# Communicating Philanthropy in the Digital Age: Sentimental Engagement[1]

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**Abstract**

Digital platforms are becoming central to contemporary philanthropic communication, particularly among younger, digitally native audiences who engage with prosocial content in ways that differ markedly from traditional donors. This fast transition leaves open questions about how message design and presentation might shape audience perceptions and sentimental engagement in digital philanthropy communications. While framing theory predicts that structural message cues should trigger differentiated cognitive and emotional appraisals, little is known about whether such mechanisms operate in philanthropic digital media. This study investigates how audiences emotionally respond to two structural framing types in Beast Philanthropy videos (monetary-outcome versus non-monetary-outcome communication) by analyzing comments made in specific time intervals since publication for fourteen YouTube videos sampled from 2021 to 2024. Using a fine-tuned transformer, we map emotional landscapes and temporal dynamics across framing conditions. Across all videos and timepoints, reactions were overwhelmingly positive and dominated by admiration, love, gratitude, and care. Contrary to classical framing expectations, monetary cues did not produce clearly distinct emotional profiles: both framing types elicited a hybrid of scale-appraisal and community-oriented emotions, with admiration emerging as the most persistent signal. Emotional polarity remained consistently high, with only a modest dip as broader audiences entered the discourse several days post-release. These findings suggest that creator identity, parasocial relationships, and channel-level philanthropic norms may override title-level framing effects in digital stunt philanthropy. For practitioners this indicates that emphasizing either monetary outcomes or narrative-driven impact may both effectively foster positive emotional engagement, guiding strategies for communicating campaign success and sustaining donor support.

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## 1. Introduction

A transformative shift is gradually reshaping how philanthropic organizations (POs) communicate impact, mobilize resources, and engage stakeholders. Increasingly, organizations rely on digital platforms such as YouTube or Facebook, in addition to organizational websites, to reach large, heterogeneous, and younger publics. This is reflected both in the rise of platform-native philanthropic projects and in the sector's growing attention to online engagement metrics and digital fundraising tools. POs still rely heavily on traditional communication channels, such as postal mail or organization of donor community events, as those are effective vehicles for engaging the existing donor pool and slowly and scalable augmenting the donor pool organically (network-based increase). However traditional channels for donor engagement are very costly, and ineffective for a rapid expansion and mobilization of masses, therefore are not resilient for times when diversification is needed and do not work for engaging young generations that engage less traditionally and more digitally (digital natives). Digital channels, on the other hand, promise an advantageous for POs to amplify donor and member pools, especially those of younger generations that are digital natives and engage less with traditional media such as newspapers, or television (Indiana University Lilly Family School of Philanthropy, 2025).

A novel form of communicating philanthropy is emerging: platform-native, attention-driven content that blends entertainment and giving, often produced by highly followed content creators and tailored to algorithmic distribution. This trend is exemplified by the Beast Philanthropy ecosystem, which leverages viral formats to produce philanthropic awareness and material impacts, thanks to the substantial donations received from the audience. Mainstream coverage has documented the scale and reach of these efforts, but also academic scholarship on "Digital Stunt Philanthropy" has identified how spectacular, shareable acts of giving operate as contemporary modality of public-facing philanthropy (Lea and Gomez, 2024). Young generations are especially implicated in these dynamics: empirical reports and scholarly reviews show that Millennials and Gen Z disproportionately encounter and act on philanthropic prompts through social media, prefer authentic and narrative-rich digital content, and are responsive to emotional evocative, peer-mediated calls to support causes (Indiana University Lilly Family School of Philanthropy, 2025). Experimental and field studies of novel digital fundraising media, such as social media and virtual reality appeals, suggest that digital platforms can intensify affective engagement by increasing physiological arousal and spontaneous giving (Yousef *et al.*, 2022; Sooter and Ugazio, 2023)

It is well established in behavioral economics and psychology literature that how information is framed, irrespective of whether the underlying fact remains constant, can substantially influence how it is perceived, interpreted, and acted upon (Goffman, 1974; Kahneman and Tversky, 1984; Levin, Schneider and Gaeth, 1998). Framing shapes the salience

of certain cues, directs attention to specific interpretative pathways, and triggers well-documented cognitive and emotional heuristics (Entman, 1993; Chong and Druckman, 2007).

