for relatability and authenticity. In this media channel, they are able to assert their real personalities, leaving the roles they play on television and movies. People, then, see the endorsers not as their on-screen characters but as their true selves. This reminds audiences that these people are not just celebrities and actors, they are ordinary people, as well. It makes them familiar and relevant, two important principles in celebrity endorsers (Miciak & Shanklin, 1994).

### b. Real Situations

Aligned to the goal of authenticity is the presentation of real situations in the different narratives. The love teams are portrayed to experience various events and activities that everyone else would partake in, such as daydreaming in AlDub's *BaeBQRRIFIC*, eating at a Jollibee in JaDine's *Taste Forever Love*, or sipping a cup of coffee in KathNiel's *Kathniel: Bago taste nito, better na!*

Advertisers see that audiences need to believe what is presented to them in order to catch their attention and patronage. The best way to do that, aside from portraying the actors as themselves in the commercials, is to show the pairs going through normal day-to-day experiences. Audiences, then, are more convinced that the couples are ordinary people and thus, their endorsement of the product is their genuine approval of it. Consumers are able to relate to the advertisements more because they are able to affix previous experiences to the situations presented, allowing them to relive the events; and if the prior experience was positive, the good emotions may attach to their perception of the product endorsed (Murray, 2013).

The use of this narrative also suggests that whatever product endorsed is functional in various situations.

### c. Branding

The narratives of the advertisements also cater to the image of the brands and products endorsed. Some commercials, such as JaDine's *NEW Cornetto Mango Tango*, follow a fixed format that is used in all the ads of the brand. Other advertisements, such

as AlDub's *Downy RuBAEDUbango* and JaDine's *Champion Fabri-Con Happy Scents* use storylines that highlight the product's function of making clothes aromatic.

Even when it is apparent that the stars of the materials are the love teams, advertisers creatively employ narratives to introduce, inject, or focalize the product into the commercials, since, at the end of the day, it is supposedly the one that should be sold to audiences.

### C. Analysis of Dimensions

#### *1. Filipino Teen Celebrity Love Team Commercials*

##### a. Capturing Audiences

Just like every other media material, advertisements aim to capture audiences through audio-visual aesthetics and narratives. In order to lead audiences to consume the products endorsed, they need to, first and foremost, pay attention to the advertisements.

Seeing as how compelling storytelling is a very effective way to capture audiences (Robertson, 2012), advertisers make sure they come up with creative, aesthetically pleasing, and engaging materials. They consider music, the actors to be cast, the narrative to unfold, etc. Commercials, apart from being sources of information about products and brands, are a form of entertainment, which explains why many of the advertisements observed for this study presented well thought out, innovative materials.

##### b. Spotlight on Love Teams

In all of the advertisements studied, great focus is put on the love teams. Many of the commercials, such as JaDine's *Honest Flavors Para Sa Honest Feelings* and

KathNiel's *KathNiel, may bagong choice!*, depict the couples as central in the material – the whole commercial revolves around them. Even in ads that direct the attention to the product, the love teams are still integral components, such as in KathNiel's *iWant TV sa ABS-CBNmobile*.

The obsession towards the celebrity endorsers may be due to their proven effectivity in increasing brand sales (Elberse and Valreun, 2011). Advertisers know that celebrities appeal to audience's hidden desires to transcend themselves (Creswell, 2008); and they exploit the people's trust on the personalities' perceived expertise which authorizes their opinions to be credible testimonies to the products they endorse (Ohanian, 1991).

### c. Real People

A common theme among the advertisements, as mentioned in the previous sections, is the portrayal of the love teams in an organic light. They are shown as their normal selves, going through everyday situations in ordinary locations. They appear and behave like common folk. They do not look extraordinary; they do not act like they are better than anyone else. Instead, they become equal to the public that witness them.

The choice to keep the celebrities faithful to their true selves stems from an understanding of the significance of authenticity, which allows for a greater emotional connection between the endorsers – and the brands associated with them – and the consumers (Bradic, 2015 & Creswell, 2008).



#### d. The *Kilig* Factor

In almost all of the advertisements, the audio-visual elements, the narrative, and the dynamics of the love team evoke the feeling of *kilig*. Frames capture sweet gestures and enchanted reactions like in KathNiel's *Kathniel: Bago taste nito, better na!*, characters deliver heart-warming dialogues such as that in JaDine's *Taste Forever Love*, and the couples are blissful in their relationships – even in JaDine's *Honest Flavors Para Sa Honest Feelings* and *Champion Fabri-Con Happy Scents* where the Lustre is mad at Reid because after a few moments, they make up and go back to a happy state.

The advertisements aim to make people feel the same way the love teams do because they want to associate this positive feeling – which the Advertising Research Foundation concluded to be the most predictive measure in determining an ad's potential to increase sales (Murray, 2013) – with the audience's perspective on the brand. By putting the product parallel to the good emotions evoked by the advertisements, audiences get the idea that if they consume the products endorsed, they too will experience the same feelings. Furthermore, the positive themes present in the materials make it more likely to be viral, as was discovered in a study on shareability (Tierney, 2010).

## 2. Advertisement Production

#### a. Working to the End Goal

All the appearances of the actors, the verbal and physical behaviors, the props and extras, and the storylines presented in the advertisements are well thought out. Each of

these elements were calculated to serve a certain purpose, either to work for the love team, the product, or the aesthetic of the material.

Advertisers perfect their commercials because they have a goal in mind that requires it – to sell a product. Ads need to be coherent in theme and intention, with all the details working together, to ensure that it becomes an effective channel that bridges consumers of media into becoming consumers of the market.

It was important, then, to find out the possible reasons behind different movements, prop placement, line, etc. because these ultimately reveal that, at the end of the day, commercials are made to create profit for profit-seeking organizations in capitalist industries,” (Wasko, 2005). Why did Mendoza rub her clothes in *Downy* #RuBAEDUBango? Why were JaDine kept constant while backdrops changed in *Catch James and Nadine’s kilig moments with Big Bytes 50!*? Why did Nescafe use a narrative of separation in KathNiel’s *Kathniel: Stay For A While*? The answers to these questions, when squeezed to the core, reveal that all these actions were deliberately done because these were the best ways to promote their products; the best way to make sure they sell.

#### b. Marriage of Branding

It is important for brands to stay true to their branding – and that means that they have to make sure that their image resonates through their advertisements. Apart from the usual aesthetic, this includes choosing the right endorsers.

In the commercials, it can be observed that the love teams chosen for each brand correlates, in one way or another, with the brand itself or the product endorsed. In Miciak and Shanklin ‘s (1994) FREDD Principles, they emphasize the importance of the

endorsers' relevance, not only to the target audience but to the brand and the product endorsed, as well. It also stresses the significance of celebrity endorsers' decorum; this must also match with the brand's image. There is a marriage of the branding of the producer and the branding of the endorsers. For example, in JaDine's *#MySuperFood 45s TVC with #JADINE*, the Nestle Yogurt product is branded to be a product for the youthful, the healthy, and the active. Reid and Lustre have that same branding as well, evident in their adventurous lifestyles. Similarly, Bernardo and Padilla's mature branding made them the obvious love team choice for Bench's *The Naked Truth*.

#### c. Truth vs. Fiction

One thing considered in the creation of advertisements is if to go in a creative, fiction route or to stick to true-to-life narratives. In majority of the commercials studied, the path taken was that that depicted truth (the exception here was AlDub's *Paano Malalaman Kung In Labuyo Ka?* because it has already passed the time frame in which it could be considered contemporary and, thus, authentic). The advertisements interpreted realistic situations, coupled with the love teams' portrayal of their real selves. This may be due to the fact that the more relatable the storyline is, the more emotional attachment consumers ascribe to the brand which may drive them to purchase the product endorsed (Murray, 2013). Advertisers aim to engage their audiences (Robertson, 2012) – and this seems to be the way to do it.

Choosing to go path of authenticity does not always work, however. It depends on the brand and product endorsed, as well as the message that advertisers want to put across to their audiences. In the case of celebrity love team advertisements, what seems to work

– enough that it has become a common format – is making the couples act just like everybody else and putting them into common everyday situations.

### *3. Philippine Society in 2014 – 2016*

#### *a. Love of Love*

Based on the observations made on the advertisements, it is evident that audiences have a love of love. The popular practice of using love teams, the emphasis on the feeling of *kilig* through romantic gestures and sweet words, and the common use of the love story narrative suggest that audiences demand for these kinds of commercials.

People's constant search for and indulgence in love may be seen as a method to escape the real world, with its unfair wages, corrupt capitalist government, and traffic-loaded streets, among others (Punongbayan, 2016). Audiences would rather live in the narratives of love teams where there is bliss and security, and where even their surroundings are exempt from the cruelties of reality.

#### *b. Thirst for the Authentic*

The advertisements' mutual themes of realistic depictions suggest that audiences have a thirst for authenticity. Because of countless experiences of deception in the country, primarily by the local leaders, people become more skeptical of the texts they consume, demanding credibility (Go, J. & Escareal-Go, C., 2014).

With the advent of technology and the ease of access of information, audiences have become more critical – they know when commercials are trying to shove a product down their throats; they know if endorsers are only delivering lines to cash in the bucks;

they know if advertisers are playing tricks on them to entice them to pull out their wallets.

Because of this, the advertising industry now employs an advertising technique centered on authenticity. Endorsers need to be paralleled to the public so that audiences may get the impression that they are like peers only trying to share their ideas. Products are also not explicitly sold to you; they are integrated into the narratives so that audiences understand their purpose – an element that many Filipinos are searching from business (Go, J. & Escareal-Go, C., 2014) – as well as recognize that these are products that work effectively enough that others are using them.

The use of true-to-life characters and scenes hit a chord in the hearts of viewers because they are able to see themselves in those people and those situations. They are able to relate to them and, in a way, they are able to experience the story, and more importantly, the product, eventually conditioning them to think that they need to consume it.

#### c. An Ode to Pop Culture

Advertisements say a lot about the context in which they are produced. In order to be effective, commercials need to ride with the times, resonating the popular trends of the period. The fast-paced nature of the Internet has forced marketers to be more creative in their deliveries so they can effectively capture their audiences (Go, J. & Escareal-Go, C., 2014). Furthermore, ads, in order to feel real, must conform to the culture of its target markets.

Advertisements can then be argued to be odes to pop culture. It is noticeable that the clothing and appearances, as well as the general verbal and physical behaviors, of the love teams in the commercials studied are similar. This is because, being produced in the same period of time, they represent what was popular during the time of airing. For example AlDub's *Bingo Cookie Sandwich #MaidenKiligSaSweet*, the fashion and make-up of Richards and Mendoza were similar to what was trendy that time. Similarly, in JaDine's *Honest Flavors Para Sa Honest Feelings*, when Reid delivers a pick-up line, it resonates to audiences because pick-up lines were common during that period. KathNiel's promotion of ABS-CBNmobile was not unusual, as well, because today it is normal to give precedence to mobile phones and similar technologies.

#### D. Discourses and Mediated Ideologies

##### 1. *#RelationshipGoals – A Market of Lovers*

As the advertisements present the love teams and their relationships, they introduce to audiences the ideal dynamics of relationships during the period. Audiences can choose which one they prefer. Do they want a love that triumphs against all odds like AlDub's? Do they want a love that is real like JaDine's – one that is not afraid to go through the highs and lows of a relationship? Do they want a love that is mature; one that has everything figured out already just like KathNiel's? Or do they want a love that integrates key elements of the three? These commercials limit audience's idea of relationships, asserting that people need to have the same level of effort, sweetness, and aesthetic as the love teams shown if they want to have a love that is perfect. And because people see these pairings as the kinds of relationships they want to have, they have to do whatever they can to stick to these definitions (Punongbayan, 2016).

The advertisements urge audiences to yearn for a romantic relationship because, through this, producers are able to open up a new market – a market of lovers. These people, after realizing how much they want a love like the couples on-screen, take it upon themselves to try to find it. With the introduction of a brand or product in association with the love team, audiences are tricked into believing that whatever is endorsed will aid them in finding the love they yearn. It works similarly for those already in a relationship; they feel that in order to guarantee the longevity and happiness of their pairings, they must strive to achieve the love of the celebrity love teams – and the easiest step to take towards that is to consume and patronize whatever brands or products the on-screen pairs do.

