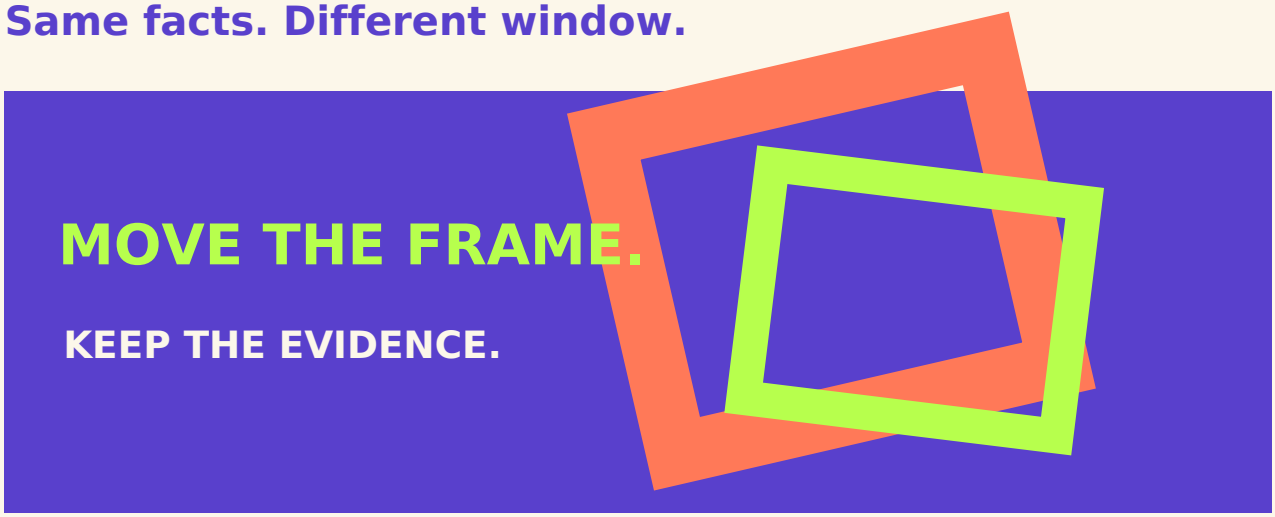
SAHILVERSE / SECOND-LOOK EDITION / OCTOBER 2026

FRAMESHIFT LABORATORY

Same facts. Different window.



A practical guide to narrative framing, baseline comparisons, agency, time windows and scale. Includes original explanations, a complete offline frame-switching exercise, a printable one-page worksheet, source notes and ethical guardrails.

RETURN TO THE SAHILVERSE / CREATOR HOME

https://sahiltayal.com/

Educational publication, 27 October 2026. This is an interpretive and unvalidated writing instrument, not a truth test, psychological assessment or substitute for direct verification.

A frame is not a fact

The same event can support more than one literally accurate sentence. “Four hundred library visits this month” may be correct but does not answer how many distinct people attended, what the programme cost, whether access was equitable, or how the figure compares with last year. The analytical task is to identify which of those questions the original sentence answers, and which it merely makes us want to answer.

In communication research, a frame describes the selective emphasis given to parts of reality. Robert Entman’s 1993 article offers a foundational account of selection and salience in explaining how messages define problems, describe causes, evaluate outcomes and suggest remedies. The original research does not imply that every frame is deceptive or that it reveals private motives.

A responsible reframing practice retains the source and the factual status of each statement. It asks readers to compare editorial decisions rather than to grade people. A different viewpoint may expose a missing denominator; it does not magically supply that denominator.

Four names for four choices

• **Baseline:** Compared with which earlier value, alternative, counterfactual or benchmark?

• **Agency:** Who performs actions in the sentence, and who is written as an object or unnamed?

• **Time window:** Does the chosen period make a short spike look permanent, or a long trend look static?

• **Scale:** Is the claim about a total, rate, per-person measure, subgroup, organization or community?

Evidence labels

DOCUMENTED FACT marks sourced events and research records. **INTERPRETATION** marks our reading of what those records mean. **HYPOTHETICAL EXAMPLE** marks an imagined training scenario. **FICTION** marks original creative storytelling. These distinctions help readers judge claims without guessing their provenance.

Four switches in detail

SWITCH A / BASELINE. A number attracts meaning from its comparison. “Up by 30” is incomplete without a starting value, period, unit and definition. An absolute increase can coexist with a decline in the per-person rate. Asking “compared with what?” does not tell us which baseline is morally correct; it exposes the choice so that others can examine it.

SWITCH B / AGENCY. “The centre was closed” and “The board voted to close the centre” organize attention differently. The passive construction is not necessarily dishonest: perhaps the agent is genuinely unknown. Do not insert a suspect. Ask which minutes, announcements, signatures or reporting could confirm who exercised authority.