While traditional framing research, including work on charitable behavior, has predominantly focused on contrasts such as loss vs. gain framing (Metzger and Günther, 2019), the core theoretical insight of framing theory extends far beyond and is applicable to interrogate any structural element of messages capable of altering its interpretative schema: *attention and affective appraisal can be shifted through selective emphasis and narrative structuring* (Levin, Schneider and Gaeth, 1998; Druckman, 2001). Extensions of the framing theory in the literature have emphasized attribute framing, goal framing, and information-format framing, all demonstrating that even subtle variations in how information is presented can meaningfully alter emotional and behavioral responses (Peters *et al.*, 2006). Building on this broader framing logic, we propose to investigate a novel form of message contrast within philanthropic communication: for campaign outcome messages, those communicating the impact achieved with a philanthropic campaign, whether including a monetary figure as highlight elicits differential sentimental responses compared to campaign outcome messages without monetary figures mentioned as highlight.

To our knowledge, this specific framing contrast has not been studied as a dedicated pairing in academic literature. Prior research has examined related, but not equivalent, phenomena. Studies on numerical framing demonstrate that presenting numbers can increase perceived objectivity, credibility, or magnitude, depending on context (Peters *et al.*, 2006), while research on financial transparency cues show that donors respond positively to clear demonstration of cost-efficiency or impact reporting (Saxton and Guo, 2011). None of these pieces examine whether including monetary figures as communication highlights influence audience responses, and specifically the sentimental engagement as per emotional classes represented in the reactions, or the temporal evolution of those.

Existing theoretical and empirical insights render this scientifically grounded question with clear practice implications for philanthropists. From an appraisal-theoretic standpoint, monetary figures in communication titles could act as salience-enhancing cues that foreground the scale and efficiency of philanthropic action, or could further strengthen appraisals related to competence, resource mobilization, or credibility, thereby eliciting emotions such as admiration, gratitude, pride, or optimism. Conversely, prior work in charitable psychology also suggests that numeric cues can sometimes activate skepticism, reactance, or perceptions of over-commercialization if audiences view monetary emphasis as inconsistent with altruistic norms (Saxton and Guo, 2011). It is thus reasonable to predict the existence of differential emotional reactivity associated with monetary framing in philanthropy messages. This investigation extends framing research into linking outcome communication, monetary salience, and discrete emotional categories (arguing on their putatively associated appraisals). Practically and policy-related, as POs increasingly rely on digital platforms for communication where titles perform critical attention-gating functions, discovering whether monetized outcome faming modulates emotional reactivity and valence in audiences, this has implications for message design, donor engagement strategies, and digital fundraising ethics.

Based on prior research evidence and theoretical considerations, we expect that monetary-outcome framing will amplify emotions such as admiration, gratitude, awe, excitement, optimism, and trust, as numerical cues highlighting the scale of contributions or the magnitude of campaign results serve as salient indicators of competence, effectiveness, and impact (Fehrler and Przepiorka, 2013; Smith, Windmeijer and Wright, 2015). These magnitude cues are likely to enhance perception of organizational efficiency and efficacy, thereby eliciting positive appraisal-driven emotions oriented towards acknowledgement and celebration of success. In contrast, non-monetary-outcome framing is expected to elicit emotions such as compassion, empathy, sadness-relief, care, or love, as the narrative foregrounds beneficiaries' experiences and the cause itself rather than quantitative outcomes (Algoe and Haidt, 2009). Conceptually, non-monetary outcome framing emphasizes problem-focused perception and humanization, which, according to framing theory, is associated with affective appraisals that mobilize urgency and immediate prosocial action, reflecting a motivational pathway oriented toward helping and contributing.