## *2. Love as a Solution – Selling Kilig*

The advertisements introduce and stress the idea of love as a universal solution. Love breaks barriers, as illustrated by how AlDub thrived in their verbal-less relationship. JaDine proves that love fixes what's broken, as the couple makes amends in *Honest Flavors Para Sa Honest Feelings* and *Champion Fabri-Con Happy Scents*. Love keeps people together, just as it did in KathNiel's *Kathniel: Stay For A While*.

Even just the viewing of love on screen can make one's day better as it entices people to empathize with the positive feeling, as well as removes them from the ordinary sequence of their lives.

Advertisers produce *kilig*-loaded materials because they want to reinforce the idea that everything can be fixed with love. They create commercials that exude *kilig* in every scene, in every dialogue, that audiences become so entranced that they forget it is an

advertisement, enough that they don't realize that what is being injected in their minds is that with the love that one needs to solve problems comes the product that is subtly inserted into the ad.

By selling *kilig*, producers can, by association, sell their brand or products, as well. The positive emotion of *kilig* stimulates the brain and creates an emotional connection between the narrative and the product (Murray, 2013). There is a big demand for *kilig*; and advertisers are more than ready to give people what they want – given that they get what they want in return, as well.

### *3. Celebrities are People Too – The Marketability of Authenticity*

Celebrities are always put on a pedestal. They are portrayed and accepted to be in a higher level in society, primarily due to their fame. The fact that they are easily distinguishable by many people makes them superior from the common folk. However, in majority of the commercials studied, this celebrity trait was discarded. What prevailed was a theme of authenticity.

The advertisements reminded audiences that celebrities – the love teams – are people too. They look the same way, they talk the same way, and they behave the same way as everyone else does. They go through the same things we all experience – both the good and the bad.

Producers presented the love teams in an ordinary light because, in today's society, authenticity is incredibly marketable. People hate advertisements because they know the idea behind it; they understand that these materials are made to sell products. With the challenge to create materials that are innovative while still satisfying the



public's demand for credibility (Go, J. & Escareal-Go, C., 2014), what advertisers did was create commercials that are realistic enough to make people forget that their ads are ads. Instead, what they want to promote is that their advertisements are real stories of the love teams so that they are able to create emotionally-engaging narratives that can not only capture the attention of audiences but encourage them to spread the word about the materials, as well (Robertson, 2012). Furthermore, it is suggested that the agreement of the love teams to endorse the products are not an exchange of talent for finances, but an opportunity to let people hear their testimonies about the brand's greatness or the product's effectiveness. Creswell (2008) emphasized people's desire to live vicariously through the emulation of celebrity lifestyles. By seeing that this goal isn't too far-fetched, they become more willing to get their hands on whatever they can – in this case, material resources – to be like their idols.

Authenticity sells because it allows the brand and the product to prove that they should be part of people's everyday experiences. People don't want to know the amount of chemicals in a fabric softener, they want to know that it works in making sure their clothes smell good, as illustrated by AIDub in *Downy #RuBAEDUBango*. People won't believe that Nestle Yogurt is a "super food," unless you show them how active and healthy it can make you, just as JaDine did in *#MySuperFood 45s TVC with #JADINE*. It is important to show how brands and products can improve lives by concretely showing their effectiveness in situations that audiences can see themselves being part of.

#### *4. The Ascension of Celebrity Opinion – The Credibility of Relatability*

The advertisements of KathNiel, particularly *KathNiel, may bagong choice!* and *iWant TV sa ABS-CBNmobile*, illustrate how the opinions and instructions of the couple

carry significant influence. Actually, the fact that celebrity love teams were chosen to endorse the product, instead of lesser known actors, suggests that advertisers understand that celebrity opinions carry a certain weight over audiences. Ohanian (1991) believed that the perceived expertise of celebrity endorsers are a great factor behind the effectiveness of their advertisements.

The advent of social media has made it very easy for celebrities and their fans to interact and communicate. The couples are able to broadcast their thoughts and actions for the world to see, and audiences can react accordingly. The breaking down of the wall that separates celebrities and ordinary people allows audiences to relate to their idols better because they become witness to what the celebrity is thinking of, going through, etc. And since the Philippines saw a great growth in the use of the Internet, social media, and mobile, more and more people become connected to the celebrity love teams (Kemp, 2015 & Kemp, 2016). Audiences now truly see how relatable their idols are and, thus, if they speak about their stand on an issue, if they show their support towards a perspective on things, or if they promote a brand, then they are expressing their true opinions. Bardic (2015) emphasized how when fans begin to believe that the celebrity endorser is a genuine customer of the product, then the advertisement becomes more efficient in its marketing goals.

The relatability of the celebrity love teams make them more credible as endorsers because audiences see that they – as ordinary people – utilize the products they promote. What happens is that people stop seeing them as celebrities and, instead, start perceiving them such as they would a friend or colleague recommending a product that they have tried and can attest to its effectiveness.

Advertisers use the celebrity love teams to promote their products because these actors are ones with loyal fan bases who have already determined the validity of their idols' opinions. Thus, it becomes easy to target these audiences and transform them into patrons of the brand and users of the product, just like their beloved celebrity love teams.

### *5. Alternative Communication – Hiding Behind Screens*

JaDine's *Catch James and Nadine's kilig moments with Big Bytes 50!* and KathNiel's *iWant TV sa ABS-CBNmobile* reveals the typical disposition of Filipinos today – with their heads down and their eyes glued to their phones. Kemp (2015 & 2016) has recorded the surge of technology in the country, evident in the massive growth in people's Internet, social media, and mobile use. Verbal communication has found itself in the backseat as people nowadays would rather scroll through their timelines, edit pictures of their food, or tweet about their thoughts instead of engage in verbal conversation. Technology and the Internet, particularly social media, has opened up more channels for communication but, ironically, this has hindered people from talking with their immediate peers. In fact, people have become more secure in avoiding social interaction.

People, however, are inclined to express themselves. But since they do not want to speak about their perspectives, they hide behind alternative mediums in order to communicate their thoughts.

The commercials of AlDub are the best metaphors of how people nowadays elude verbal communication and, instead, use alternative mediums to get their message across. There is no doubt that AlDub is in love, and you can very well understand the setup of their relationship, even when they do not verbally tell you. AlDub's system of interaction

relaxes people's anxieties because they see that the world continues to work even without the pressure for constant conversation.

The dynamics of the AlDub commercials are smart because they are able to explore creative ways of presenting the love team and the product, one that is truly innovative, even in today's fast-paced and ever-changing context. AlDub is able to not only ride with the times but actually precede it.

## CHAPTER VI. SUMMARY AND CONCLUSION

### A. Summary

The study observed a total of 18 commercials – six (6) for each celebrity love team considered – to identify the different discourses present in teen celebrity love team advertisements, as well as to relate them to the context of the period in which they were produced and consumed, and to reveal the dominant social, political, and economic ideologies working behind the mediation of the discourses.

The study discovered that the employment of love teams as endorsers and the use of love story narratives for commercials opened a market of lovers, wherein whoever desires a great love – one that is similar to the ones evoked in the relationships of the on-screen couples – becomes a consumer. Producers exploit people's thirst for love by associating market products with the emotion and the dynamics of a perfect relationship, thus giving people the idea that the products endorsed can bring them one step closer to the love that they yearn. Similarly, the study also observed how advertisers produce *kilig*, which poses as a Band-Aid solution to personal inadequacies and societal anxieties. The feelings exuded by the love teams in the advertisements become a safety blanket for people. When they watch the commercials, they are taken away from the harsh realities of the world. They forget, even only temporarily, their problems. Thus, the demand for such narratives never dies.

The study also discovered that people in the context of 2014-2016 award credibility based on authenticity and relatability, which may be due to the anxiety brought by mistrust on the government (Go, J. & Escareal-Go, C., 2014). The easy access

of information nowadays has created a more critical audience (Go, J. & Escareal-Go, C., 2014) – one that understands that advertisements ultimately only want you to buy products and make corporations richer. To combat this, producers were forced to be innovative and employ a technique that gave rise to brand influencers (Muminova, 2013), such as the celebrity love teams. They were shown in circumstances and events that expose their ordinariness; that show that they are just like everybody else, going through what everyone else does. Advertisements like this become more effective because audiences begin to perceive the endorsers as reliable sources of opinion (Ohanian, 1991). The love teams reach a higher level of believability because audiences can imagine themselves in their shoes.

The study also discovered how advertising adjusts to the times, as seen in the creative presentation of today's default disposition of being too caught up in technology (Kemp, 2015 & Kemp, 2016). Although many people see it as a negative trait, advertising has found a way to portray it as something that people should not be ashamed of, something that is accepted and part of the norm.

## B. Conclusion

As Pardun (2009) stated, media is both a reflection and an influencer of the society in which it operates. This study, then, aimed to discover how advertisements practiced this double-agenda of media by identifying the ideologies mediated in teen celebrity love team commercials through different discourses.

The advertisements studied revealed that Filipinos in the period of 2014-2016 have a love for love; they desire the positive emotion because it allows them to escape from the cruelties of reality.

In a world of information where one cannot be entirely sure anymore of which is true and fake, people depend on authenticity to shape their perspectives. They want ideas that are real; that they know stem from raw thoughts and emotions and genuine experiences.

Technology has made it easy for people to connect. The barriers of societal hierarchy have been brought down and everyone is at an equal field of freedom to share ideas online. People are now witnesses of each other – this includes celebrities and other prominent personalities. Audiences, then, become a part of the lives of their idols because they have access to what celebrities are thinking about, doing, etc., through the use of the Internet, social media, and mobile devices (Kemp, 2015 & Kemp, 2016). Through these means, they realize that celebrities are just like them because they go through the same things they do. The level of relatability – an important principle in the effectiveness of celebrity endorsements (Miciak & Shanklin, 1994) – reached here allows celebrities such as the love teams to gain more credibility, as consumers now know that their endorsements are real testimonies to the effectiveness of products.

Through the framework operationalized, the research discovered that the overarching ideology mediated through the advertisements was primarily economic. Producers always presented the love teams, the audio-visual elements, and the narratives of commercials in a way that would ensure the marketability of the brand and the product endorsed. Even when it seems like the endorsement is only secondary, there are

underlying ideologies at work that guarantee the positive association of the material – including the branding of the love team, the emotions evoked by the narrative, among others – with the product. Concepts of political economy of media, specifically the concept of mass communication being profit-driven and controlled by capitalist forces, are reinforced.

At the end of the day, advertisements are meant to gain profit for the brand that produced them. The production of teen celebrity love team advertisements is just another technique – that banks on emotional attachment of viewers to the pairs, as well as their narratives and manipulates with the trust of its consumers – employed by advertisers to lead viewers into the check-out.



## CHAPTER VII. IMPLICATIONS AND RECOMMENDATIONS

### A. Theoretical Issues

The use of Critical Discourse Analysis (CDA), particularly operationalizing Norman Fairclough's CDA Model, coupled with Political Economy of Media, was functional in determining the relationship between the discourses present in the advertisements, the forces of production, and the context in which it was produced and consumed. The integrated framework proved that it was an effective gauge and qualifier for the elements studied. It can, thus, be effective for other studies that wish to observe the relations between media text and the context of their existence.

For those who would partake in a similar study that specifically involves the mediated ideologies of love team advertisements, it would be useful to better qualify findings through a side-by-side comparison with a timeline of key events that happened in the context of the ads' airings.

Seeing as how the different celebrity love team advertisements seem to have a formulaic component, it would be interesting to conduct a study on the topic that uses theories on formalism.

### B. Methodological Issues

The choice of love team advertisements as units of analysis was relevant because, in the period of 2014-2016, such commercials were prevalent in the media landscape. Random purposive sampling allowed a comprehensive analysis of appropriate materials.

The use of textual analysis to study the commercials, applied concretely through the Textual Analysis Guide created by the researcher, permitted an exhaustive examination that took into account all necessary information needed to reach the conclusions of the study.

For future researches of the topic, the researcher suggests to focus on only one of the elements – either audio, visual, or narrative. This would provide a more detailed observation of the advertisements and would allow the researcher to reach more conclusive results.

### C. Practical Issues

The study was able to paint a picture of the audience culture, specifically of those in the target market of the love teams and the endorsements, of the time. It provided information on how audiences and consumers thought and behaved during the period which can be useful in understanding the Filipino culture, as well as to predict future trends.

Through the study, the researcher realized how cunning the advertising industry is to be able to find out what makes their audiences tick and using these to their advantage. Although the times have made people more critical and media literate, advertising still finds ways to manipulate the public. It is a dangerous field; and audiences should always remain alert and aware of advertising practices so that they may not be tricked into feeding the capitalist economy.

