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DECODING FILIPINO REPRESENTATIONS IN PROJECT NIGHTFALL'S VIDEOS: A CRITICAL DISCOURSE ANALYSIS

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Abstract

This research aimed to decode Filipino representations from the videos of Project Nightfall, a social media channel with millions of followers all over its social media platform that produces videos relative to society's interest. The rising numbers of Vlogs associated with Pinoy contents produced by foreigners from different social media channels urged the study to work on identifying how Filipinos are represented in Vlogs from the point of view of these social media content creators. The study used Fairclough's Three-Dimensional Framework of Critical Discourse Analysis with three fundamental stages in the study of discourse: the Description or the study of the properties of text, the Interpretation of discursive practices, and the Explanation that deals with Social Practice Analysis. The research selected three videos from the Facebook Page of Project Nightfall. Relevant texts were extracted from the manual transcripts for the analysis. From the research findings, the text is observed to have produced description, assertion and affirmation in the most parts which demonstrates a social practice of promoting culture. There are few numbers of negative Filipino representations depicted from the text including how Filipinos are represented to be financially and emotionally struggling. Filipinos are seen as providers, and described short in height. On the other hand, Filipinos are represented to be selfless, compassionate, resourceful, respectful, expressive, optimistic, bubbly, culture-bound, have active lifestyle, have values of teamwork and spirit of community. Filipinos are also defined as artists, singers, and sports lover from the context of the videos selected.

Keywords: *pinoy contents; discourse; Fairclough's 3-dimensional framework; Filipino representations; social practice*

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INTRODUCTION

Pinoy contents are widely spread all over the internet from various social media channels, produced by numerous content creators from different countries in the world. For the most part, the leading Pinoy contents are with regards to Filipino depiction of culture, and of Filipino people representation and stereotypes. Moreover, Filipinos are also portrayed and represented in television and in films in national and international level. However, the downside of this Pinoy culture exposure often results to controversy of facts and turns to be an

issue on Pinoy baiting. "Filipino baiting or Pinoy baiting refers to the mainstream media's tendency to pander to their Filipino audience" (Paranoble, 2022). The issue will also be going to be a part of the discussion in the study as to understand if the depicted Filipino representation is made out of Pinoy baiting, based from facts, or purposely used to expose the culture of Filipinos.

There is an existing study on Filipino domestic worker representation (Ligo, 2020) and a study on Filipino family representation in film (De Guzman, et al., 2018). However, there is still no existing studies on Filipino representations from Vlogs which are timely and an interesting topic to be explored since about millions of Filipinos watch Vlogs every day. Vlog is a blog that talks about a subject in the form of video. There is still an unresolved matter on how Filipinos are represented depicted from Vlogs and how it can be viewed by a large group of society.

The study aimed to unveil Filipino representation from the videos produced by Project Nightfall, a social media channel with millions of followers and viewers that produces and uploads videos that are people's topic of interest, and videos that revolve on sensitive topics such societal issues that mainly seeks to raise awareness in the world. For the analysis, the study will explore the properties of text and the sociocontextual meaning of the texts used in Project Nightfall to draw conclusions on Filipino representations. This paper will utilize the application of Critical Discourse Analysis (CDA) particularly central to Fairclough's Three-Dimensional Framework: Text (Description), Discursive Practice (Interpretation) and Social Practice (Explanation). CDA utilizes related theories and methods to study language for the analysis. It is concerned with how language is related to power and ideology, and how discourse produces meaning from its social context (Fan, 2019). It focuses on the study of the properties of text, how discourse is a series of discursive practice and how language is considered a social practice. The study pursued to uncover the use of language including the decoding of sociocultural meaning from text used in the video to further explain how the use of language and its linguistic features depict how Filipinos are represented in Project Nightfall.

METHOD

The research design used in conducting the study is through a Qualitative research design. A qualitative approach is capable of interpreting, analyzing and explaining thematically a phenomenon through a detailed and informative writing, opposed to quantitative that is mainly numerical. The study aims to explain a phenomenon on how Filipinos are represented from the videos produced by Project Nightfall.