In this study, we explore and report empirical findings on the discrete emotional underpinnings of audience reactions (sentimental engagement) that could underly a differential perception and response given the distinctive structural framing brought by monetary figures. Literature supports that discrete emotions embody differential motivational signatures, consequences, and differentiated appraisal structures that can shape prosocial responses in systematically distinct ways (Nabi, 1999; Lerner and Keltner, 2000) (consult in Appendix 1 the guiding mapping of discrete emotions and literature associated emotional appraisal structures, motivational signatures, and expected consequences in philanthropy). The specific composition of discrete emotions in audience reactions could serve as a diagnostic indicator of which motivational pathway is being preferentially activated by communication framing - putatively: sustained engagement if money is mentioned vs. immediate action if money is not mentioned. Specifically, sustained engagement could be an orientation pathway resulting from the motivation derived from acknowledging the magnitude of campaign's results (Fehrler and Przepiorka, 2013). Conversely, immediate action could be an orientation pathway resulting from the motivation derived from realizing societal needs or unsolved problems (Bolino and Grant, 2016).

To do so, we examine secondary data derived from YouTube videos and audience comments made to Beast Philanthropy channel, the most prominent example of Digital Stunt Philanthropy, with over 28.7 million subscribers and videos showcasing large-scale charitable interventions, regularly garnering over 1.2 billion views across all videos. Created by James Donaldson, better known as MrBeast, in September 2020 with the goal of formalizing his philanthropic content and separating it from his main entertainment channel (*Beast Philanthropy*, no date). MrBeast began his charitable activities in 2017, following his first brand deal, which allowed him to shift his content focus from purely entertainment-based videos to incorporating large-scale giveaways and genuine charitable work through community centers.

In this study we consider that emotions are inherently dynamic and can change over time. Literature indicates that emotionality might change as novelty and attention decay (Ferrara

and Yang, 2015), emotional response can attenuate or increase as emotional appraisals are updated (Fredrickson, 2013), and the dynamism of emotional responses is specially marked in digital platforms, as social influence and comment cascades shape emotional evolution (Brans *et al.*, 2013). These known phenomena justify the exploration of the temporal dynamism of the sentimental engagement elicited in philanthropic communications in addition to the examination of the discrete emotional landscape upon monetary framing of outcome informing messages.

## 2. Methods

### *2.1. Data collection*

All user comments and associated metadata, including view counts, like counts, and other engagement metrics, were collected using the YouTube Data API (Google, no date b) provided by Google. This API allows researchers to programmatically access YouTube content and metadata. Data extraction for this study occurred between April 2 and April 7, 2025, constrained by the API's daily data retrieval limits.

### *2.2. Data preprocessing*

The collected comments were exported as .csv files, each named according to the unique video ID of the corresponding video. Translations were performed using a custom Python script integrated with Google Gemini (Google, no date a), a large language model capable of context-aware translations that preserve semantic integrity. Comments were translated at three key time points: in the first 8 hours after publication, 3 days after publication, and 14 days after publication. These intervals were chosen based on the spikes in comment count across selected videos. An 8-hour interval was chosen over a 24-hour period to more accurately capture the initial audience reaction. Preliminary analysis using a 5-minute interval was performed, however it was disregarded due to the high likelihood of automated or bot-generated activity skewing the results towards extremely positive sentiment. The 8-hour window provided us with a balance between capturing genuine early engagement and minimizing noise from potential bot-generated comments. Moreover, analysis showed that 12 out of 14 videos, ranging from 58.51% to 81.61% of all comments that were made within the first 24 hours happened in the initial 8-hour period. For the 2 outliers, the proportions were 43.85% and 43.95%. The 3-day time point, or the 72 hours, was chosen as most videos see a decline in engagement after that time point. The 14 days, or the 336 hours, interval was chosen as a long-term point, seeing that engagement plateau after roughly 144 hours in 9 out of 14 of the videos. From now on we will refer to 8 hours as Day 0, 72 hours as Day 3 and, lastly, 336 hours as Day 14.