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## **APPENDICES**

## APPENDIX A

## Observation Guide

CATEGORY	SCOPE
Audio	Music Verbal behavior
Visual	Location Camera movement and treatment Physical appearance Physical behavior and gestures Props Extras Presentation of endorsed product
Narrative	Plot Characters Dialogue

## APPENDIX B

## Textual Analysis Guide

	AUDIO	VISUAL	NARRATIVE
Filipino Teen Celebrity Love Team Commercials	<p>What was the music used?</p> <p>What is the atmosphere defined by the music used?</p> <p>Why was the music changed? (And what was the music that replaced the first track?)</p> <p>What does the music say about the celebrity love team? About the product endorsed? About the love story?</p> <p>How do the characters speak individual? To each other?</p>	<p>What is the atmosphere of the location?</p> <p>What do the camera movements possibly indicate? (e.g. Why was a close-up shot used? Why was the camera defocused?)</p> <p>What are the biological features of the celebrities? (e.g. Are they pure Filipino? Are they fair skinned?)</p> <p>What do the characters personify through their appearance?</p>	<p>What was the story presented by the commercial?</p> <p>What atmosphere was established through the narrative?</p> <p>What feelings does the narrative aim to evoke?</p> <p>What is the relation of the character plot to the relationship of the celebrity love team?</p> <p>What keywords and phrases in the dialogue are indicative of the</p>

		<p>What do the characters physical appearance say about their person? (e.g. Are they well-mannered? Are their characters rich or poor?)</p> <p>What feelings are the characters aiming to evoke through their physical behavior and gestures?</p> <p>How are the props used in the story?</p> <p>How do the extras affect the story and the relationships of the characters?</p> <p>How do the characters present the endorsed product?</p>	<p>relationship of the celebrity love team?</p>
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<p>Advertisement Production</p>	<p>Does the couple/producer/company of endorsed product have links to the musical performers, producers, or labels?</p> <p>What are the possible reasons behind the selection of the music used?</p> <p>What are the possible factors affecting the way characters spoke in the commercial?</p>	<p>What are the possible reasons behind the selection of the location?</p> <p>Are the clothing brands highlighted? If so, what are the possible reasons why this was done? (Not applicable if the product endorsed is clothing)</p> <p>What are the possible reasons why the characters were made to appear the way they did?</p> <p>What are the possible factors affecting the way characters behaved in the commercial?</p>	<p>What is the company of the endorsed product?</p> <p>What company produced the commercial?</p> <p>What are the possible reasons behind the creation and selection of the narrative?</p> <p>How is the product endorsed through the narrative?</p> <p>Is the narrative selling the product or the celebrity love team?</p> <p>What are the possible reasons behind the selection of the specific celebrity love team?</p>
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		<p>What are the possible reasons behind the appearance and behavior of extra characters?</p> <p>Why did the characters present the endorsed product the way they did?</p>	<p>How does the branding of the celebrity love team correlate with the branding of the product endorsed?</p>
Philippine Society in 2014-2016	<p>Is the music used popular during the time of airing?</p> <p>What does the music say about the taste of the commercial's target audience?</p> <p>What are the similarities and differences between the verbal behavior of the characters and the verbal behavior of society in general in similar situations?</p>	<p>Was style of clothing popular during the time of airing?</p> <p>Was the general appearance (e.g. natural, made-up, and casual) popular during the time of airing?</p> <p>What are the similarities and differences between the physical behavior of the characters and</p>	<p>Is the narrative (in terms of storyline, character plot, and dialogue) similar to popular narratives employed at the period of which the commercial was aired?</p>

		<p>the physical behavior of society</p> <p>in general in similar situations?</p> <p>Was the way the product</p> <p>endorsed popular as a means of</p> <p>promotion in today's market?</p>	
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## APPENDIX C

## AlDub Advertisements Analyses

	Papa Na Kita #ALDUBKoTo – McDonald's		
	AUDIO	VISUAL	NARRATIVE
Filipino Teen Celebrity Love Team Commercials	<ul style="list-style-type: none"> <li>- Music: Ikaw Lang Ang Aking Mahal by Brownman Revival</li> <li>- Giddy, romantic atmosphere</li> <li>- Characters in happy, light, exclusive, relationship</li> <li>- No dialogue, only lip syncing lyrics</li> </ul>	<ul style="list-style-type: none"> <li>- Bright lighting = light atmosphere</li> <li>- Maine's lighting brighter – maybe to say she is “bigger” character; emphasis on her</li> <li>- Close-ups at end to seem like they are together and reacting to each other</li> <li>- Different social classes – Maine: tacky, loud prints, taxi / Alden: minimalist, clean, has car and driver</li> <li>- Very exaggerated (maybe even comical) expression of ecstatic, <i>kilig</i> emotions</li> <li>- They want you to ship them</li> <li>- No obvious extras – to emphasize characters, exclusivity</li> </ul>	<ul style="list-style-type: none"> <li>- Isolated narratives – true to Kalyeserye</li> <li>- “Day in the life” type story</li> <li>- Shows how they are equal, “of the same world” and so are compatible</li> <li>- In reality, characters barely know each other; ad shows them before they even know each other but leads to possibility of romance</li> <li>- Use of song lyrics indicative of relationship</li> </ul>



		<ul style="list-style-type: none"> <li>- Brand only comes at end as setting of final scene</li> <li>- Product only slightly shown at first (as food at end of fork) then only quickly fully featured as meal towards end</li> </ul>	
Advertisement Production	<ul style="list-style-type: none"> <li>- Song may have been chosen to stick to theme of Filipino love songs, lyrics</li> <li>- Used a more upbeat version</li> <li>- Characters not speaking to keep in theme with Kalyeserye</li> <li>- Characters lip syncing to keep to Aldub/Kalyeserye theme</li> </ul>	<ul style="list-style-type: none"> <li>- McDonald's as final setting</li> <li>- Characters may have been distinguished by their social classes to indicate that McDo caters both middle and high economic levels</li> <li>- Exaggerated expressions to stick to Maine's claim to fame of overly expressive Dubsmash videos</li> <li>- Being first commercial of love team, ad may have focused more on them than a specific product of the brand as to claim them as endorsers, as McDonald's "property"</li> </ul>	<ul style="list-style-type: none"> <li>- McDonald's, a fast food brand, produced the commercial</li> <li>- "Day in the life" narrative employed to show that although famous, characters are "just like everybody else" – doing normal everyday activities</li> <li>- Aldub chosen as endorsers because brand still did not have teen celebrity love team endorsers at that time; because of boom of Aldub fanbase</li> <li>- No obvious correlation between branding of love team and product</li> <li>- McDonald's has a large target market which makes it possible for</li> </ul>

			them to employ a wide range of characters and narratives; picking AlDub and the love story may be their way of enticing lovers and the <i>masa</i> fans of the actors
Philippine Society in 2014-2016	<ul style="list-style-type: none"> <li>- Music was not popular during period of airing; may be classified as classic, vintage</li> <li>- Music suggests audiences are those who are fans of classic love stories – parallel to classic love song</li> <li>- Non-verbal communication may be seen as parallel to how people nowadays are more inclined to communicate in ways that do not involve talking in person</li> </ul>	<ul style="list-style-type: none"> <li>- Style of clothing popular</li> <li>- Use of natural, clean make-up popular</li> <li>- People do not really express their feelings in that overly-exaggerated manner</li> <li>- Product not being endorsed outright in commercial is a trend in advertising during period aired</li> </ul>	<ul style="list-style-type: none"> <li>- Use of Dubsmash popular</li> <li>- Use of love story popular</li> <li>- Use of characters from different economic backgrounds, social levels popular</li> </ul>

**Paano Malalaman Kung In Labuyo Ka? – Lucky Me!**

AUDIO	VISUAL	NARRATIVE
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<p>Filipino Teen Celebrity Love Team Commercials</p>	<ul style="list-style-type: none"> <li>- Classic music, using violin and piano</li> <li>- Music sets vintage theme</li> <li>- Sound effects of rolling camera, just like those of old film reels</li> <li>- Music actually sounds sad until it picks up the pace in the middle where it then sounds comical</li> <li>- Suggests the characters have a timeless, classic love story</li> <li>- Characters don't speak; silent-movie type</li> </ul>	<ul style="list-style-type: none"> <li>- Set in a traditional, ilustrado home</li> <li>- Monochrome – to depict vintage vibe</li> <li>- Camera goes from close-ups of characters then two-shots, putting focus entirely on them</li> <li>- Characters are dressed in clean cut old-school attire, maybe 40s-50s – suggests that characters are not of this time (or maybe to depict their timelessness)</li> <li>- Characters are shown to be in the first few stages of love, as depicted by their gestures of shyness, <i>kilig</i></li> <li>- Over-exaggerated movements</li> <li>- Props used primarily to set scene and to endorse product</li> <li>- No extras, probably to emphasize only love team</li> <li>- Characters interacted with the endorsed product throughout the advertisement</li> </ul>	<ul style="list-style-type: none"> <li>- Story was of two people on a date</li> <li>- Atmosphere was private, old-school</li> <li>- Narrative wishes to evoke feelings that supposedly indicate romantic love</li> <li>- Love team depicted as a couple on the first stages of a relationship</li> <li>- “<i>Inlabuyo</i>” is a playful term that mixes “in love” and “labuyo” (the product being endorsed, Lucky Me! Spicy Labuyo)</li> <li>- Use of text narration</li> </ul>
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		- Product was the only one with color in the video; everything else was black and white	
Advertisement Production	<ul style="list-style-type: none"> <li>- Music was chosen more to fit the narrative than the love team or product</li> <li>- Characters did not speak, probably to keep with the Aldub branding of non-verbal interaction</li> </ul>	<ul style="list-style-type: none"> <li>- Setting may have been chosen to portray couple in a more classic sense</li> <li>- Clothing brands not highlighted but obvious that they were trying a vintage look</li> <li>- Characters made-up to fit the time being told by ad's narrative</li> <li>- Although everything else seemed coherent with the classic theme, exaggerated behavior was kept which is trademark of the love team's branding, and not particularly common during the time period of setting</li> <li>- Characters interacted with product and were exaggerating their reactions of eating it probably to</li> </ul>	<ul style="list-style-type: none"> <li>- Lucky Me! produced the commercial, endorsing their Spicy Labuyo Mami</li> <li>- Narrative seems to have been chosen to present the product creatively without losing the branding of the love team, as well as to portray their love as something timeless</li> <li>- Aldub chosen as endorsers probably because they were the most popular ones during the time</li> <li>- Branding of love team kept as it is faithful to their non-communicative aesthetic and the budding romance picture</li> </ul>

		emphasize the product's unique selling point – it's spiciness	
Philippine Society in 2014-2016	<ul style="list-style-type: none"> <li>- Music used was not what was popular during the time</li> <li>- Music emphasizes the romance of the love team; it creates a romantic atmosphere, suggesting that audiences want to focus on and feel the love of Aldub</li> <li>- Non-verbal communication is same as how today's youth act in relationships – communicating more through technology</li> </ul>	<ul style="list-style-type: none"> <li>- Clothing style, make-up not popular during time of airing</li> <li>- Use of gestures instead of talking may be paralleled to how youth of today put more emphasis on actions than words</li> <li>- Use of catchy terms (“Inlabuyo”) popular way of brand recall</li> </ul>	<ul style="list-style-type: none"> <li>- Love story narrative popular</li> <li>- Use of vintage theme not common</li> <li>- Use of <i>kilig</i> and comedy popular</li> </ul>

	BaeBQRRIFIC – Datu Puti		
	AUDIO	VISUAL	NARRATIVE
Filipino Teen Celebrity Love Team Commercials	<ul style="list-style-type: none"> <li>- Music: Wish I May by Alden Richards</li> <li>- Sound effects to highlight product when used</li> <li>- Use of narrator</li> </ul>	<ul style="list-style-type: none"> <li>- Atmosphere is magical, like a fantasy; seems to be depicting a wedding scene</li> <li>- Camera movement suggests that Mendoza has to make a choice</li> </ul>	<ul style="list-style-type: none"> <li>- Story presented wedding narrative in which bride has to choose between two love interests</li> <li>- Atmosphere was surreal and romantic in the start then towards</li> </ul>

