



STREAMING FRIGHTS IN SOUTHEAST ASIA: A NARRATIVE ANALYSIS OF HORROR PODCASTS IN INDONESIA, THE PHILIPPINES, AND SINGAPORE

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ABSTRACT

The podcast sector is growing into a multi-billion-dollar global industry. Horror podcasts are one of the most listened-to stories in the streaming habit. Catching Southeast Asia listeners, the genre constantly takes a trending lead. The horror podcast landscape in the Southeast Asia industry entangles unique cultural characteristics and social values yet at the same time the international market is prevalent with a universal approach to horror stories. This research investigates the characteristics and structure of Southeast Asian horror podcasts within the global market of Southeast Asian horror narratives. A narrative content analysis is used to dissect horror episodes podcasts produced in 3 different Southeast Asian countries, in light of finding patterns in structure as well as representation of horror realities in the Southeast Asian podcasts. The findings of this research show several distinct structures of podcasts and narratives within Indonesian, Philippines, and Singapore horror podcasts; this distinction is intertwined with the region's rich cultural heritage, audience cultural backgrounds, and communicative culture.

Keywords: Podcast, horror, Southeast Asia, narrative content analysis, genre, entertainment industry, streaming

1. INTRODUCTION

The podcasting landscape in Southeast Asia has expanded significantly. The rise of platforms like Spotify, Apple Podcasts, and local services has made it easier for creators to distribute their content widely. Countries like Indonesia, Malaysia, the Philippines, and Thailand are leading the way in podcast production and consumption. According to recent studies, Indonesia has one of the highest podcast consumption rates in the world (Mark, 2003). According to Spotify Insights, Southeast Asia has seen a substantial increase in podcast production, with over 10,000 podcasts available in the region as of

recent reports, notably in Indonesia and the Philippines. Podcast Network Asia noted that the Philippines alone has over 3,000 active podcasts, making it one of the largest podcasting markets in Southeast Asia. This growth reflects audio content's rising popularity and listeners' diverse interests across Southeast Asia.

Among the vast genre of podcasts, the horror genre holds a unique niche market. Its development can be traced back to the early 20th century. In Southeast Asia, as in many parts of the world, the proliferation of radio stations led to an increase in original

programming, including horror-themed shows. National broadcasters such as Radio Malaysia and Radio Republik Indonesia produced a variety of serial dramas that captivated audiences with chilling tales of ghosts, witches, and vengeful spirits.

The region's diverse cultures and belief systems deeply influenced horror dramas in Southeast Asia. Each country brought its folklore and supernatural elements into the mix, resulting in a rich variety of narratives, allowing horror narratives to resonate on a personal level with listeners, and kindled shared memories that fostered community engagement.

The growth of streaming platforms in recent years marks a revival of interest in horror radio drama, spurred by advances in technology and the resurgence of podcasting. Southeast Asian creators have begun to produce original horror podcasts that pay homage to the traditions of radio drama while incorporating modern themes and narrative techniques. These productions often feature soundscapes and storytelling techniques reminiscent of classic radio dramas, thus bridging the gap between the past and present. Local myths and ghost stories passed down through generations, began to find new life through this auditory medium.

Horror podcasts are one of the most listened-to stories in the streaming habit. Catching Southeast Asia listeners, the genre constantly takes a trending lead. The growth and popularity of horror podcasts in Southeast Asia is an interesting case in terms of its characteristics in the Asian horror podcast market. There has been a strong tradition of critical writing prevalent in horror stories with a universal approach to the international market. It is common to assume that the elements of the stories are mostly drawn from cultural artifacts such as literature and mythology, which are culturally specific. These culturally specific stories may also offer a different structure of narration. Hence, this research investigates the interplay of national specificity and narration structure in the Southeast Asian podcast horror genre.

In light of this, the research questions dealt with in this issue are: how are the Southeast Asian horror stories structured? What are the

differences and commonalities within the international market of Southeast Asian horror narratives? How are the 'unknown' viewed and entangled with specific cultural and social values?

2. LITERATURE REVIEW

Podcasting has been discussed in radio and digital media studies (Lindgren and Loviglio, 2022). Radio scholars see podcasting as a remediation of radio, while those who approach podcasting from digital media studies emphasize podcasting as a new medium (Bonini, 2015). Bonini (2022) later on, argues that podcasting is neither a remediation of radio nor a form of a new medium, rather that it is a remediation of radio as well as a remediation of other media. The podcast's rising popularity has sparked interest in various studies. Studies on podcasts cover a wide range of topics, including audience behavior (Chan-Olmsted, S. Wang, R. J., 2020; Sang, Y., Park, S., Kim, J., & Park, S. 2023, Renisyifa, A., Sunarti, S. and Pebriyanti, A. 2022), industry trends (Crofts, S, 2005), and the impact of podcasts on various aspects of society (Marx, J. *et al.* 2021; Berry *et al.*, 2018). Lacey (2022) calls attention to 'listening back,' a phrase that gives rise to the attention and concept of remediating time.