### *2.3. Sentiment Analysis*

Sentiment analysis was conducted using GoEmotions (Demszky *et al.*, no date), a deep learning model developed by Google to identify 27 distinct emotions in short-form text such as Reddit posts. Specifically the SamLowe/roberta-base-go_emotion (Lowe, no date) that implements the RoBERTa's (Liu *et al.*, 2019) optimized language understanding architecture to allow for higher accuracy and sensitivity of the results. These emotions include 12 positive, 11 negative, 4 ambiguous, and a neutral category. The model tokenizes input text at the word

level and assigns probabilities to each emotion, providing a more granular understanding of emotional content than traditional sentiment models, which generally classify text into positive, negative, or neutral categories only. Ambiguous emotions, which often appear in short-form text and may reflect situational reactions, were merged with the neutral category for polarity calculations but analyzed separately in the broader assessment of emotional tone and engagement patterns.

### *2.4. Sentiment Polarity Calculation*

For calculating sentiment polarity, only positive and negative emotions were considered, using the formula: (Positive - Negative)/(Positive + Negative) (SESAMm, no date). Approximately 60% of comments were classified as neutral and were excluded from polarity analysis. It was hypothesized that sentiment polarity may vary over time due to changes in the demographics of viewers at different stages of the video lifecycle. Additionally, videos that mention monetary amounts in the title were expected to show lower overall sentiment polarity compared to videos without monetary mentions, due to potentiality of skepticism arising in the discourse.

This methodology provides a detailed framework for analyzing the emotional responses of viewers to charitable content, particularly regarding the influence of explicitly stated donation amounts on engagement and sentiment dynamics over time.

## 3. Results

To understand the sentimental load that digital stunt philanthropy content elicits in the audience, we retrieved the probabilities of discrete emotional classes of comments made to Beast Philanthropy YouTube videos from May 2021 to December 2024, sampled in temporal pairs as by their structural framing in monetary-outcome or only outcome framing. To do so, we used the YouTube API to extract the comments, then RoBERTa transformer fine-tuned for GoEmotions classification to obtain the emotional outputs and sentiment. (see methods)

### *3.1. Emotional landscape of audience reactions and its temporal dynamics*

We first analyzed the emotional load for each comment across all Beast Philanthropy videos included in the sample, using the GoEmotions transformer for emotion tagging (Figure 1).

**Figure 1. Audience emotional reaction to Beast Philanthropy videos through time since upload. A.** Top emotions across all videos at 8 hours, 3 days and 14 days. **A'.** Top emotions across monetary-outcome framing videos at 8 hours, 3 days and 14 days. **A''.** Top emotions across outcome framing videos at 8 hours, 3 days and 14 days **B.** Evolution of time-conserved emotions in monetary-outcome framing videos bar plot. days **B'.** Evolution of time-conserved emotions in outcome framing videos bar plot.

**A**

Top emotions across videos

| | | | |
|---|---|---|---|
| 1° | admiration | admiration | admiration |
| 2° | love | gratitude | love |
| 3° | care | love | gratitude |
| | 0d | 3d | 14d |

**A'** **Monetary-Outcome Framing**

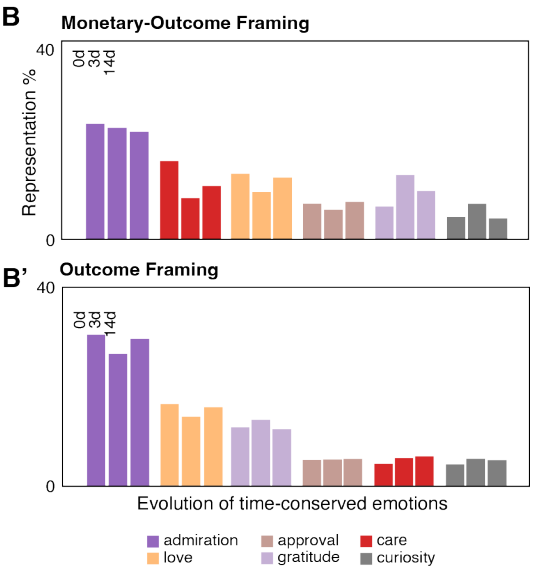
Top emotions across videos

| | | | |
|---|---|---|---|
| 1° | admiration | admiration | admiration |
| 2° | caring | gratitude | love |
| 3° | love | love | caring |
| | 0d | 3d | 14d |