	<ul style="list-style-type: none"> <li>- Music shifted to instrumental version when narrator spoke</li> <li>- Characters only spoke at the end – more to describe product , except when Maine Mendoza said “Baebqrrific” to Richards</li> </ul>	<ul style="list-style-type: none"> <li>- Characters – in behavior, costume, and make-up – were like bride and groom/love interest</li> <li>- Characters aim to make people feel <i>kilig</i> at the thought of them getting married; to make people feel intrigued at the scene of choosing between two grooms</li> <li>- Props used to set wedding scene</li> <li>- No extras</li> <li>- Product endorsed shown through finished product of its use – literally presented to Mendoza by lifting it up to be shown to her; also highlighted in a quick scene that starred only the product; shown again being used by two Alden’s, but the product remained in the center of the video, moving only when camera was panned between two Alden’s but still remained in frame (just like Mendoza)</li> </ul>	<ul style="list-style-type: none"> <li>the end it became more normal, domestic</li> <li>- Narrative wished to evoke feeling of <i>kilig</i> and conflict, then resolution and satisfaction</li> <li>- Narrative not employing a character other than Richards to star as antagonist in conflict suggests how the Aldub love team cannot be severed by anyone else; is exclusive to Mendoza and Richards</li> <li>- Use of “bae,” a term frequently used in the Aldub relationship</li> <li>- “2-way” quality of product depicted in its controversial human sense (in which, in a relationship, means cheating) but placed with a positive, accepting halo</li> </ul>
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<p>Advertisement Production</p>	<ul style="list-style-type: none"> <li>- Double-purpose use of music: to signify love story and to promote Richards' song</li> <li>- Couple only talking at the end, and only to describe the product, may be because advertisers want audiences to focus on and recall the product endorsed</li> </ul>	<ul style="list-style-type: none"> <li>- Fantasy-like atmosphere probably used to make love team seem otherworldly – something bigger than us that deserves idolization – but then depicted as well in a more normal state to keep relatability</li> <li>- Clothing brands not highlighted</li> <li>- Characters only appeared the way they did in order to set scene</li> <li>- Characters behaved the way they did in order to illicit <i>kilig</i>, to show dynamic of relationship</li> <li>- No extras</li> <li>- Product endorsed by showing characters use it to create a sense of credibility into product's quality and worth</li> </ul>	<ul style="list-style-type: none"> <li>- Narrative of a wedding chosen possibly so that audiences will have a strong recall to the advertisement, seeing as it shows such a radical depiction of the couple</li> <li>- Product integrated to parallel the meaning of “2-way” quality of product to decision of Maine between two Alden's which was resolved by their combining into one Alden</li> <li>- Aldub chosen because they are most popular during the period and probably because they could best fit the chosen narrative, with their over-exaggerated, comedic personality and how their relationship (in Eat Bulaga!) is leading to this path of marriage anyway</li> </ul>
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Philippine Society in 2014-2016	<ul style="list-style-type: none"> <li>- Music was current</li> <li>- Use of Alden's song grasps fans of the singer and the love team; suggests how the audience are assumed to already be fans</li> <li>- Use of slang words a common practice in the period</li> </ul>	<ul style="list-style-type: none"> <li>- Clothing in marriage scenes classic, so no real connotation of time; clothes, make-up used when Mendoza snaps back into reality are common everyday wear in the period</li> <li>- Normal depiction of daydreaming</li> <li>- Product as being used by endorsers popular way of advertising in the period</li> </ul>	<ul style="list-style-type: none"> <li>- Use of narrative in which a character has to choose between love interests popular</li> <li>- Narrative of daydreaming common, as well</li> </ul>
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	#SayItWithCadbury Valentines – Cadbury		
	AUDIO	VISUAL	NARRATIVE
Filipino Teen Celebrity Love Team Commercials	<ul style="list-style-type: none"> <li>- Music: Bakit Labis Kitang Mahal by Boyfriends</li> <li>- Music suggests romantic atmosphere</li> <li>- Music presents relationship as classic Filipino love</li> <li>- Characters do not speak to each other</li> </ul>	<ul style="list-style-type: none"> <li>- The atmosphere is private, like a garden restaurant with isolated tables</li> <li>- Camera moves from bust shot of each character then a two-shot to both of them sitting at the table, indicating the exclusivity of the</li> </ul>	<ul style="list-style-type: none"> <li>- Story presented was a couple on a date, talking through written messages on a chocolate bar that had special heart-shaped notes attached on it for that purpose</li> <li>- Atmosphere was romantic, private, excitingly happy</li> </ul>



		<p>situation, as well as emphasizing the characters as a couple</p> <ul style="list-style-type: none"> <li>- Characters may be assumed to be middle-class based on their appearance: clean-cut, semi-formal attire</li> <li>- Characters evoking feelings of <i>kilig</i>, flirtatiousness, and excitement</li> <li>- Main prop was product, which they wrote on to communicate with each other</li> <li>- Some light reflections are heart-shaped</li> <li>- Decorations include colored ribbons, photographs of the couple, and a vase of violet flowers on the table, all indicative of a special occasion (the ad is for Valentine's Day so it was probably a Valentine's date)</li> <li>- No extras</li> </ul>	<ul style="list-style-type: none"> <li>- Narrative wishes to make audiences feel <i>kilig</i>, as well as yearn for the same situation, the same level of effort from a romantic partner</li> <li>- Characters are themselves but still portraying their characters as seen in their exaggerated performances</li> <li>- Notes on chocolate indicate that the couple are still not officially together (e.g. "Akin ka na lang" "Ikaw na ba?")</li> </ul>
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		<ul style="list-style-type: none"> <li>- Characters interact with the endorsed product the entire video; it was central to the story</li> <li>- Characters wrote on the product and repeatedly lifted it up to show both the message and the product; in the end, they also opened the product and ate it, displaying a play-by-play of cutting it from the bar and eating it</li> </ul>	
Advertisement Production	<ul style="list-style-type: none"> <li>- Music was probably chosen to stick to format of love team – use of classic Filipino love songs</li> <li>- No verbal dialogue also used to be faithful to Aldub format of only communicating through dubbed music</li> </ul>	<ul style="list-style-type: none"> <li>- Setting was to portray Valentine's Date, which was the event that the brand was targeting to market to</li> <li>- Clothing brands not highlighted</li> <li>- Characters dressed to keep realistic portrayal and to stick to characterization, but they were dressed more fancy than normal probably because it is a special occasion</li> </ul>	<ul style="list-style-type: none"> <li>- Commercial produced by Cadbury</li> <li>- Narrative chosen to fit Valentine's Day, to present love team as themselves (not losing their characters)</li> <li>- Aldub probably chosen because they were the most popular love team during the period</li> <li>- Branding of "Say it with Cadbury" fits Aldub's branding of using any means to communicate except actually talking</li> </ul>

		<ul style="list-style-type: none"> <li>- Characters dressed in shades of red and pink which may indicate Valentine's Day theme</li> <li>- Characters behaved in an exaggerated manner to stick to Aldub image; they acted extra excited and sweet to fit the Valentine's Day theme and to parallel the product</li> <li>- Characters interacted with the product probably to associate it with the love team – that it was something they consumed and liked; also, their using the product to communicate</li> <li>e may be seen as symbolism to necessity of the product during such occasions or that the product can be used to put out a message</li> </ul>	
Philippine Society in 2014-2016	- Music used was not popular during time of airing but is a classic so still recognizable	- Style of clothing popular at the time; use of pale dogwood (pink) very popular	- Couple on a date narrative popular

	<ul style="list-style-type: none"> <li>- Music asserts that audiences can range from older to middle aged persons to young ones who appreciate classic Filipino love songs</li> <li>- Characters did not communicate verbally which may be indicative of how people in the period of airing have a hard time at expressing themselves in person, having the comfort of not having to – by using technology instead</li> </ul>	<ul style="list-style-type: none"> <li>- Minimal, natural make-up popular at the time</li> <li>- Use of visual means to communicate are similar to how people of today rely on visual cues to send messages</li> </ul>	
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Bingo Cookie Sandwich #MaidenKiligSaSweet – Bingo (Monde Nissin)			
	AUDIO	VISUAL	NARRATIVE
Filipino Teen Celebrity Love Team Commercials	<ul style="list-style-type: none"> <li>- Music is a track specifically made and played for the advertisement</li> <li>- Music implies love; that the love team is in love</li> <li>- Characters do not speak to each other; Alden only makes</li> </ul>	<ul style="list-style-type: none"> <li>- Locations vary but there is a constant corner wall</li> <li>- Each location shows a different atmosphere, differentiated by time of day which may symbolize how their love is all-day, unending</li> </ul>	<ul style="list-style-type: none"> <li>- Story was of a guy and a girl who would always just almost meet; in the circumstance that one would expect them to cross paths, something would stop them; in the end, they would touch slightly and a</li> </ul>

	<p>exclamatory remarks (i.e. “Woah”); in the end, the two are distracted by the calls of their friends</p>	<ul style="list-style-type: none"> <li>- Camera shifts from wide shot of the setting to a closer shot of just the corner in which the couple (almost) converges</li> <li>- Characters can be assumed to be middle-class, cultured, living a comfortable lifestyle</li> <li>- Characters’ behaviors suggest that they are just like everybody else</li> <li>- Characters’ behavior evoke feelings of suspense, <i>kilig</i></li> <li>- Both hold dogs in the first scene, where Alden’s leads him away from Maine as it chases a cat; in the second scene, Alden carries a bunch of balloons that unintentionally help hide him from Maine</li> <li>- Extras try to avert couple from meeting</li> <li>- Characters hold and eat the endorsed product at the start and end of the commercial</li> </ul>	<p>surreal feeling of love will overwhelm them</p> <ul style="list-style-type: none"> <li>- Narrative evokes suspense, rooting, and <i>kilig</i></li> <li>- Characters being stopped by circumstance from meeting follows the Aldub narrative early on in <i>Kalyeserye</i> where they are kept away from each other</li> <li>- No dialogue but lyrics of music speaks of love</li> </ul>
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Advertisement Production	<ul style="list-style-type: none"> <li>- Music used was company's own probably so that they wouldn't have to worry about copyright; plus, they are able to control it the way they want to for the purpose of the advertisement</li> <li>- Characters didn't speak, keeping with the Aldub format of non-verbal communication</li> </ul>	<ul style="list-style-type: none"> <li>- Different locations but with the same setting may suggest that Aldub's love is all-around, just as how the product can be enjoyed anywhere, anytime</li> <li>- Clothing brands not highlighted</li> <li>- Characters appeared to look middle-class so that they are people who the lower classes can aspire to be yet people who the higher classes can still relate to</li> <li>- Characters engaged in normal day-to-day activities to show that they are relatable and to imply that the product being endorsed is something that pairs well to any activity</li> <li>- Characters really presented the product towards the end when they were eating it as their fingers touched; it suggests that Bingo is</li> </ul>	<ul style="list-style-type: none"> <li>- Commercial produced by Monde Nissin</li> <li>- Narrative created to assert relatability of love team and universality of product</li> <li>- Love team chosen because they can tap a large market</li> <li>- Everyday type of couple branding of Aldub same as everyday type of snack branding of Bingo</li> </ul>
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		<p>something that people like Alden and Maine (and since their target market is practically anyone then this mean everyone) are the types of people that would eat the product</p> <p>- The fact that the product was the one that brought them together also associates it with a kind of hero image – it's one that brings people together, brings them love, which is also emphasized in the end when they make it form a heart shape</p>	
<p>Philippine Society in 2014-2016</p>	<p>- Tune, tone, and type of music used was popular</p> <p>- Music suggests that audiences like music with a happy, catchy tune and <i>kilig</i> lyrics</p> <p>- No verbal behavior but it would be hard to imagine that in reality when you meet someone the same way they did that you wouldn't say anything</p>	<p>- Type of clothing used and general appearance was normal during the period aired</p> <p>- Activities of characters were typical everyday activities of an middle to upper middle class person; although, in the end, in the scene where they meet, it's not realistic how a quick touch of a finger could elicit such great</p>	<p>- Narrative of eluding interaction not unusual</p>

		<p>emotion, enough to portray them to kiss in the following scene (on that note, it's weird to start kissing a – presumably – stranger on the onset, especially during daytime, while sober, or consciously)</p> <p>- Product being used to present it was popular; and being featured on another scene by itself</p>	
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Downy #RuBAEDUBango – Downy			
	AUDIO	VISUAL	NARRATIVE
Filipino Teen Celebrity Love Team Commercials	<p>- Music was Downy's own "Rabadabango" song</p> <p>- Use of comedic sound effects to set scenes</p> <p>- Music says more about the product than celebrity love team but it gives a kooky atmosphere</p> <p>- Characters don't speak to each other but they communicate with</p>	<p>- Location was busy</p> <p>- Camera focuses only on love team; light is brighter on love team</p> <p>- Characters are portrayed as very clean, prim and proper; may suggest that characters are from a conservative, well-mannered upbringing</p>	<p>- Story was of a boy meeting a girl but there were so many people in their meeting place that they couldn't move nor see each other so the girl rubs her blouse, which gives off a strong aroma to help the boy locate her; the boy gives up after mistaking another for the girl but at the end of the day, the girl finds him</p>