SWITCH C / TIME WINDOW. The opening week of a programme may display novelty; a full year can include seasonal cycles, interruptions and adaptation. Narrow and wide windows can both be valid for different questions. When the frame changes, state the period and why it matches the claim. Never invent a before-and-after story from one photograph.

SWITCH D / SCALE. A city average might conceal variation across districts. A total attendance count can conceal repeat visits. Conversely, one striking personal anecdote may not represent a whole population. Moving between individual and system accounts is useful only when the sources support the unit. Averages, percentages and anecdotes are not competing moral species; they are different measurements.

Two habits make the switchboard safer

First, keep the original sentence and its source visible even after you draft an alternative. Second, write one piece of evidence that could force you to revise the alternative frame. If a new frame cannot be falsified or its missing information cannot be named, it is likely functioning as rhetoric rather than inquiry.

What the research can establish

DOCUMENTED FACT / COMMUNICATION: Robert M. Entman's "Framing: Toward Clarification of a Fractured Paradigm" appeared in *Journal of Communication* (1993). His conceptual treatment is widely used to analyze how communication highlights some elements and not others. See journal record.

DOCUMENTED FACT / DECISION STUDIES: Amos Tversky and Daniel Kahneman published "The Framing of Decisions and the Psychology of Choice" in *Science* (1981). They reported preference shifts across differently formulated choice problems, including situations framed around gains or losses. See original research record.

DOCUMENTED FACT / MEDIA STUDIES: Shanto Iyengar's *Is Anyone Responsible?* (University of Chicago Press, 1991) examines how episodic and thematic news framing relates to responsibility judgments. The publisher lists the scope and research chapters: publisher description.

INTERPRETATION: These sources motivate a practical audit of baseline, agency, time and scale. They do not validate this website's outputs or prove that every person responds the same way to a reworded claim. Research conditions, social context, subject matter and prior beliefs matter. The switchboard provides writing questions, not experimental measurement.

Consequence without fatalism

Framing can matter while audiences remain capable of disagreement, context checking and independent judgment. A responsible reader can recognise that a statement is incomplete without treating incompleteness as evidence of malice. A responsible author can choose a purposeful angle and still disclose the other comparisons that would matter.

Case files and the performing frame

CASE A / DOCUMENTED: The 1981 Tversky–Kahneman paper compared responses to differently worded decision problems. That publication supports the limited historical claim that framing effects were demonstrated under studied conditions. It does not establish an automatic effect for every population, headline or public decision. The original paper should be read for precise methods.

CASE A / INTERPRETATION: A baseline can make retained outcomes or foregone outcomes more salient. Ethical evaluation still depends on stakes, uncertainty, distribution, and the rights of affected people; preference shifts alone cannot identify the right answer.

CASE B / DOCUMENTED: The SNCC Digital Gateway describes the 1964 Mississippi Freedom School curriculum as rooted in the experiences of young Black Mississippians, combining citizenship education and Black history. Read SNCC Digital Gateway: Freedom Schools.

CASE B / INTERPRETATION: The educational frame changes when civic questions begin with students' circumstances and institutional context rather than presenting official arrangements as unexplained background. The historical example documents particular organizers and educational practices; it is not an experiment equivalent to decision-framing research.

CULTURAL LENS / INTERPRETATION: Hip-hop stage personas make a narrator's chosen position audible. A mask, alias or character can shift a listener's expectations, but a performed role does not prove an artist's private motive. Tricia Rose's Black Noise offers broader cultural context.

FICTION / ORIGINAL TEACHING EXAMPLE: "Baseline Ghost" is an invented emcee who narrates a fictional new park first as a mayoral ribbon-cutting and then as an after-hours maintenance worker. These characters and their setting are not source evidence about any real park or musician.

The offline frame switchboard

This exercise uses no technology. Keep one source sentence visible throughout. Choose a statement that is public, low-stakes or entirely fictional. Do not use personal accusations or unverified biographical details.

1 / Copy: Write the original wording, date, author and URL if available. Mark whether the sentence is a documented public claim or a hypothetical example.

2 / Label: Underline its comparison, circle the actor, mark dates and note the unit of measurement. If something is missing, write “not established” rather than filling it in.

3 / Switch: Ask one question for each frame: compared with what; who actually acted; what happens before and after; who is counted and at what scale?

4 / Preserve: For each frame, record which original facts stay true and what new evidence you would need. Keep interpretations separate from observed details.

5 / Draft: Write a second, cautious statement that opens a question rather than inventing a finding. List one source that could refute your preferred interpretation.

Worked example / HYPOTHETICAL EXAMPLE

Fictional library bulletin: “The library programme reached 400 people this month.” Input source is an invented attendance sheet showing 400 visits, with no distinct-person count, prior period or breakdown. A responsible alternative frame is: “The bulletin records 400 visits. How many distinct attendees does that represent, and how does it compare with earlier months?” This does not claim the programme underperformed. It identifies the evidence needed to interpret its result.