**A''** **Outcome Framing**

Top emotions across videos

| | | | |
|---|---|---|---|
| 1° | admiration | admiration | admiration |
| 2° | love | love | love |
| 3° | gratitude | gratitude | gratitude |
| | 0d | 3d | 14d |




Across all time points, the audience's response was overwhelmingly positive. *Admiration* consistently emerged as the most prevalent emotion, from the first hours following a video release to 14 days afterward. This suggests that viewers perceived the content as noteworthy and worthy of respect, whether directed toward the philanthropic act itself or toward the creator's role in it. The second and third ranked emotions showed temporal variation between *love, gratitude, and caring*. Within the first 8-hours after uploading, *love* was the dominant secondary emotion, indicative of strong affection ties between dedicated fans and the creator, followed by a transition to *caring* by day 14. At three days post-upload, *gratitude* temporarily overtook *love*, reflecting a shift as broader audiences, less directly attached to the influencer but appreciative of the philanthropic action, entered the comment stream. By 14 days, *love* once again became the dominant secondary emotion, with *gratitude* falling to third place.

We observe discrete emotions characteristic of both structural framings across the two video types, specifically admiration, care, love, and gratitude. For outcome-framed videos, the three most prevalent emotions remain stable over time, reflecting a combination of appraisal-of-scale emotions, evidenced by the persistent presence of admiration, and community-oriented emotions such as love and gratitude. A comparable pattern is observed in videos with monetary outcome framing, although greater temporal variability emerges. Notably, care shifts to gratitude on Day 3 and subsequently to love by Day 14. Despite these fluctuations, both framing types consistently exhibit exclusively positive emotions among the three most frequently expressed. However, contrary to theoretical expectations surrounding framing dependent appraisal pathways, we do not observe a clear divergence in emotional profiles between the two message framing structures. Instead, viewers express a hybrid constellation of emotions, simultaneously scale oriented (admiration, gratitude) and community oriented (love, care), irrespective of framing. We observe a hybrid of the appraisal of the scale of the videos as well as community sensing emotions. We, equally, do not observe any negative emotions present in the top three emotions across either category. This pattern