	<p>extras – Alden apologizes to girl she taps thinking it was Maine, little girl points Maine to Alden</p>	<ul style="list-style-type: none"> <li>- Characters evoking feelings of <i>kilig</i>, excitement, desperation to be close; they also show kookiness, perseverance, and creativity</li> <li>- Alden carries flowers that he will give to Maine; Maine has a small bag that presumably carries only essentials</li> <li>- Extras (crowd) pose as barriers for the meeting of the love team; one girl acts as someone who Alden mistakes for Maine; a little girl pulls on Maine's skirt to alert her that Alden is right behind her in the bench behind</li> <li>- Product is never endorsed physically but USP, effect of product is emphasized through movements of characters</li> </ul>	<ul style="list-style-type: none"> <li>- Narrative established atmosphere of longing and excitement, loss of hope then happily ever after</li> <li>- Narrative wants you to root for couple to find their way to each other</li> <li>- Audiences also want Alden to end up together in real life</li> <li>- No dialogue</li> </ul>
Advertisement Production	<ul style="list-style-type: none"> <li>- Music used to administer brand recall through the song – it's catchy so everyone will remember it</li> </ul>	<ul style="list-style-type: none"> <li>- Location chosen to be able to emphasize effects of product – crowd necessary to show how the</li> </ul>	<ul style="list-style-type: none"> <li>- Commercial produced by Downy</li> </ul>

	<p>- Characters didn't speak, sticking to the Aldub formula of communicating only through gestures and dubbing</p>	<p>odor after using the product is able to surpass the mass of people, plus they are able to highlight how clean the clothes of the characters are compared to everyone else</p> <p>- Clothing brands not highlighted but it is pretty obvious that clothing of couple is brighter than the rest</p> <p>- Characters were made to look exceptionally clean because they are endorsing a product for cleaning clothes</p> <p>- Characters were moving desperately because there were so many barriers between them; they moved in an exaggerated fashion to catch each other's attention, to stand out from the crowd, and to emphasize effect of product</p> <p>- Other characters only walked casually so as not to take focus away from couple; the girl who</p>	<p>- Narrative used to employ Downy theme song and to emphasize its USP of being able to retain aroma</p> <p>- Love team chosen because they were most popular during period, their format of not talking fits in showing how they don't need to communicate verbally in order to find each other, they just have to employ the "magic of Downy"</p> <p>- Comedic, kooky branding of Aldub fits narrative of story because characters have a funny way of trying to find each other</p>
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		<p>Alden thought was Maine didn't even really do anything but look at him; the little girl who pointed Maine to Alden was the only other character that was really noticeable but even so the camera only focused for a split second, and she was only used to supplement the attention to the couple</p> <p>- Product was endorsed the way it was probably so that audiences feel that they are not being forced to swallow the product; instead, they are made to understand its unique benefits; plus, it gives audiences a positive idea of the product because it helped Aldub find each other, in a sense</p>	
Philippine Society in 2014-2016	- Music (catchy advertising jingles) popular	<p>- Style of clothing popular</p> <p>- Natural make-up popular</p> <p>- When in crowds and trying to look for or find their way to another</p>	- Narrative of singling out from a crowd popular

	<ul style="list-style-type: none"><li>- Suggests that audience are people who like and remember better catchy tunes</li><li>- No talking but the use of aromas and other trademark signifiers popular during the period – people remember others’ trademark looks, smells, etc.</li></ul>	person, people adopt the same desperation and behavior – they also dodge people, crane their heads, etc. – but they do not rub their clothes	
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## APPENDIX D

## JaDine Advertisements Analyses

	Honest Flavors Para Sa Honest Feelings – 7-Eleven		
	AUDIO	VISUAL	NARRATIVE
Filipino Teen Celebrity Love Team Commercials	<ul style="list-style-type: none"> <li>- Music is an instrumental track</li> <li>- Music transitions from romantic and casual to horror-like to happy</li> <li>- Music changed to fit scenes (realistic introduction to depiction of horror scene to realistic ending)</li> <li>- Music doesn't really pertain to love team, more on the scenes but the casualness of the instrumental can suggest the casualness and rawness of love team</li> <li>- Characters speak to each other romantically – they are really like a couple, complete with the sweet tones and banters</li> </ul>	<ul style="list-style-type: none"> <li>- Location is casual; and although it is obviously a convenience store – meaning it's a public space – it comes off as private because they behave in such a manner that is too comfortable, as if they have the place to themselves</li> <li>- Camera mostly follows love team and focuses on them, except for the filming scene; camera shoots without both of them in the scene</li> <li>- Characters personify typical young adults through their normal day-to-day clothing and their naturally made-up looks</li> <li>- Characters aim to evoke feelings of <i>kilig</i> and normalcy, while still</li> </ul>	<ul style="list-style-type: none"> <li>- Narrative shows the celebrities as themselves depicting different emotions through different mini-events that happen</li> <li>- Narrative shows a day-in-the-life type atmosphere, showing the everyday experiences and dynamics of the love team</li> <li>- Narrative aims to give audiences a glimpse of the love team's daily life and relationship; it evokes audiences to feel that they are a part of the narrative as onlookers, feeling <i>kilig</i> whenever the couple are sweet and feeling sad when they argue</li> </ul>

		<p>maintaining their celebrity status through the incorporation of the filming scene and the general ambassador-type presentation of the characters</p> <ul style="list-style-type: none"> <li>- Props used to emphasize relationship of characters and to show that they are, in fact, celebrities</li> <li>- Extras show that they are in a public place, a working 7-Eleven; extras also act as film staff and have a role in transitioning the emotions in the ad</li> <li>- Characters interact with the brand and the specific product through the setting (they are in a 7-Eleven) and by constantly being near and holding or drinking the product</li> </ul>	<ul style="list-style-type: none"> <li>- Character plot stays true to characters because they are portrayed as themselves, granting it a level of authenticity</li> <li>- In the start, couple already establishes relationship when Nadine says “Sarap maging team real on and off cam;” and emphasized more when James asks for a kiss</li> </ul>
Advertisement Production	- Music is probably instrumental so to keep focus on the couple and the product	- Location set in 7-Eleven because it is the brand they are endorsing; and to inform audiences that they	- Commercial produced by 7-Eleven

	<ul style="list-style-type: none"> <li>- Characters spoke naturally because they had to portray themselves as themselves; in a way, this puts pressure on them because this is the person they want audiences to know – their “true selves”</li> </ul>	<p>can get the product only at a 7-Eleven store</p> <ul style="list-style-type: none"> <li>- Clothing brands not highlighted</li> <li>- Characters appeared the way they did to show normalcy, authenticity as everyday people</li> <li>- Characters behaved casually to show normalcy, sweet to emphasize relationship, and assertive in sharing information to show that they are celebrities/ambassadors</li> <li>- Extras that acted as customers may have been included to show that 7-Eleven is a popular store that is frequented by many</li> <li>- Extras as film crew showed the occupation of characters; they also showed how they were not revered, they are treated like everyone else, especially when they make mistakes in their job</li> </ul>	<ul style="list-style-type: none"> <li>- Narrative chosen probably to associate the everyday dynamics of the love team with the necessity of the product for everyday situations</li> <li>- Narrative has a casual tone which asserts that the brand and the product are casual, as well – one that caters to everybody and every moment</li> <li>- Love team probably selected because their off-screen personas and relationship is best fit for the casual narrative; no need for characters because their actual personalities can already represent and invite the target market</li> </ul>
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		<ul style="list-style-type: none"> <li>- Endorsed product is casually presented as a staple in the couple's everyday experiences, which allows audiences to think that it is such and thus can and should be enjoyed every day as well; they also endorsed the product as something that can solve conflicts, in a way, so they are presenting that the product has the same status as a gift (or maybe pasalubong)</li> </ul>	
Philippine Society in 2014-2016	<ul style="list-style-type: none"> <li>- Instrumental music and sound effects have typical tone</li> <li>- Music may suggest that audiences are not the types to pay attention to music enough that it has to be emphasized</li> <li>- Conversational dialogue, use of pick-up lines, and teasing are conventional ways of communication at the time</li> </ul>	<ul style="list-style-type: none"> <li>- Clothing style not too popular but not uncommon either; niche style</li> <li>- Natural make-up popular at the time</li> <li>- Behavior of characters were very organic; they showed the usual movements that couples do</li> <li>- Characters as themselves endorsing the product is a common advertising practice</li> </ul>	<ul style="list-style-type: none"> <li>- Narrative not particularly common as a whole but certain scenes such as the use of pick-up lines and grand romantic gestures are popular</li> </ul>



	Taste Forever Love – Jollibee		
	AUDIO	VISUAL	NARRATIVE
Filipino Teen Celebrity Love Team Commercials	<ul style="list-style-type: none"> <li>- Music is mostly an instrumental piece preempting the pair's song "Bahala Na" of which a small part was played towards the end</li> <li>- Music probably changed both to emphasize the punch line as well as to introduce a sense of recall to when the couple first started to be paired ("Bahala Na" was used to promote their second movie together "Talk Back and You're Dead")</li> <li>- Music sets the romantic mood; when "Bahala Na" is actually played it makes the scene more personal</li> <li>- Characters speak casually but with <i>kilig</i>, a level of comfort, and reassuring tones</li> </ul>	<ul style="list-style-type: none"> <li>- Location is at a Jollibee</li> <li>- The lighting is darker than it would be at an actual store; this may assert the romantic atmosphere, cued by the mood lights-like setting</li> <li>- Camera shows close-ups of characters to emphasize facial expressions and to focus on them as they are delivering lines</li> <li>- Scenes cut back and forth from a shot of James to a shot of Nadine, and a shot of the both of them, and then shots of the product endorsed</li> <li>- The characters appear to be upper middle-class (James long-sleeved polo and Nadine's blouse-blazer combo); their make-up make them look like they are prim and proper</li> </ul>	<ul style="list-style-type: none"> <li>- Narrative was of a couple having a dinner date where they discuss about their idea of "forever"</li> <li>- Narrative establishes a romantic, casual, private atmosphere</li> <li>- Narrative evokes feeling of <i>kilig</i></li> <li>- Narrative suggests that the couple is contemplating on a "forever" with each other, asserting that the pair is the real deal</li> <li>- Key phrases to describe relationship: "Matagal nang kakilala," "Masarap kasama," "Di nakakasawa," "Babalik-balikan mo forever," "The thing about forever is... it's happening right now"</li> </ul>

	<p>- James speaks in a kind of skeptic tone while Nadine speaks in a teasing voice</p>	<p>- Characters are teasing, playful, and romantic; they seem to have isolated themselves in their own bubble; they partake in gestures that elicit <i>kilig</i></p> <p>- No other props except the product and the tray used to carry it</p> <p>- Extras only act as other customers; they are barely even noticeable so focus really is on the couple</p> <p>- Characters are eating the product; in each scene the product is seen as it is always held up by a fork except for the moment in which the punch line is delivered (so in this part, the couple demands your attention be at them and their relationship)</p>	
Advertisement Production	<p>- Instrumental piece used to set romantic atmosphere and to keep focus on the dialogue; song inserted to hit a familiar <i>kilig</i> chord, being a</p>	<p>- Location at a Jollibee because it is the brand endorsed</p> <p>- Clothing brands not highlighted</p> <p>- Characters appeared the way they did to lend a sort of true-to-life</p>	<p>- Commercial produced by Jollibee</p> <p>- Narrative used to incorporate Jollibee as setting, to insert product subtly, and to associate the feeling</p>