Frame status: BASELINE. Evidence status: QUESTION ONLY. Unknown: unique people and earlier attendance. The website generates questions through simple templates; there is no numerical frame score or hidden psychological classification.

Ethical guardrails and evidence myths

• **“An alternative frame is automatically truer.”** No: each frame can be selective. Examine the source and its definitions.

• **“Passive grammar proves concealment.”** No: check decision documents and attribution before inferring agency.

• **“A statistic needs only a persuasive percentage.”** No: context, denominator, sample and source are essential.

• **“One case explains everybody.”** No: ask whether the unit of analysis supports generalisation.

• **“A coherent plot establishes a cause.”** No: temporal sequence alone does not establish a causal mechanism.

A repeatable editing ethic

Disclose a frame change when sharing someone else’s claim. Preserve citations and original meaning. Do not invent a numerator, quote, baseline or source. Distinguish a speaker’s testimony from independent corroboration. Ask what evidence could change your mind, not only what makes your preferred reading vivid. Name disagreement when it matters; do not demand equal credibility for unequally supported claims.

Avoid speculative allegations about individuals. Privacy, consent and reputational harm matter even when the analyst believes the larger issue is important. If you cannot substantiate an accusation, pose a general methodological question instead. A changed frame is not permission to reverse a person’s reputation.

No-JavaScript alternative

The website includes an entirely readable paper procedure when JavaScript is disabled. All interactive input stays in browser-tab memory, without cookies, local storage, backend forms or remote analysis. Its frame labels are interpretive, unvalidated and not psychological assessments.

Self-check

Ask: Have I preserved the exact original claim? Did I alter only one comparison at a time? Can a reader tell documented fact from interpretation, hypothetical example and fiction? Is the unknown named? Would a fair source check potentially falsify my favourite new frame?

One-page printable reflection worksheet

Print this page; keep real private details out. All lines are for your own use. Your aim is not a cleverer accusation; it is a fairer, testable question.

EXACT SOURCE STATEMENT / AUTHOR / DATE

WHAT THE SOURCE ACTUALLY ESTABLISHES

BASELINE / COMPARED WITH WHAT?

AGENCY / WHO ACTS OR REMAINS UNNAMED?

TIME WINDOW / BEFORE AND AFTER?

SCALE / TOTAL, RATE, PERSON OR GROUP?

WHAT IS UNKNOWN? WHAT WOULD CHANGE MY MIND?

CAUTIOUS ALTERNATIVE HEADLINE / CLEARLY LABELLED

CHECK: [ ] Source named [ ] Same facts retained [ ] Unknowns visible [ ] No invented measurements

Reading room: inspect the sources

Robert M. Entman, Framing: Toward Clarification of a Fractured Paradigm (1993)
https://doi.org/10.1111/j.1460-2466.1993.tb01304.x

Amos Tversky and Daniel Kahneman, The Framing of Decisions and the Psychology of Choice (1981)
https://doi.org/10.1126/science.7455683

Shanto Iyengar, Is Anyone Responsible? How Television Frames Political Issues (1991)
https://press.uchicago.edu/ucp/books/book/chicago/I/bo3684515.html

SNCC Digital Gateway, Freedom Schools (historical record)
https://snccdigital.org/inside-sncc/culture-education/freedom-schools/

Kimberlé Crenshaw, Demarginalizing the Intersection of Race and Sex (1989)
https://chicagounbound.uchicago.edu/uclf/vol1989/iss1/8/

Tricia Rose, Black Noise: Rap Music and Black Culture in Contemporary America
https://www.triciarose.com/books/blacknoise

Michel-Rolph Trouillot, Silencing the Past: Power and the Production of History
https://www.beacon.org/Silencing-the-Past-P2496.aspx

The first three sources introduce framing as a communication or decision construct. The following works give historical, cultural and methodological perspectives on categories, representation and public memory. Confirm the original publication and context before quoting or relying on a contested interpretation.

Explore more / the linked universe

These companion worlds were reachable during the 27 October 2026 review; link availability may change. They are linked as adjacent experiments, not evidence that FrameShift is already deployed.

Narrative Intelligence Lab — self-description, evidence and persona
https://narrative.sahilwho.online/

Story Architecture Lab — ordering, causality and narrative structure
https://storyarchitecture.sahilwho.online/

Reputation vs Reality — the danger of reading a person from fragments
https://reputation.sahilwho.online/

Mythmaking Studio — selective beginnings and interpretation
https://mythmaking.sahilwho.online/

Alter Ego Observatory — performance and character distance
https://alteregos.sahilwho.online/

Optional discovery doors

Sahilverse.online
https://sahilverse.online/

Sahiltayal.online
https://sahiltayal.online/

Write to Sahil

Send questions, corrections or better counterexamples: sahil@sahiltayal.com. Please avoid sending personal information about third parties.

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Change the window, not the historical record. The purpose of a second frame is a better question and a more accountable conclusion.