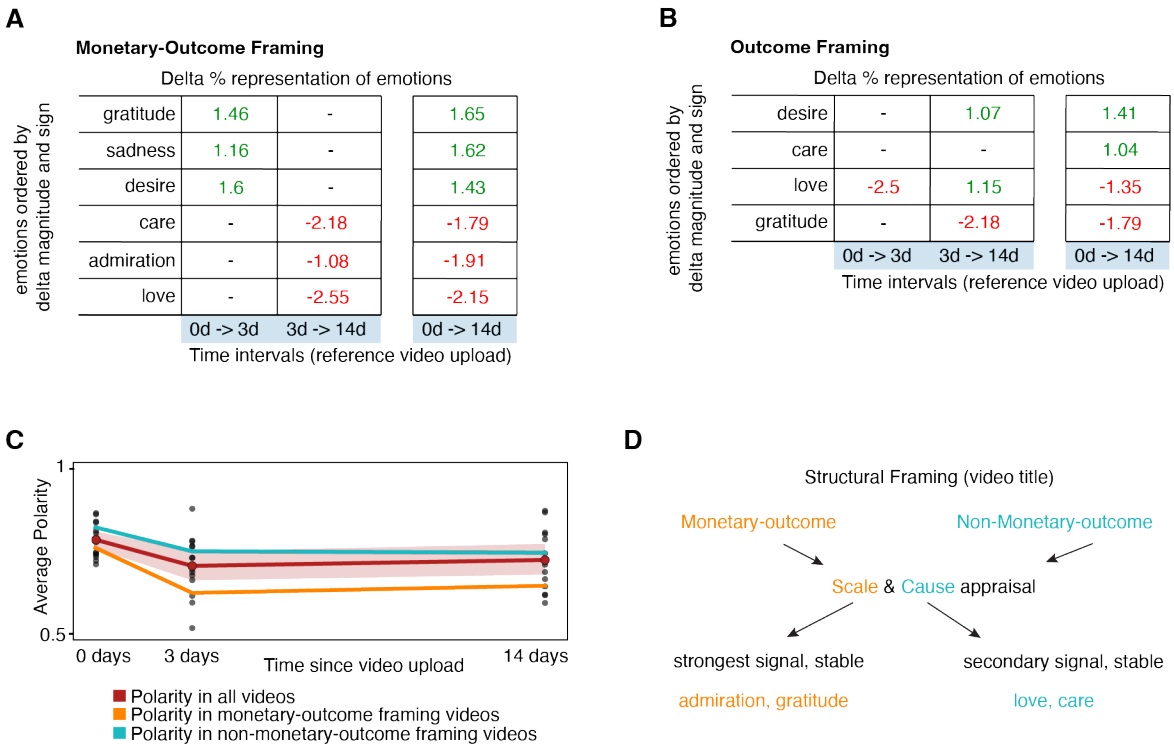
suggests that audience emotional responses may be shaped less by the structural properties of the message (monetary vs. non-monetary cues) and more by contextual factors such as the philanthropic identity of the channel, the creator's perceived authenticity, or strong parasocial bonds with the creator. Emotions characteristic of perception of scale of outcome appraisal, such as admiration and gratitude, are present in both video framings. Admiration is the overarching emotion type across all videos. Love is the second most prevalent emotion class in non-monetary outcome framing videos, and the third emotional class in monetary-outcome videos, emotion characteristic of cause appraisal. Therefore, monetary framing of video titles is not a strong enough structural feature for defining audience appraisal reaction in a unique manner. We observed admiration as overarching reaction, the scale and grandiosity of Beast Philanthropy campaign outcomes systematically drive audience appraisal.

### *3.2. Magnitude and directionality of audience emotional temporal dynamics*

Emotional reaction landscape is more stable in non-monetary outcome framing, in terms of number of discrete emotions that maintain their representation across time (Figure 2).

**Figure 2. A)** and **B)** Emotion category delta percentage representation across time for videos of framing type “monetary-outcome” (A) and “non-monetary-outcome” (B). Emotional categories that decrease in representation in given time intervals are highlighted in red (negative delta), while emotional categories that increase in representation at given time intervals are highlighted in green (positive delta). Emotional categories with a delta smaller than a 1% are not represented, or if for specific time intervals, indicated with a dash sign “-”. **C)** Evolution of emotional polarity through time and depending on framing type. Polarity curve for all videos is shown in red, for monetary-outcome framing in orange and, for non-monetary-outcome framing videos, in blue. **D)** Interpretation of results based on framing

theory upon monetary signal as frame in video titles, and discrete emotion landscapes identified. Color-coding follows panel C.




In addition to these conserved emotions, less frequent but growing emotional categories emerged at later timepoints. Notably, *curiosity*, *caring*, and *approval (e.g., expressions of* wishful thinking such as appeals for future philanthropic interventions) increased between day 3 and day 14. This diversification of emotional responses indicates that as the video diffuses beyond the core fan base, engagement becomes more heterogeneous and future oriented. To quantify these transitions, we calculated the relative change (delta) in emotional categories across intervals (Figure 1B). The largest changes were observed for the emotion of love, which over time decreases by -1.75% between days 0 and 14. An explanation could be due to the non-subscribers joining the discourse around 3 days to share their opinions on the video. However, as they do not have the same emotional investment with the creator, as early-viewer fans, they might refrain from using intense emotional expressions of warmth and leave a more casual comment. Moreover, it could equally signal the fading of novelty of the video people might be still approving of, however with much less enthusiasm.