	<p>theme song to one of the couple's romantic movies</p> <ul style="list-style-type: none"> <li>- Characters talk casually to show that they are themselves, and that they are that comfortable with each other, suggesting that they have a solid romantic relationship</li> </ul>	<p>picture – that's how they would dress normally</p> <ul style="list-style-type: none"> <li>- Characters behaved organically as they portray themselves in the video; they are also teasing each other to evoke <i>kilig</i> and to show that they are just like other couples (not the perfect ones; they have doubts, they get on each other's nerves)</li> <li>- Extra characters irrelevant; appeared the way they did for sense realistic aesthetic</li> <li>- Characters presented the product by eating it so that it may be associated with them – that it is a product that the couple would consume – and to imply the idea that the product can be something to be shared by couples, creating moments that are similar to that experienced by the pair</li> </ul>	<p>of love and <i>kilig</i> with moments that involve the product</p> <ul style="list-style-type: none"> <li>- Jollibee, specifically the burger steak, is implied to be everyone's favorite forever so by association, it is also implied that the couple is everyone's favorite, and this favoritism, as well as their relationship maybe, will last forever</li> </ul>
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Philippine Society in 2014-2016	<ul style="list-style-type: none"> <li>- Music used a popular local love song</li> <li>- Music asserts that Jollibee is trying to tap the already existing market of Jadine</li> <li>- Couples in reality also talk in that soft, caring manner; they also use <i>kilig</i> pick-up lines just as James did</li> </ul>	<ul style="list-style-type: none"> <li>- James' style of clothing was popular; Nadine's white blazer wasn't really in style</li> <li>- Natural look popular</li> <li>- Couples in reality don't necessarily behave the same way as Jadine, given that in the ad the pair have a cheesy way of acting, but the teasing banter is common</li> <li>- Product integrated into story is a common practice in the industry</li> </ul>	- Date narrative, use of pick-up lines popular
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NEW Cornetto Mango Tango – Cornetto			
	AUDIO	VISUAL	NARRATIVE
Filipino Teen Celebrity Love Team Commercials	<ul style="list-style-type: none"> <li>- Music starts with an instrumental of Akin Ka Nalang by Itchyworms; by the end, the music is still the same but the lyrics are changed to fit the product (instead of “Akin ka nalang,” it says “Mango Tango nalang”)</li> </ul>	<ul style="list-style-type: none"> <li>- Location is a flower market; it has a happy, bright, romantic atmosphere due to the day setting and the abundance of flowers</li> <li>- Camera first focuses on Nadine, putting her in a sort of majestic light to transition to James' wherein he is</li> </ul>	<ul style="list-style-type: none"> <li>- Narrative was of a boy that is entranced by a girl and decides to woo her by buying her the flowers that she's admiring; however, because he only gave 20 pesos, the flower vendor gave him two kisses on the cheek (for tulips = two lips)</li> </ul>

	<ul style="list-style-type: none"> <li>- Use of comedic sound effects</li> <li>- Music and sound effects define a romantic comedy type of atmosphere</li> <li>- Music suggests that the celebrity couple are romantic but there is a certain comedic touch to the event</li> <li>- Nadine does not talk, only laughs shyly; James is confident, flirty in his words</li> </ul>	<p>seen admiring her; the next shots are all of them both</p> <ul style="list-style-type: none"> <li>- Couple looks like they are teenagers, young adults in a stage of infatuation</li> <li>- Nadine is portrayed as girly, feminine; James looks like an average middle-class guy</li> <li>- Natural make-up adds realistic touch</li> <li>- Physical behaviors evoke <i>kilig</i>; they also want to make audience laugh based on their funny expressions and reactions</li> <li>- Prop used for aesthetic and narrative purposes; flower used as a way to woo Nadine</li> <li>- Extras are mostly people in the background except for the flower vendor who became crucial in delivering the scene's punchline</li> </ul>	<ul style="list-style-type: none"> <li>- Atmosphere was romantic and comedic</li> <li>- Character plot asserts the pair's admiration for each other however here it the event is that they are only meeting when in reality they already are a couple</li> <li>- Narrative may be true in the idea that James tries to woo Nadine with gestures such as giving her flowers</li> <li>- Key phrases: "Sarap magpa <i>kilig</i>"</li> </ul>
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		<ul style="list-style-type: none"> <li>- Flower vendor mostly for comedic purpose, not really related to the pair</li> <li>- Product presented after the punchline as a separate feature but in the end, JaDine is seen eating the product</li> </ul>	
Advertisement Production	<ul style="list-style-type: none"> <li>- No clear motives as to why song was chosen so maybe recall? Or because it's a timeless popular upbeat love song</li> <li>- Change of lyrics in song so that audiences will remember product name</li> <li>- Characters behave naturally but with a slight comedic exaggeration in order to define the atmosphere of ad</li> </ul>	<ul style="list-style-type: none"> <li>- No clear motives behind selection of location except for narrative</li> <li>- Clothing brands not highlighted</li> <li>- Characters made to appear as their natural selves for authenticity; Nadine probably wore a pink dress to justify James' admiration</li> <li>- James had to act confidently to fit the brand of the "Saan Aabot ang 20 Pesos Mo?" brand of Cornetto in which a too sure individual pays 20 pesos asking for something and, to his embarrassment, gets his true money's worth; Nadine had to act like it was really funny to</li> </ul>	<ul style="list-style-type: none"> <li>- Commercial produced by Cornetto</li> <li>- Story had to fit Cornetto format</li> <li>- Story of the flower market may have been created in order to insert the romantic undertone, which is universally signified by flowers</li> <li>- JaDine selected probably to lend a realistic feel; and because they are versatile actors who deliver with such authenticity</li> <li>- Goofy branding of the "Saan Aabot ang 20 Pesos Mo?" fits JaDine branding because the couple is naturally kooky</li> </ul>

		<p>emphasize James' embarrassment and to transition to her giving him a chance maybe because she was enchanted or felt bad for him</p> <ul style="list-style-type: none"> <li>- Flower vendor had to look like a flower vendor although she looked far too made-up for it</li> <li>- Endorsed product presented the way it was to follow Cornetto's existing commercial format</li> </ul>	
Philippine Society in 2014-2016	<ul style="list-style-type: none"> <li>- Music not recently released but still a contemporary classic</li> <li>- Music suggests that audience is a fairly younger audience</li> <li>- The way James spoke was typical tone of confident men, authentic; Flower vendor sounded too much like she belonged to a higher class than most flower vendors in reality do</li> </ul>	<ul style="list-style-type: none"> <li>- Style of clothing popular</li> <li>- Natural make-up popular</li> <li>- Confidence of James is not really common in normal everyday situation; Nadine's shyness is a universal reaction to someone taking interest in you; Flower vendors would not react the same way the woman did in the ad</li> </ul>	<ul style="list-style-type: none"> <li>- Narrative of trying to impress a love interest popular but format is strictly and unmistakably a Cornetto trademark</li> </ul>

Catch James and Nadine's kilig moments with Big Bytes 50! – Smart			
	AUDIO	VISUAL	NARRATIVE
Filipino Teen Celebrity Love Team Commercials	<ul style="list-style-type: none"> <li>- Music first is a mix of an instrumental piece and sound effects depicting a sort of action scene to establish that they are watching clips of shows of the sort</li> <li>- Music then changes to an upbeat instrumental piece that compliments the voice-over talking about the product</li> <li>- Finally, music changes to something romantic to lead up to an almost-kissing scene</li> <li>- Music changes necessary for transition</li> <li>- Romantic music the only one really indicative of couple</li> <li>- Characters don't speak; only line uttered was from an extra supporting the couple's almost-kissing scene</li> </ul>	<ul style="list-style-type: none"> <li>- Different locations but all of them assert that the love team is a pair of actors, professional artists</li> <li>- Camera mostly focuses on either the love team, the phone being used to watch shows, or the location</li> <li>- Characters either wear usual clothes, but it is apparent that they are more made-up than common folk since they are shown here as celebrities, or costumes</li> <li>- In the start, it was very casual, giving the impression that characters are just like everyone else enjoying shows in their phones; in the end, characters are shown as romantic to emphasize their relationship</li> <li>- Only prop really used is the phone in which JaDine is watching shows</li> </ul>	<ul style="list-style-type: none"> <li>- Story shows the celebrity pair going through different events, all while watching shows through their phone</li> <li>- Narrative keeps celebrity status</li> <li>- Narrative makes you feel that they are just like everyone else; in the end, evoking <i>kilig</i></li> <li>- Characters as themselves</li> </ul>



		<p>and it is depicted as central, always in their hands and in the center of the frame</p> <ul style="list-style-type: none"> <li>- Extras set the atmosphere that the love team are celebrities (as they portray assistants, crew, make-up artists, etc.); one key extra delivers a teasing expectant line which stops the couple from kissing for they become aware that people are watching them</li> <li>- Characters do not present the product itself but are exhibiting how the product is used</li> </ul>	
Advertisement Production	<ul style="list-style-type: none"> <li>- Upbeat music probably used parallel to voice-over in order to imply that the product is something that people will enjoy; positive association</li> <li>- Characters didn't speak probably to assert that the product gives you</li> </ul>	<ul style="list-style-type: none"> <li>- Different locations probably used to assert that the product can be accessed and used anytime, anywhere</li> <li>- Clothing brands not highlighted but it is apparent that they are higher-end and more formal than</li> </ul>	<ul style="list-style-type: none"> <li>- Commercial produced by Smart</li> <li>- Narrative made possible the focus on the product, the association of the positive attributes of the product with the image of the couple, and the maintenance of the love team's romantic relationship</li> </ul>

	<p>the chance to be engrossed in your phones</p> <ul style="list-style-type: none"> <li>- Voice-over was enough to talk about the product; JaDine didn't have to deliver any lines to support it anymore</li> </ul>	<p>usual clothes in order to say that the love team are of celebrity status</p> <ul style="list-style-type: none"> <li>- Characters had to focus on the phone in order to keep everyone's focus on the product, for the most part</li> <li>- Extra characters are support to love team's celebrity status; extra that delivered the line gave the ad more oomph as he was central in the romantic scene, stopping the couple from displaying too much affection and thus leaving viewers at the edge of their seats and excited for more</li> </ul>	<ul style="list-style-type: none"> <li>- Love team probably selected because they are the best to assert authenticity; it is very believable that they are the types of people who will use and enjoy the product</li> <li>- Air of realness given by the love team lends Smart the needed image of accessibility</li> </ul>
Philippine Society in 2014-2016	<ul style="list-style-type: none"> <li>- Upbeat instrumental isn't what you'd usually hear around</li> <li>- Music doesn't really say anything about the audience; it says more about the brand, since the type of music used is consistent with their other ads</li> </ul>	<ul style="list-style-type: none"> <li>- Style of clothing popular</li> <li>- General appearance was natural and common</li> <li>- People being too focused on technology common behavior</li> <li>- Product endorsement by interaction and voice-over popular,</li> </ul>	<ul style="list-style-type: none"> <li>- Narrative not common</li> </ul>

	<ul style="list-style-type: none"> <li>- People not talking because they're too caught up with their technology is a common practice in society; although it is usually put in a negative light, in the commercial, it is accepted, if not encouraged even</li> </ul>	although the latter not so much anymore	
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Champion Fabri-Con Happy Scents – Champion Detergent			
	AUDIO	VISUAL	NARRATIVE
Filipino Teen Celebrity Love Team Commercials	<ul style="list-style-type: none"> <li>- Music was a soft but happy beat; lyrics were hard to understand but it doesn't really seem to matter</li> <li>- Music makes atmosphere seem very light, slightly enchanting, giddy</li> <li>- James is the only one who really delivers a line and he speaks softly because he is trying to apologize, get in the good graces of Nadine</li> </ul>	<ul style="list-style-type: none"> <li>- Location is remote, private, out-of-town</li> <li>- Camera focuses on emotions and gestures of characters</li> <li>- Characters look like they are on a date, seeing as how they are pretty dressed up</li> <li>- James looks very sorry, enticing the audience to feel for him and root for him that he gets Nadine's forgiveness</li> </ul>	<ul style="list-style-type: none"> <li>- Story shows that the pair came from a fight which left Nadine mad and James apologetic; in order to get back to Nadine's good graces, James plays with his sweater and places it on Nadine's face; when Nadine smells the sweatshirt she can't help but smile and everything is okay again</li> <li>- Narrative shows an event familiar with every couple</li> </ul>