Moreover, the methodology of the study started with collecting videos from Project Nightfall's Facebook Page that is associated with contents related to the Philippines. Project Nightfall is a popular social media channel run by a team, a public figure and a vlog content creator that has a personal website, has social media accounts on Facebook with 16 million followers, on Instagram with 1 million followers and on YouTube with 3.29 million followers. They are garnering of about millions of followers coming from different parts of the world and their videos are reaching million views. They constantly upload videos that are timely and relevant in the society. They are also an advocate that uses their platform to help communities around the world. The study aimed to target Project Nightfall's videos due of the numbers of videos produced made up of Pinoy contents.

After collecting, the researchers selected Top 3 videos among the collection through utilizing the Criteria of Selection:

- a. the video must be containing of Filipino content
- b. the video must be relevant to the objectives of the study
- c. the video must have millions of views from the Facebook page
- d. the video must be in between the year 2020-2023

Upon the collection and selection of videos from Project Nightfall's Facebook Page, the three videos selected that served as basis for the analysis are with the following titles:

- 1) Why Filipinos are giving away food for free?
 - posted May 12, 2021 with over 11 million views
- 2) Why Filipinos Love Basketball
 - posted October 29, 2020 with over 3.9 million views
- 3) Why so many Filipinos are really good at singing?!
 - posted February 1, 2023 with over 7.3 million views

The researchers gone manual transcribing of the verbal or spoken script used in each video for the selection and extraction of relevant text. The manual transcripts of the three selected videos are the main data for analysis.

Furthermore, for the analysis, it is guided through the use of Fairclough's Three-Dimensional Framework of Critical Discourse Analysis (CDA). Starting off with analyzing the Text or also called the stage of Description. This was done through describing and studying its vocabulary, grammar and text structure to understand the nature and the production of the text. After Text Analysis, it was followed by an analysis of Discourse or Discursive Practice and this is under Interpretation. Three important steps needed to be analyzed comprehensively for the analysis of the Discursive Practice are central to text production, text distribution and text consumption. This is through decoding the interpretations attached to the text to understand the perception, beliefs, and ideas of a certain group of people. Lastly, an analysis on Sociocultural Practice or Social Practice Analysis under Explanation was also done as to conclude the entire concept and to explain the phenomenon. The third dimension in Fairclough's Theoretical Framework of CDA is the combination of the previous two dimension as it summarizes the relationship of the discourse in a social context (The Lingwist, 2020).

The method of analysis is basically a process on Description, Interpretation, and Explanation. The Explanation part is fundamental in the study of social practice and in the decoding of Filipino representations from the videos of Project Nightfall.

RESULT AND DISCUSSION

The study aimed to decode Filipino representations from the videos of Project Nightfall through utilizing the Three-Dimensional Framework of Fairclough in Critical Discourse Analysis. Fairclough's Three-Dimensional Model consist of three stages in the study of Discourse and Sociocultural aspect, they are: Description which is concern with the properties of text including vocabulary, grammar and text structure, Interpretation which is concern with discourse process and intertextuality (Handayani, et al., 2018), and finally, the Explanation that deals with analyzing the social practice and ideology that concerns the discourse.

The analysis to be presented began with examining as one the text properties or the Description, and the Interpretation of text to be extracted by set of data. Description and Interpretation go hand and hand. This was followed with its Explanation through Social Practice Analysis at the end of the results section. Three videos were selected and manual transcripts were compiled taken from the videos. Relevant texts were extracted for the analysis.

Beginning with:

- I. Why Filipinos are giving away food for free?

Data 1

01 Right now as you watch this video, people in the Philippines have
02 been putting up food stalls. Not one, not two but nearly a 1,500 all over
03 the country! And this is not a shop! The food you see here is free for
04 everyone.

The word '*but*' gives emphasis to the number of food stalls installed in the country, the use of '*all over the country*' expresses a type of exaggeration for emphasis, and the use of the word '*free for everyone*' highlights the word '*free*' which means admitted to have no required payment needed for the food. The text extracted is merely in a descriptive form and given that the text produced are in a descriptive form, the discourse attempts a practice of description towards the subject. The subject being describe is the pantries installed in the Philippines. The

setting is in the midst of pandemic, and the Data 1 intends to describe, inform and to showcase how selfless are people of the Philippines to have free foods for everybody.

Data 2

08 They have a bike community pantry to distribute food to many areas. They
09 have a pantry for delivery drivers. They even have a paw-ntry for stray
10 dogs and cats!