Another notable change is an increase in desire by +1.42% by the end of the 14$^{th}$ day. This emotion is defined as “A strong feeling of wanting something or wishing for something to happen" in the GoEmotions documentation. Indeed, the comments that are labeled as such

represent this desire either to something they want themselves or wish for MrBeast to perform next. The audience is moving from emotional investment to motivated aspirations.

Finally, we grouped emotions into positive and negative classes to derive an average polarity score (Figure 1C). Polarity was highest in the first hours after release (≈0.79), reflecting overwhelmingly positive reactions (driven by the fan community that receive direct notification of video release), dropped modestly at three days, and then stabilized by day 14 at slightly lower than initial, but still strongly positive levels (≈0.73) . The temporal dip likely corresponds to broader audience entry (at the 3-day point, newer audience begins to comment on the videos, through organic finding or driven by the recommendation system), introducing more varied and critical perspectives, but the persistence of high polarity underscores the generally supportive reception of philanthropic communications. Moreover, we have observed that monetary outcome framing videos demonstrate an overall lower polarity than non-monetary-outcome videos, however the exact mechanism behind this difference is still unclear. We propose that it might be due to an overall increase in sadness (Figure 1 A, B) in the monetary outcome framing videos by +1.62%, compared to the non-monetary-outcome framing videos, where there is no observed increase in sadness.

Taken together, these results indicate that audience responses to Beast Philanthropy videos are characterized by a consistently positive and predominantly stable emotional profile. They are marked by persisting and ever-present admiration and shifting combinations of love, care, and gratitude across time. More importantly, the emotions do not diverge meaningfully between monetary and non-monetary outcome framings, suggesting that viewers as a whole are not directed by the content through discrete cognitive pathways predicted by classical framing theory.

## 4. Discussion

This study examined how audiences emotionally respond to digital stunt philanthropy through a large-scale analysis of YouTube comments across Beast Philanthropy videos. Contrary to predictions derived from classical framing theory we find no clear separation between the emotional landscapes of the two framing types (monetary and non-monetary cues present in video titles communicating campaign outcomes). We have observed that the structural framing of the videos can both signal scale or cause appraisals, with admiration and gratitude being the strongest signals of the former and love and care of the latter. Neither of the structural framings express signals uniquely leading to scale or cause appraisal in the audience, instead demonstrating a presence of both in audience reaction as a whole. Further work is needed to understand whether a differential set of comments carrying specific emotional loads exist depending on framing type and with different representation patterns.

Taken as a whole, rather than activating skepticism or strongly differentiating between scale- and cause-oriented emotions, monetary cues did not produce a clear-cut divergence in appraisal either. Instead, both monetary and non-monetary outcome frames consistently elicited a hybrid emotional profile dominated by admiration, love, gratitude, and care across all observed time points. This suggests that viewers may not interpret creator-generated philanthropic content through discrete cognitive pathways tied to message structure, but

perhaps through broader appraisal mechanisms linked to the channel or the creator himself. Here analyzed content, similarly, could theoretically trigger celebratory, high-valence appraisal, consistent with admiration or gratitude, because they present psychologically meaningful goal-achievement milestones to viewers. This is compatible with our finding that polarity remains strongly positive regardless of framing, and with the fact that Beast Philanthropy's core audience consists largely of dedicated fans who receive direct release notifications and share a parasocial investment in the creator's achievements.

Future research should aim to establish more fine-grained correlational or causal relationships between specific video content and the emotional landscape it elicits in comments, moving beyond the framing in the title to consider a narrower analysis of the content. Subsequent work should treat each video as a discrete unit of analysis. Topic modeling applied to video transcripts and comment sections, supplemented by TF-IDF enrichment against lexicons for specific framing strategies, would allow a more precise contextualization of elicited emotions. This would clarify whether hybrid appraisal patterns arise from narrative elements within each video or from generalized perceptions of the channel's philanthropic identity. Controlled experiments could further isolate the causal influence of title-based framing by holding video content constant while manipulating only the presence or absence of monetary figures in titles. Embedding identical videos within platforms that obscure original metadata would disentangle content-driven from title-driven effects. Together, these strategies would produce a more rigorous foundation for assessing whether and how structural framing shapes emotional responses in digital stunt philanthropy.