		<ul style="list-style-type: none"> <li>- In the end when they fix everything, they are trying to make everyone feel <i>kilig</i> and happy, while still leaving stuff for the imagination by not kissing</li> <li>- Props used to set scene; James' sweater used to show effect of product and seen as a sort of gateway to fixing their relationship</li> <li>- No extras</li> <li>- Product is not really endorsed; instead, they show the function of the product</li> </ul>	<ul style="list-style-type: none"> <li>- Narrative wants you to root for James and want the couple to fix things between them</li> <li>- Characters stay true to their actual selves</li> </ul>
Advertisement Production	<ul style="list-style-type: none"> <li>- Music seems to be a trademark tune from brand, which probably explains its selection</li> <li>- James spoke apologetically because he had to really sound sorry in order to establish the mood; in the end, when they are made up both had to sound happy, even just</li> </ul>	<ul style="list-style-type: none"> <li>- Selection of location may have been done in order to lend an airy atmosphere, which supports the branding of the product</li> <li>- Clothing brand not highlighted</li> <li>- Characters made to appear the way they did in order to show that they are a couple who are probably on a date – it keeps the relationship</li> </ul>	<ul style="list-style-type: none"> <li>- Commercial produced by Champion Detergent</li> <li>- Narrative maintains relationship of couple; made to be able to assert that the product is the solution to a broken relationship</li> <li>- Looks like narrative made more for the product and the couple was merely cast for it</li> </ul>

	<p>in laughter, to assert that everything was solved by the product</p>	<p>of the love team, becoming a starting point from which the product can be introduced</p> <ul style="list-style-type: none"> <li>- Characters behaved the way they did in order to emphasize the transition of emotions, which is shown to have been possible because of the product</li> <li>- Characters endorsed the product the way they did for the purpose of positive association – both with the characters and the fixing of the problem – and to keep the “happy” branding</li> </ul>	<ul style="list-style-type: none"> <li>- JaDine is very authentic and they play roles in shows and movies that do go into road bumps so they were perfect in portraying a real couple having trouble</li> <li>- JaDine making audiences happy = Champion Happy Scents making people happy</li> </ul>
<p>Philippine Society in 2014-2016</p>	<ul style="list-style-type: none"> <li>- Music not known but the practice of using tunes for commercials common</li> <li>- Music doesn’t really say too much about audience; it’s more product-related</li> </ul>	<ul style="list-style-type: none"> <li>- Nadine’s floral dress popular, but James’ sweater not really since the setting is supposedly a tropical country</li> <li>- Couple looks to made-up, even for a date</li> <li>- Physical behaviors generally normal but someone being wooed</li> </ul>	<ul style="list-style-type: none"> <li>- Use of a story to insert the function of the product is a common narrative employed by laundry materials</li> </ul>

	- No differences in verbal behavior between characters and society; everything was pretty normal	by a fragrant sweatshirt is hardly common	
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#MySuperFood 45s TVC with #JADINE – Nestle Yogurt			
	AUDIO	VISUAL	NARRATIVE
Filipino Teen Celebrity Love Team Commercials	<ul style="list-style-type: none"> <li>- Music is a cool, upbeat instrumental beat</li> <li>- Music defined a dynamic, active atmosphere</li> <li>- Music suggests that the love team is active, adventurous, cool</li> <li>- No dialogue but characters do a voice-over throughout narrating their actions with one-word descriptions</li> </ul>	<ul style="list-style-type: none"> <li>- Different locations are usual places but they all have an adventurous, youthful feel</li> <li>- Camera movements shift from close-ups of couple, product, and general scene – may be to emphasize relationship, endorsement, and the lifestyle highlighted</li> <li>- Physical appearance suggests characters are youthful, active, fun</li> <li>- Props used to highlight dynamics of scenes, to promote product</li> <li>- Extras only there for effect, authenticity</li> </ul>	<ul style="list-style-type: none"> <li>- Narrative was of a fun-loving, adventurous couple doing different activities</li> <li>- Atmosphere was hip, young, dynamic</li> <li>- Narrative doesn't really evoke <i>kilig</i>; what it really wants people to feel is that the characters and the way they live their lives is cool, something they would want and aspire to achieve</li> <li>- Couple in reality is also active, adventurous, fitting the character plot</li> </ul>

		<ul style="list-style-type: none"> <li>- In some scenes, characters are seen holding or eating the product; the end is a montage of all scenes with the product</li> </ul>	
Advertisement Production	<ul style="list-style-type: none"> <li>- Music selected to keep with “super” theme – it had to be active, cool</li> <li>- Actors didn’t have lines because they didn’t really need to speak dialogues to establish the scenes; voice-over was enough to both describe events and to promote product</li> </ul>	<ul style="list-style-type: none"> <li>- Locations selected to emphasize activity</li> <li>- Clothing brands not highlighted</li> <li>- Characters had to appear and act active because the product endorsed is targeted to people with active, healthy lifestyles; also, it suggests that the product helps and is even essential to how these people live the way they do</li> <li>- Product needed to be associated with the lifestyle which explains its integration to scenes</li> </ul>	<ul style="list-style-type: none"> <li>- Commercial produced by Nestle Yogurt</li> <li>- Narrative allows brand to assert that the product is associated with the kind of lifestyle presented</li> <li>- Love team is very adventurous, active in reality, fitting the branding of the product, making them a good choice as promoters</li> </ul>
Philippine Society in 2014-2016	<ul style="list-style-type: none"> <li>- Music not known but beat is something that youth would like</li> <li>- Music suggests that target audience are people who live active lifestyles</li> </ul>	<ul style="list-style-type: none"> <li>- Style of clothing and general appearance popular especially to young adults</li> <li>- Behavior of characters are not a general picture of society’s</li> </ul>	<ul style="list-style-type: none"> <li>- Narrative of adventure popular because it is a common goal for millennials which is gradually taking over the working, spending class</li> </ul>

		behaviors – they more represent middle to high class young adults who can afford active, adventurous lifestyles (and the everyday consumption of the product)	
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## APPENDIX E

## KathNiel Advertisements Analyses

	Hands – KFC		
	AUDIO	VISUAL	NARRATIVE
Filipino Teen Celebrity Love Team Commercials	<ul style="list-style-type: none"> <li>- Music used is So Good Together by Daniel Padilla and Kathryn Bernardo (but sung by different artists)</li> <li>- Music brings a sweet, happy atmosphere</li> <li>- Only Kathryn delivers lines isolated to them both; she sounds sweet and romantic</li> <li>- Daniel speaks to talk about product; speaks with authority and conviction but still casual</li> </ul>	<ul style="list-style-type: none"> <li>- Locations differ but they end up in Jollibee</li> <li>- Camera always focuses on couple</li> <li>- Characters are shown as themselves; clothes seem to be what they would usually wear</li> <li>- Couple holding hands the entire commercial to make people feel <i>kilig</i> and happy for their joyful state in love</li> <li>- Extras set scene, divert focus to couple, show what everyone should react when seeing the couple; only extras with their own air time were the cashiers of KFC and they were shown to be <i>kilig</i> at the sight of the couple</li> </ul>	<ul style="list-style-type: none"> <li>- Commercial shows love team going through their usual everyday activities</li> <li>- Narrative makes commercial realistic</li> <li>- Narrative wants people to associate themselves with the couple</li> <li>- Characters are themselves</li> </ul>

		<ul style="list-style-type: none"> <li>- Characters only present the product at the end of the episode when they eat it at the KFC store; it is emphasized when it becomes the only time they let go of each other's hand</li> </ul>	
<p>Advertisement Production</p>	<ul style="list-style-type: none"> <li>- Music was created and performed by the couple for the brand; it encapsulates both the branding of KFC ("So good") and the relationship of the couple</li> <li>- Kathryn spoke sweetly to highlight the pair's relationship, then at the end she sounded excited to hype her now being part of the KFC line-up of endorsers</li> <li>- Daniel spoke with authority because he had to convince audiences to believe them when saying that the product was their favorite</li> </ul>	<ul style="list-style-type: none"> <li>- Different locations used to show how loving (by the act of holding hands) the couple are in different situations; ends in a KFC because it is the brand</li> <li>- Clothing not highlighted but in the end Kathryn was wearing a dress with the KFC colors, probably to emphasize how she is now a brand endorser</li> <li>- Characters made to look like themselves because in the end, they have to be the ones associated with the brand</li> <li>- Characters had to hold hands and be sweet the entire time because</li> </ul>	<ul style="list-style-type: none"> <li>- Commercial produced by KFC</li> <li>- Narrative chosen to show the pair as a couple, saying that now they don't only gain just one more endorser (Kathryn) but another as KathNiel</li> <li>- Love team probably selected since Daniel is already an endorser, so adding Kathryn was bonus</li> <li>- Since couple were themselves, they were shown as celebrities, as a couple, and as a normal set of people</li> </ul>

		<p>they had to establish that they are a love team and sell the feeling of <i>kilig</i>; then, they had to let go to put emphasis on how great the product is that it was worth breaking their hand-holding</p> <p>- Characters presented the product by enjoying it to support the voice-over saying that it's their favorite</p>	
Philippine Society in 2014-2016	<p>- Type of music in tune was popular as Filipino song</p> <p>- Music may suggest KFC targeting Filipino masses; it was localized</p> <p>- No big differences in verbal behavior between love team and society</p>	<p>- Style of clothing and general make-up popular</p> <p>- People don't hold hands that much in real life – that's weird</p> <p>- How product is endorsed by showing the love team consuming it is a common practice in fast food ads</p>	- Narrative of showing people in a montage of situations popular

KathNiel: Stay For A While – Nescafe		
AUDIO	VISUAL	NARRATIVE

<p>Filipino Teen Celebrity Love Team Commercials</p>	<ul style="list-style-type: none"> <li>- Commercial starts without music, only ambient sounds and sound effects; by the climax, A Cup in Hand by Marion Aunor plays</li> <li>- Song plays to set Nescafe mood</li> <li>- Music gives the vibe that love team is relaxed; a calm touch of love</li> <li>- Characters speak normally, endearingly, but with a sad tone</li> </ul>	<ul style="list-style-type: none"> <li>- Pier as a setting is sad as it connotes separation; the canteen where they were presented a calm atmosphere</li> <li>- Camera focuses a lot on reactions, displaying the emotional prowess of the actors</li> <li>- Characters looked clean, wore normal clothes; although, Kathryn didn't really look like someone who would board a boat to leave</li> <li>- Characters wanted audiences to feel bad that they were separating, to feel <i>kilig</i> but sad when Daniel whispered "I love you," then relieved when Kathryn decided not to leave</li> <li>- Bag as prop emphasized Kathryn leaving; cups to show product name</li> </ul>	<ul style="list-style-type: none"> <li>- Story is about a couple getting ready to say goodbye as the girl is about to board a boat to leave; since they have time left, they decide to have one last cup of coffee where the guy tries to convince the girl that she's going to miss home; the girl leaves but when she sips her coffee she decides to stay</li> <li>- Narrative strikes a chord of every person who has had to deal with separation and goodbyes; it makes audiences feel sad but hopeful at the same time, then <i>kilig</i> at the end</li> <li>- Characters are themselves but they are put in a dramatic scene which doesn't seem likely to happen to them in reality</li> <li>- Key phrases: "I love you," "Mas masarap nga dito"</li> </ul>
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		<ul style="list-style-type: none"> <li>- Extras used to set scene of a crowded pier; waitress essential in showing that Kathryn stayed</li> <li>- Characters presented the product by having it while waiting for Kathryn to board, emphasized by focusing on it as it was mixed</li> </ul>	
Advertisement Production	<ul style="list-style-type: none"> <li>- Music used because it is Nescafe's trademark song</li> <li>- Characters had to sound sad, regretful to portray scene of Kathryn having to leave; spoke softly because Nescafe's branding demanded a soft atmosphere</li> </ul>	<ul style="list-style-type: none"> <li>- Location may have been chosen to hit the hearts of many Filipinos who have dealt with similar experiences of separation, specifically families of OFW's</li> <li>- Clothing brands not highlighted</li> <li>- Whole aesthetic of setting and the appearance of characters seem to be blue and white, giving the scene a very clean and crisp look – probably to emphasize the simplicity of the brand</li> <li>- Characters acted regretful because they had to evoke</li> </ul>	<ul style="list-style-type: none"> <li>- Commercial produced by Nescafe</li> <li>- Narrative aims to target OFW's; it may be the brand's way to assert that Nescafe is Filipino – that it is something that will make you feel like you're home</li> <li>- Love team may have been selected because of their acting prowess – they are best to deliver the dramatic scene</li> <li>- Love team as a Filipino darling couple correlates with the</li> </ul>