All text is structured in descriptive form. The word 'even' gives a value of emphasis to 'paw-ntry' which is said to be for 'stray dogs and cats', referring 'stray' as homeless dogs and cats. It is also mentioned that there is a pantry for 'delivery drivers', attempting to say that delivery drivers are people in needs. Three meanings are observed to have attempted to claim an information, one is that delivery drivers are at people in need, streets are surrounded with stray dogs and cats, and the positive one - people in the Philippines have compassion for the people in need including stray dogs and cats.

Data 3

11 But why did they decide to do this in times of struggle? After all, this is
12 not a rich nation! Don't many people there face life difficulties?

The word 'not' is negatively used in the phrase 'not a rich nation', supporting the claim. The word 'rich' used as an adjective is referring to a large value of wealth and to use 'not' opposes it. One statement is in a descriptive form and two questions are raised. The phrase 'But why' expresses doubt and had attempted to question the will of the Filipinos. From the question 'Don't many people there face life difficulties?', the word 'difficulties' is used to slightly refer to struggles particularly pertaining to poverty as to entail the previous text 'not a rich nation'. The text from this Data 3 attempts to give a claim and attempts to question the Philippine's economic status. Given that the context is about food and service pantry, and the way text is produced, it tends to question the act behind the

incapability of the country. They have defined Filipinos as people who are struggling.

Data 4

20 It is unbelievable how many people followed what this one woman
21 started! A group of K-pop fans set up their own pantry! This family of
22 farmers donated their harvest. Fishermen willingly gave their catch. Many
23 vendors donated fruits and vegetables they were supposed to sell.
24 Everyone came together, and most importantly, no one abused the system.

The word '*unbelievable*' is used in the text as to describe the action that has made possible. The words '*donated*' and '*willingly*' are used positively pertaining to willingness as to describe the action done by '*farmers*', '*fishermen*' and '*vendors*' who are mentioned. The word '*Many*' is used to give value of number to emphasize the number of willing '*vendors*'. The word '*most importantly*' affirms the fact of unity among Filipinos. A series of descriptive text and affirmation were listed, and patterns are established. The speaker described and affirmed into the fact that people in the Philippines in any status have the willingness to help amidst the pandemic. The speaker attempts to describe and affirm that Filipinos have spirit of community and are compassionate in any terms.

II. Why Filipinos Love Basketball

Data 5

05 Here, you can see basketball everywhere and I mean everywhere.
There's
06 a basketball court on street corners, small alleys, inside apartment
07 buildings, parking lots, cemeteries, gas stations, town halls or even on
08 trees!
09 We have done some pretty far hikes to waterfalls in the mountains and we
10 Still find dirt basketball courts with homemade hoops made out of trees

The word '*here*' points out location referring to Philippines being the main topic for description. The word '*I mean*' is used to emphasize and to qualify that

basketball is everywhere. The word 'still' recognizes how basketball can be found even on mountains. Texts are organized descriptive and from the given descriptions regarding the context of basketball in the country, and how text is produced, it can be concluded that Filipinos are defined to be resourceful that it enables them to build basketball courts out of the limited resources that they have. And to say that they made these basketball courts from a limited resource, it can also be drawn that Filipinos are described to be struggling.

Data 6

- 11 Here, everyone plays basketball. They're so addicted to basketball.
12 It's almost a religion!
13 And of course, everyone watches the NBA.
- 16 Basketball is so important, the government sometimes even delays
17 elections so it won't clash with the NBA Finals!

The word 'so' is used in the text to provide or to emphasize a great value of how 'addicted' Filipinos to basketball and how 'important' it is to them. The word 'almost' is used to highlight and to affirm metaphorically that basketball is already a 'religion'. The phrase 'of course' affirms that 'everyone watches the NBA'. The word 'even' gives emphasis to how relevant basketball for the delay of elections in the country. The text is merely descriptive and the wordings in the text attempt to provide an affirmative description. It can be drawn that Filipinos have obsession to basketball which in general, it can be concluded that Filipinos are active in sports and they value sports at their utmost capability.

Data 7

- 21 Well you see, back in the 1900s, the Americans brought many American
22 things to the Philippines like English, food, jeepneys and of course
23 basketball
- 56 And so, from a game that was brought over by Westerners, basketball has
57 become a part of Filipino's cultural identity and that's the best fusion
58 between west and east.