Many studies have narrowed their focus to horror podcasts and offer valuable insights into the narrative, thematic, and affective dimensions (Robson, M, 2023), and audience engagement (García-Marín, 2020). Through the vast range of studies, a specific look into the narrative structure of various Southeast Asian horror podcasts is yet to be explored.

Horror in the media explores on how fear is produced, represented, and culturally constructed through movies, television, and digital media. Psychoanalytic views such as Freud (2003) sees horror as the return of the repressed through anxieties. The work of Kristeva (1984) which also arise from the psychoanalytic view wrote on the concept of abjection describing the breakdown of the self and the object of the self. This concept further explored through the 'monstrous-feminine' along various movies analysis by Creed (2015). Notably Cohen's (1996) sees the monsters as cultural texts that reflect ideological tensions. Narrative structure refers to how a story is organized and presented to the listeners or

audience. The narrative structure is a part of the narrative studies that had developed through various perspectives, dissecting its form, structures, elements, uses, and effects. Narrative by definition is described as a “basic human strategy to come to terms with time, process and change.” (Herman, 2009:2).

The broad definition of narrative has developed into understanding how narrative becomes a way of telling the story, understanding reality and the world, as well as a critical view of power play. Hence, narrative theorist moves into a diverse landscape of studies such as rhetoric, (socio)linguistics, philosophical ethics, cognitive science (including cognitive and social psychology), folklore, and gender theory. Narratives can be found and come from almost anything. The pervasiveness of narrative in our culture is multiplied extensively with the growth of texts, media, and communicative situations today.

Narrative analysis can take numerous approaches including the content of the story, how the story is structured, what functions it serves, linguistics, environment, or what's the thread weaving its way through different narratives. Demair (2017) originally argues that a podcast is eligible for a narratological examination despite being a work of nonfiction. Although the study of narrative structures for fictional work is generally honored as narrative psychology, Gérard Genette (1990) had formerly made it apparent in his foundational workshop that this field also includes "factual" narratives. Furthermore, narratives that are not textual can also be studied (Demair, 2017). Film and video games have also been the subject of studies as found in Ryan's (2014) work on media-conscious narratology. Audio productions, if they are narrative, can

therefore also be analyzed with the tools of narratology. Waldmann (2020) devoted to “the relationship between sound and narrative” has hence been developed under the term ‘audio narratology’ (Mildorf and Kinzel, 2016). Demair uses this frame of reference to analyze elements of nonverbal sounds that enhance the act of telling a story.

A narrative structure is known as a way to unfold a story. Freytag’s framework (1960) suggests the ‘narrative arc’ that has three primary processes in the unfolding of a story; exposition, climax, and denouement. The first is the narrator setting the stage and establishing the context for the story. Once this is established, the plot progression begins to reach the climax stage. The progression usually moves through the character's experience in time and space. The climax of a story is the central conflict or cognitive tension that the characters must grapple with and eventually resolve, hence reaching the denouement. The cognitive tension typically peaks during the middle-to-late parts of stories.

3. METHODOLOGY

This research will take a content analysis approach to the narrative of horror podcasts yet, will also use a narrative analysis to enrich the connection between culture and experience of the tale. The study then falls into 3 considered elements of exploration, that is: 1) the structure of the podcast, 2) the narrative story and arc (Freytag, 1960), and 3) a look at the subjective perception of supernatural experience. The structure and narrative of the podcasts in this research analyzed are thus seen in Table 1. below:

3.1 Object of Research

This search narrowed the object of research to 3 countries; Indonesia, the Philippines, and

Table 1: Data Analysis

STRUCTURE		ELEMENTS			
PODCAST STRUCTURE	Basic Information	Duration	Title and Synopsis	Number of podcasters	Narrative Point of view
	Segments	Opening segments	Body segments	Closing segments	
	Supporting elements	Bumpers		Sound of the voice/characters	Music and sound design
NARRATIVE STRUCTURE		Staging		Progression (narrative arc)	Cognitive Tension
		Response to the supernatural			

Singapore. The sample taken from these three countries are based on the trending podcast of Southeast Asian regions through Spotify, a most used platform for audio streaming in the market. Object of sample are also limited through the English and Malay languages, most used in the Southeast Asian region. Sampling podcasts from Singapore is merely done to help comparisons in reading the horror podcast within the scope of the media industry; as Singapore's horror podcast is globally known and has developed into a managed media company. The episodes from Singapore are sampled from the 'Ghost Maps' podcast. Ghost Map is the top trending horror podcast found. The Indonesian streaming podcasts selected for sampling the episodes are from the most favorite podcasts on the Indonesian Spotify Podcast Chart (2024); 'Do You See What I See', and 'Besok Pagi'. The Philippines streaming podcasts selected for sampling the episodes are 'Stories Pinoy Horror', and The Alamat PH podcast.