		<p>feelings of sadness; in the end, they behaved with a sense of relief, giving audiences a happy ending</p> <ul style="list-style-type: none"> <li>- Extras were inferior characters, barely noticeable and not fit in the aesthetic because they didn't fit the color palette</li> <li>- Characters presented the product by consuming it to give audiences the impression that they themselves in reality are patrons of the brand, not just endorsers</li> </ul>	branding Nescafe aims to promote
Philippine Society in 2014-2016	<ul style="list-style-type: none"> <li>- Soft, indie-vibe music with calm vocals popular</li> <li>- Music works more for the brand than it does for the couple and audience</li> <li>- Characters spoke casually, normally but maybe too calm for that situation</li> </ul>	<ul style="list-style-type: none"> <li>- Clean style of clothing, natural make-up popular</li> <li>- People are typically sad during separations so it was pretty realistic, but realizing she wanted to stay because of the cup of coffee may be too overdramatic</li> </ul>	- Using OFW plots common, maybe even overused

		- Subtle endorsement of product through endorsers using it common	
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KathNiel: Bago taste nito, better na! – Nescafe			
	AUDIO	VISUAL	NARRATIVE
Filipino Teen Celebrity Love Team Commercials	<ul style="list-style-type: none"> <li>- Music starts with a repetitive beat, later accented with more instruments for build-up effect</li> <li>- Music more of just background for the events rather than indicative of love team</li> <li>- Characters speak endearingly, especially towards the end; but for the most part, Kathryn speaks teasingly</li> </ul>	<ul style="list-style-type: none"> <li>- Setting is different locations around a school</li> <li>- Camera moves for aesthetic and to set scenes; close-ups for when characters consume products to emphasize emotions</li> <li>- Characters made to appear like students</li> <li>- Characters behaved to evoke <i>kilig</i> through Daniel's attempts to surprise Kathryn; to evoke suspense and rooting by Kathryn's constant turn-downs</li> <li>- Props used as things Daniel would use to try to surprise Kathryn</li> </ul>	<ul style="list-style-type: none"> <li>- Story is about a boy who wants to surprise a girl but whenever he tries, the girl turns him down saying that she's already seen those cliché actions before; so the boy surprises her with the product which is something new</li> <li>- Narrative establishes a youthful, playful atmosphere</li> <li>- Characters are themselves but take on the roles of students so there is an air of both real and drama</li> </ul>

		<ul style="list-style-type: none"> <li>- Extras help Daniel surprise Kathryn; they act as friends trying to help their friend out, supporting Daniel's relationship</li> <li>- Daniel presents product as the surprise; they both drink the product and enjoy it</li> </ul>	
Advertisement Production	<ul style="list-style-type: none"> <li>- Music may have been selected to accent the sequence of events – it is low-key exciting</li> <li>- Characters spoke the way they did to assert their relationship; casual tone for authenticity</li> </ul>	<ul style="list-style-type: none"> <li>- Setting is a school probably to assert that the product not only caters to working adults but to students as well; gives the ad a more youthful feel</li> <li>- Clothing brands not highlighted but couple is dressed in a crisp, clean, casual look</li> <li>- Characters appear very natural probably to live up to student personas</li> <li>- Characters were themselves but they had to act like students, which may explain their youthful acting and juvenile behavior</li> </ul>	<ul style="list-style-type: none"> <li>- Commercial produced by Nescafe</li> <li>- Narrative makes it possible to target students and love interests</li> <li>- Love team may have been chosen to fit the acting scenes, given their acting prowess</li> <li>- Branding of love team as fun while serious at the same time correlates with the branding of Nescafe as something that can be enjoyed in both fun and serious situations</li> </ul>



		- Daniel presented product as the something-different surprise to assert that the product is new, better	
Philippine Society in 2014-2016	<ul style="list-style-type: none"> <li>- Instrumental piece had a contemporary vibe</li> <li>- Music doesn't really say anything about the audience; it speaks more about the narrative</li> <li>- Verbal behavior a little bit more excited than normal</li> </ul>	<ul style="list-style-type: none"> <li>- Style of clothing and make-up simple, usual of students</li> <li>- Kathryn as a studious student while Daniel more playful shows the usual stereotype dynamic of males and females in school, wherein the boys are more fun and careless while the girls are more focused on academics</li> </ul>	- Narrative of a boy trying to impress a love interest common

	KathNiel, may bagong choice! – Nescafe		
	AUDIO	VISUAL	NARRATIVE
Filipino Teen Celebrity Love Team Commercials	<ul style="list-style-type: none"> <li>- Upbeat instrumental in background</li> <li>- Music asserts that couple is dynamic, upbeat</li> <li>- Characters speak with authority as they speak for themselves and their</li> </ul>	<ul style="list-style-type: none"> <li>- Location is an apartment; it is very home-y</li> <li>- Camera closes-up on Kathryn when she's speaking; zooms out to the couple when they are both talking</li> </ul>	<ul style="list-style-type: none"> <li>- Story was of the love team declaring their, and their generation's, love for Nescafe</li> <li>- Atmosphere was very authoritative yet real</li> <li>- Characters were themselves</li> </ul>

	generation; they speak with a very lively energy	<ul style="list-style-type: none"> <li>- Characters look like a very relaxed, put-together couple; they give the impression that they are your friends talking to you during a casual sit-in</li> <li>- Props used to set scene; only other prop prominent are the coffee cups holding the product, with the name of the product sprawled on them</li> <li>- No extras</li> <li>- Characters present the product by holding them up and drinking them</li> </ul>	
Advertisement Production	<ul style="list-style-type: none"> <li>- Music selected to establish upbeat atmosphere, to match energy of couple</li> <li>- Couple had to speak with authority because they were asserting their opinion and loyalty while convincing audiences to feel the same way they do about the product</li> </ul>	<ul style="list-style-type: none"> <li>- Location probably to evoke a sense of reality and casualness; to show the home of coffee</li> <li>- Clothing brands not highlighted but they are in-theme with a blue and white aesthetic</li> <li>- Characters looked and behaved very casual to fit the home setting</li> <li>- Characters behaved just like endorsers, outright declaring their</li> </ul>	<ul style="list-style-type: none"> <li>- Commercial produced by Nescafe</li> <li>- Narrative makes use of couple's branding as a voice of their generation; probably the same reason why they were chosen – because they have the audacity and capacity for impact needed by brand</li> </ul>

		<p>patronage to brand by showing how much they like it</p> <ul style="list-style-type: none"> <li>- Characters presented the product the way they did to emphasize its necessary presence in their household</li> </ul>	
Philippine Society in 2014-2016	<ul style="list-style-type: none"> <li>- Music does not really say much about love team or audience; it's more for aesthetic</li> <li>- Verbal behavior of couple was powerful; here, they were really brand spokespersons so they did not adopt the same dynamic of speaking as common folk</li> </ul>	<ul style="list-style-type: none"> <li>- Clean appearance, blue and white color palette popular</li> <li>- Characters behaved like a normal well-mannered couple in their home</li> <li>- Product endorsed explicitly is not too common anymore but the casual undertone makes it seem less like they are shoving the product down audience's throats</li> </ul>	- Narrative not too common

iWant TV sa ABS-CBNmobile – ABS-CBNmobile			
	AUDIO	VISUAL	NARRATIVE
Filipino Teen Celebrity Love	<ul style="list-style-type: none"> <li>- Music is a lively beat</li> <li>- Voice-over talking about product</li> </ul>	<ul style="list-style-type: none"> <li>- Locations differ but the setting for KathNiel's scene was a pavilion</li> </ul>	<ul style="list-style-type: none"> <li>- Story presents different situations wherein people watch shows on their phones</li> </ul>

Team Commercials	<ul style="list-style-type: none"> <li>- Love team spoke with conviction but in a very endearing tone</li> </ul>	<ul style="list-style-type: none"> <li>with a garden; they were seated on a bench, giving a romantic vibe</li> <li>- Characters looked like vibrant, made-up</li> <li>- Love team acted romantic in first scene; in end, they behaved with confidence as they endorsed the product</li> </ul>	<ul style="list-style-type: none"> <li>- Atmosphere is dynamic, all-encompassing, general</li> <li>- Excitement is the over-all feeling that everyone aimed to evoke</li> <li>- Characters had power to influence, much like the real branding of the love team as voices of their generation</li> </ul>
Advertisement Production	<ul style="list-style-type: none"> <li>- Music says more about product and the montage of scenes than the love team</li> <li>- Love team spoke like true ambassadors – they were voices of information and influence</li> </ul>	<ul style="list-style-type: none"> <li>- Locations show different settings and situations where you can use product</li> <li>- Clothing brands not highlighted</li> <li>- All characters look like everyday people but more vibrant, probably to associate with the positive attributes of product</li> <li>- All characters portrayed different emotions that could be felt while using the product; at the end, everyone was excited about it; KathNiel seemed very happy to promote product</li> </ul>	<ul style="list-style-type: none"> <li>- Commercial produced by ABS-CBNmobile</li> <li>- Narrative created to show all-encompassing nature of product – in can be used by anyone, anytime, anywhere</li> <li>- Love team probably chosen since they are already established celebrities under ABS-CBN and because they have a great impact on their audiences</li> <li>- ABS-CBN branding consistent all throughout, if not central</li> </ul>

		<ul style="list-style-type: none"> <li>- Not really extras, everyone seemed to be of equal grounds except at the end when focus is shifted on KathNiel as they endorsed product</li> <li>- Product endorsed the way it to make use of the love team's authority to convince people of the product's worth</li> </ul>	
Philippine Society in 2014-2016	<ul style="list-style-type: none"> <li>- Music not indicative of love team or audience, or even of product; it was more for aesthetic</li> <li>- Love team spoke in a very lively manner while endorsing a product; it came out a little bit inauthentic – what came through was their image of being ambassadors</li> </ul>	<ul style="list-style-type: none"> <li>- Style of clothing and appearance popular, the usual</li> <li>- Behaviors of all characters were normal, except for slight exaggerations</li> <li>- Use of product in ad common but explicit endorsement in the end not so</li> </ul>	- Montage of scenes common advertising practice

Kath Bernardo and Daniel Padilla for #TheNakedTruth – Bench

AUDIO

VISUAL

NARRATIVE

<p>Filipino Teen Celebrity Love Team Commercials</p>	<ul style="list-style-type: none"> <li>- Music was short bell-like sounds which later escalated to a piece with beats</li> <li>- Music gives a sexy vibe, giving characters a mysterious, sensual image</li> <li>- Characters don't speak</li> </ul>	<ul style="list-style-type: none"> <li>- Location was studio; only black background scene</li> <li>- Atmosphere is sexy, mysterious, enticing</li> <li>- Camera first focuses on the face, then bust shots (except for Kathryn's half-body shot), emphasizing looks of couple</li> <li>- Characters exude sexiness, evident in their smirks, expressive looks</li> <li>- Characters shown to be more mature</li> <li>- They want you to feel aroused, excited</li> <li>- No extras</li> <li>- No endorsement of any product; they were endorsing an event, which was only shown in the end</li> </ul>	<ul style="list-style-type: none"> <li>- No story, only clips of the characters highlighted</li> <li>- Everything was sexy, sensual, enticing, exciting – they really wanted to capture your attention and keep you focused on the physical features of the couple</li> <li>- KathNiel is a mature but still youthful couple which fits the adult yet fun branding of The Naked Truth</li> </ul>
<p>Advertisement Production</p>	<ul style="list-style-type: none"> <li>- Music selected to evoke sexiness, to find branding of The Naked Truth</li> </ul>	<ul style="list-style-type: none"> <li>- Setting brings absolute focus to characters</li> <li>- Characters were shown to be sexy, mature, while still a bit goofy,</li> </ul>	<ul style="list-style-type: none"> <li>- Commercial produced by Bench</li> <li>- Ad presented as clips to highlight physical features of characters, which are focused on the event</li> </ul>

		<p>parallel to the branding of The Naked Truth</p> <ul style="list-style-type: none"> <li>- Subtle endorsement of event is a way of teasing</li> </ul>	<ul style="list-style-type: none"> <li>- KathNiel is a young love team but they are very mature – they may have been chosen because, aside from fitting branding of event – they are able to grasp a younger market</li> </ul>
Philippine Society in 2014-2016	<ul style="list-style-type: none"> <li>- Music was contemporary; sounded like a tune you'd hear from Western independent artists</li> <li>- Music suggests that target audience is a more mature crowd</li> </ul>	<ul style="list-style-type: none"> <li>- Style of clothing not really seen except for Kathryn but it looked very street-style which was popular at time</li> <li>- People are not that normally sexy in real life</li> <li>- Subtle product endorsement not too common</li> </ul>	<ul style="list-style-type: none"> <li>- Narrative not common in advertisements because it was more like a feature than an ad</li> </ul>