## Data and Code Availability

Data and Code for replicating this study are available upon justified request to authors at https://osf.io/nmg48, as this project is work in progress (data will be made fully open as soon as the project is concluded).

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## Appendix A. Discrete Emotions

*A.1. Discrete Emotions in the GoEmotions Taxonomy and Literature Expected Motivational Consequences in Philanthropic Communication Upon Structural Framing*

| ***Emotion*** | ***Appraisal Structure*** | ***Motivational Signature*** | ***Expected Consequences in Philanthropy*** | ***Reason for association*** |
|---|---|---|---|---|
| Admiration | Recognition of excellence or moral virtue in others | Social learning; aspiration; elevation | Enhances trust and perceived legitimacy of the organization; encourages emulation and positive engagement | Financial achievements signal competence, efficiency, excellence. |
| Love (=care) (sense of affection) | Warmth, closeness, communal bond | Affiliative prosociality; approach motivation | Increases generosity and supportive comments; reinforces community cohesion | Human-focused content generates affiliative emotions and warmth towards beneficiaries and causes. |
| Gratitude | Recognition of received benefit; appreciation of benefactor | Reciprocity; sustained cooperation | Strengthens donor loyalty and long-term engagement; positive evaluations of impact | Viewers appreciate transparent financial reporting.<br><br>Viewers express gratitude for meaningful change in people's lives and the cause. |
| Compassion (=care) | Appraisal of others' suffering and need | Approach-oriented helping; empathic concern | Drives immediate donations, sharing, supportive commenting | Even outcomes videos may contain reminders of prior suffering, eliciting compassionate concern. |
| Pride | Sense of efficacy or achievement related to action or group identity | Reinforcement of costly prosociality; self-efficacy | Strengthens identification with the cause; increases advocacy and message dissemination | Donors feel proud of contributing to a financially significant collective accomplishment. |
| Optimism / Hope | Positive future expectancy; belief in achievable improvement | Future-oriented engagement; perseverance | Enhances confidence in organizational competence; supports recurring donation behavior | Financial capability reinforces belief that future interventions will be successful. |
| Amusement / Joy | Pleasantness; low-arousal positive affect | Social sharing; positive evaluation | Strengthens platform engagement; increases likelihood of positive virality | Positive news about funds raised or money successfully allocated creates celebratory affect. |
| Surprise (positive or neutral) | Novelty, unexpectedness | Attention; appraisal update | Boosts engagement and click-through behavior; can redirect emotional orientation depending on content | Large amounts or unexpected financial efficiency generate astonishment and re-evaluation. |
| Sadness | Loss, suffering, | Withdrawal or | May increase sympathy- | When outcome |

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|---|---|---|---|---|
| | helplessness | mood-repair helping | based giving; can reduce engagement if overused | videos reference the initial hardship to contrast with the positive outcome. |
| Anger (including frustration) | Perceived injustice, norm violation | Approach motivation; corrective action | Increases demand for accountability; can mobilize activism-oriented engagement | If the narrative reveals past injustice. |
| Fear | Threat, uncertainty | Avoidance; information-seeking | Can suppress donations but increase reliance on trusted actors; enhances attention to solutions | No clear association with neither of the structural framings |
| Disgust | Moral violation; contamination | Rejection; avoidance | Can motivate support for sanitation/health causes but reduce engagement with the communicator | No clear association with neither of the structural framings |
| Confusion | Ambiguity, unclear causality | Cognitive dissonance; elaboration | Reduces willingness to act; increases need for clarity or explanation | Financial data can introduce ambiguity or cognitive overload. |
| Curiosity | Information gap; interest | Exploration; information seeking | Increases watch time and engagement; may lead to deeper understanding of the cause | Audiences seek more detail about how funds are used and what financial metrics imply. |