The word '*Well you see*' ought to inform the audience about colonization, which was narratively constructed. The word '*brought*' as an action word describing how Americans colonized the country including how the phrase '*become a part*' described how it affected them. The texts are constructed narrative, cause-and-effect, and descriptive. From the way text is produced, it can be drawn that Philippines is defined to be a colonized country and which Americans had influenced some of its culture. This is to also say that Filipinos have somewhat American blood in them.

Data 8

35 Even though Filipinos are not as tall as Westerners, their National
36 Basketball Team once won bronze at the Basketball World Cup in
 1954.
37 Now the team is considered one of the basketball powerhouses in
 Asia

The words '*Even though*' attempts to claim a fact and from the context of the text, it means despite the phrase '*not as tall as*' which gives comparison regarding the height of Filipinos over Westerners. In this case it is not only descriptive but also comparatively structured. Following that, the word '*Now*' refers to time pertaining to the present situation of the Basketball in the Philippines as a powerhouse in Asia. Given that time is provided in the text, there is a narrative view from its structure. From the given descriptions, it can be drawn that Filipinos are known and viewed to be shorter in height compared to the height of the Westerners. However, it is also narrated and described that National Basketball team have strength despite their height and had abled them to still be powerful. This is to say that Filipinos are short but talented.

Data 9

39 People go out wearing jerseys, artists paint murals of famous
 players on

40 walls, on jeepneys or on the basketball court itself. Not just for
art but for
41 respect.

The text is structured descriptive, and verbs and adjectives are well-defined from the accumulation of words. The text asserts that Filipinos are not only an artist themselves but respectful individuals who gives respects to the ones that had inspired them.

Data 10

45 To the Filipinos here, Basketball is more than just about the game. It's
46 about a sense of community and it doesn't matter who you are, where you
47 come from. Everyone can join in the game because on the court,
48 everyone's the same.

The text is entirely produced to be descriptive. The word '*here*' refers to Filipinos themselves who makes basketball '*a sense of community*'. The phrase '*doesn't matter*' gives emphasis to refer to equality including the clause '*everyone's the same*' pertaining to equality among its members. From this text in Data 6, the speaker asserts that Filipinos embrace a spirit of community from teamwork and that there is always equality among its members. Filipinos are defined to have values of sense of community, teamwork and equality.

III. Why so many Filipinos are really good at singing?!

Data 11

05 I mean, whatever they do, they sing! They sing when they cook. They sing
06 while in class. They sing while working. They even sing in the middle of
07 shopping!

The phrase '*I mean*' as a filler is used in the text to clarify the idea mentioned previously, and is used as marker. The word '*whatever*' is informally used to

describe in general the context where Filipino sings – ‘*when they cook*’, ‘*while in class*’, ‘*while working*’, and ‘*in the middle of shopping*’. Moreover, the word ‘*even*’ is used to give emphasis and an exaggeration to the idea mentioned that they also sing ‘*in the middle of shopping*’. The text is produced descriptive and the use of descriptions in the production of text allows the pattern for interpretation. From the text in the Data 11, the speaker indirectly intends to describe Filipinos as bubbly, lively and active, and that singing is their ultimate hobby.

Data 12

07 They love singing so much that in the 70s, this Filipino
08 developed the Karaoke Sing-Along System! Which is something you can
09 never not find now in any Filipino party! Just ask Bella Porch!
10 And they love singing so much that they have been called the No. 1
11 country with the best singers!

The word ‘*so much*’ is used to give an amount or value to emphasize how much Filipinos love singing, including the word ‘*that*’ is also used to give emphasis and to entail another relative statement. The first sentence from the data is organized in a cause-and-effect structure, given that the reason for the development or invention of ‘*the Karaoke SingAlong System*’ is due of the love of the Filipinos for singing. This is also supported by the following descriptive text beginning with a marker ‘*which*’ to refer and to support the previous information, and the word ‘*can never not find*’ is used to describe the information that Karaoke is in every ‘*Filipino party*’ and the word ‘*any*’ is used to emphasize them. The same structure, cause-and-effect, can also be observed from the text as the love for singing by Filipinos in the Philippines resulted to being recognized as ‘*the No. 1 country with the best singers*’. The text is organized and produced to be in descriptive and in a cause-and-effect structure. The text in Data 12 is used to assert, state and describe them. The text is also informative in form. It can be drawn from the production of text that Filipinos are described to be singers, have love for singing and it is a part of Filipino culture.

Data 13

15 And now I'm going to give you three reasons why singing runs in the
16 Filipino blood. You see, it started way, way back, as in hundreds of years
17 ago, when Filipino tribes used to perform rituals and traditional
18 ceremonies. There are traditional songs and dances for literally everything:
19 courtship, marriage, harvest, death and even wars! In the olden days? a
20 Filipino guy would need to sing a "harana" to capture a girl's heart!

The phrase '*And now*' is used as a marker in the text to pattern an order or sequence. The phrase '*to give*' is used as an action by means of providing facts about '*why singing runs in the Filipino blood*'. The first line was formulated or produced for an informative purpose. The repetition of the word '*way*' and the use of '*as in*' gives emphasis to the '*hundreds of years ago*' where singing started in the Philippines. The words '*literally*' and '*even*' are used to give emphasis to how singing and dancing are used in all aspects of Filipino's life. And the word '*would need*' is used to highlight the relevance of '*harana*'. The text in this case is constructed in order, narrative, informative, and descriptive. Given that Data 13 is generally produced to be in the form of narration and descriptions following an order and informativeness, the text attempts to describe how Filipinos are bounded to culture including how women are respected and treasured from the concept of '*harana*' and '*courtship*'. The text attempts to consume an interpretation that singing is an influenced due of culture and that Filipinos are culture-bound.

Data 14

21 So even today, Filipino children grow up being surrounded by music! and
22 it definitely helps that singing contests are such a thing in this country that
23 people grow up seeing this as a way to provide for their family's needs!

The phrase '*So even today*' in the text highlights the present situation. The word '*definitely*' in the text is used to express unambiguously the statement regarding the singing contest. The word '*such a thing*' is used to give emphasis to the

dominance of singing contest in the Philippines. The phrase '*as a way to provide for their family's need*' is used to describe and to define the singing contest in the Philippines being a sort of income. The phrase '*to provide*' ought to imply a provider. From the descriptions in the text in the Data 14, singing contest in the Philippines is given emphasis and is defined to be a source of income for most Filipinos who are struggling. With regards to this, Filipinos are claimed to be struggling financially and are providers.

Data 15

24 Because see, Filipinos sing to express themselves, on birthdays, weddings,
25 even funerals because they are known as quite optimistic people. It's said
26 that they even sing to escape problems and it doesn't matter if you hit the
27 tune or you're out of tune, what matters most is that you're able to sing
28 what you feel!

The phrase '*Because see*' is used to show the audience of the fact that '*Filipinos sing to express themselves*'. The word '*known*' highlights the existing fact of how Filipinos are described to be '*quite optimistic people*'. Similarly with the phrase '*It's said*' highlights an idea that already been proven. The word '*even*' in the text is used to gives emphasis to how Filipinos also sing '*to escape problems*' which is also a matter of talk as '*escape*' is to avoid a pre-existing situation. The phrase '*It doesn't matter*' shows unnecessariness. The texts are descriptive and shows a problem and solution. The text in Data 15 is produced to be assertions and descriptions. From the study of the properties of text, it can be interpreted that Filipinos are defined and described to be expressive, optimistic and problematic. This is observed from the production of text.

Social Practice Analysis

This section is the Explanation, the third dimension in Fairclough's ThreeDimensional Framework which aims to explain the social practices and social effect embedded from the discourse. It is about analyzing the use of

language as social action in a sociocultural aspect. *It explores the ways in which discourses operate in various domains of society and in relation to power and dominance* (The Lingwist, 2020). Moreover, given that discourse is a social practice, there might also be accumulation of social effect embedded to the use of language. It studies the sociocultural practice or the relationship of discourse to social and cultural aspect. This is only to explain that language in the form of discourse is a social practice allowing to meet sociocultural awareness. The first stages, the Description of the properties of text and its Interpretation are the basis for the analysis of its social practice. This section will also enable the formulation of how Filipinos are represented in the videos of Project Nightfall.

Project Nightfall is one among the most popular social media creators that provides audience a content that interests the society. More than that, Project Nightfall have defined their will as 'social movement', stated in their website *nightfallphilanthropy*. This accounts that Project Nightfall and the videos circulating on social media in general make use of language in the form of discourse for a specific purpose, defining discourse as an accumulation of social practices. The language being used is not merely a language of communication but a language that reflects social practices and ideology.

From the process of Description of the text data from the manual transcript of the three videos by Project Nightfall, it can be observed that from the choice of vocabulary and after its grammatical analysis, text structure noticed in the most part is descriptive, and the four other text structures are narrative, cause-and-effect, order, and problem and solution. In the Interpretation part, it is observable from the production of text that it ought to provide descriptions, assertions and affirmations. There are also few numbers of question that also draws a meaning-conveying potential. Through the scope of intertextuality, interpretation towards the subject is concluded from the production of text to the consumption of meaning.

With regards to that, the production of discourse in Project Nightfall has reflected social practices. From the data analysis in the scope of Description and Interpretation, it can be inferred that the purpose of the discourse or the social

practice is to promote Filipino Culture. However, a number of texts included is not only positive descriptions and information but also a pinpoint of criticism and a picture of representation of Project Nightfall to Filipinos. The accumulation of these Filipino representations from the point of view of Project Nightfall is also a reflection of social practice allowing language to introduce different perspective.

The following are Filipino representations in general based from the three videos made by Project Nightfall:

- From the **Data 1, Data 2, Data 3, Data 4, Data 5, Data 14** and **Data 15**, it can be concluded that Project Nightfall have pinpoint the struggles of Filipinos financially and emotionally but also, they have mentioned descriptions depicting sense of selflessness, compassion, and resourcefulness of Filipinos including being expressive and optimistic. In this matter, Filipinos are represented to be as providers, struggling with low economic status, and emotionally problematic yet selfless, compassionate, resourceful, expressive and optimistic based from the point of view of Project Nightfall.
- From the **Data 4** and **Data 10**, Filipinos are represented to have a spirit of community and teamwork.
- From the **Data 6**, Filipinos are represented to be active in sports and have active lifestyle.
- From the **Data 9**, Filipinos are represented to be artists at heart and are respectful to the ones that inspires them in life.
- From the **Data 11** and **Data 12**, Filipinos are represented as singers. They have also attempted to describe Filipinos having an active lifestyle, and being active and bubbly for having singing as their hobby.
- From **Data 7** and **Data 13**, it can be drawn that Philippines is a colonized country where culture is greatly influenced by colonizers. Filipinos are represented to be culture-bound.
- From the **Data 8**, Filipinos are represented to be short in height but also represented to be talented and powerful.

CONCLUSION

The use of Fairclough's Three-Dimensional Framework had greatly contributed in the formulation of answer to the research question on how Filipinos are represented in the videos of Project Nightfall. A number of Filipino representations were identified and enumerated from the gathering of results and it helped to understand the purpose or the social practice being expressed by Project Nightfall. The research findings may serve an enough basis to understand how people from outside the Filipino community view Filipinos. This study will also bring benefit to the future researchers in the same field to help them evaluate the importance or the relevance of examining the properties and the production of text in drawing conclusions relative to ideology and sociocultural aspect. This paper may also be future basis for related literature, given that there are no enough numbers of existing study relative to the subject of Filipino representations.

Other than the accumulated positive Filipino representations, some of them are about how Filipinos are represented to be struggling which is always the characteristic of Filipino being portrayed even on Films and from other media platforms produced by foreigners. Filipinos are also defined to have short height. This is concluded from the analysis. This point of view of the people who don't belong in the culture they are criticizing is influenced by their perception that differs from every culture. The kind of communication held accounted is called intercultural communication. It is *communication between people with differing cultural identities* (Samavor, et. al., as cited in HalversonWente, 2018). The speaker or the content creator, Project Nightfall, belongs to a culture different from Filipino culture, hence, allowing them to have a different view of the world. On the other hand, Filipinos who belong in the culture being criticized have their own way on how to derive meanings from their own view of the world different to the view of the Project Nightfall. An example to explain this is that, for Project Nightfall, basketball players in the Philippines are short but for Filipino's point of view, the players have enough height to call them tall. This is only to explain how intercultural communication is relative to the process of analysis in a sociocultural aspect.

Moving on, it was mentioned in the Introductory part that the research will also determine whether the videos produced by Project Nightfall is made up to Pinoy bait or to expose Filipino culture. However, the research has limited potential to further study the underlying purpose. There is in need of in-depth study to examine critically if the videos are made for Pinoy baiting. From the analysis, it is concluded that the aim of the Project Nightfall is merely to promote Filipino culture, gathered from the text analysis to interpretation and social practice analysis. The researchers recommend to further work on identifying patterns of Pinoy baiting.

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