4. RESULTS AND DISCUSSIONS

4.1 Structuring Horror Podcast Episodes

The structure of horror podcasts is crafted to engage listeners through unique and distinct techniques, with the means to engage in its market. This follows an approach to seeing their content strategies, which can be seen as an outline of podcast creation, publishing, and distribution to the targeted audience.

All the horror podcasts show a distinct positioning and branding in the horror genre. In Singapore and the Philippines, the podcasts exclaimed as podcasts of horror tales of the region. The Philippines podcasts both highlight the Philippine region as the source of horror stories. Singapore Ghost Maps Southeast Asian Horror Stories, on the other side, has positioned itself as 'The horror stories from Southeast Asia'. Ghost Maps gathers horror stories from various Southeast Asian countries. Ghost Maps represents a product of expansive media management as it is under a company which produces podcasts and films. The Indonesian horror podcast, 'Do You See What I See', has no apparent statements to their brand and positioning of the product, whilst the podcast 'Besok Pagi' has a very distinct market niche that targets mountaineers. 'Besok Pagi' has a well-structured opening and standardized segments adding cut clips for teasers, a

distinct music opening, and greetings. Their positioning in the mountaineers' horror stories is stressed in the opening and closing.

The general structure of the podcast with three main sections; the opening, body, and closing have commonalities and differences. Both the opening and closing segments of all the podcasts are used to engage the audience participation, mainly in subscribing, commenting, and also contributing to the show. In most cases, the opening and closing segments are used to highlight the podcast's position and brand.

The body segments of the podcasts in the examination show a difference in structure. In Indonesian podcasts, the body segment is divided into two apparent sections; the horror story and a discussion segment. Whether the presence of the segment is correlated to the Indonesian audience behavior or communicative culture, is yet to be explored. Both discussion segments in the two Indonesian podcasts carry different functions. The podcast 'Besok Pagi' uses this segment to have a Q&A between the host and the storyteller and dig further into the response and perception of the storyteller of the incident. Whilst the podcast 'Do You See What I see' utilizes this segment to promote horror movies or other media.

The different podcast structures found in this study cannot escape the significant difference in the podcast format. The podcast 'Besok Pagi' is bluntly a standout to the rest as it is the only podcast of study with the format of a talk show where a host drives and a guest. Hence, there are two podcasters, with a host and a storyteller who tell their experience in the meeting of the supernatural/extraordinary. The rest of the podcasts are stand-alone podcasters that take the podcast into a narrative storytelling show.

The element of who is telling the story is a significant element in the flow of the narrative. Although the podcasts have various points of view from the narrator that vary from the first person to the third, there is a significant difference between countries; especially in Indonesian podcasts. In Indonesian podcasts, the storyteller is the person involved directly in the incidents, even if it is a story of another person's experience, the storyteller is actively

involved in the situation. Making the narration dense with high emotional involvement and a sense of realness due to the closeness of the storyteller. Hence engaging listeners to connect with the story as it seems to be from a primary source. Both podcasts from Indonesia have this characteristic of high involvement. Compared to the other two countries, Singapore and Philippines podcasts both follow a narrative storytelling approach, where the podcasters tell the tale.

The element of personal and emotional involvement to the narration is significant in adding dramatic tension to the storytelling. It is yet another open field to explore in understanding the importance of dramatic tension within Indonesian listeners. Nonetheless, this element of 'who is telling the story' whether it be a narrative storytelling or narrating experience in horror podcasts, has a great impact on the whole narrative form and structure of horror podcasts. It is important to note the differences and similarities of these podcast structures within Southeast Asia, as it may unravel a complex layer to understanding the audio media entertainment market in Southeast Asia.

Sound design plays an important role in horror stories. In all the horror podcasts studied, the element of music appears and is utilized in creating the horror atmosphere. Unharmonized tunes are used letting listeners to quickly identify the horror genre. The lack of harmony among musical notes can be inherently creepy and unsettling. All the podcasts open their program with nonverbal cues, mostly unharmonized tunes, but not all of them have a standardized opening or closing using a bumper. Bumpers can be a marker when a program is about to start (Bumper In) or a marker that the program has ended (Bumper Out). This emphasizes the identity to the product and helps listeners to connect the brand to the podcast.

Nonverbal cues are apparent in the background of the podcast's narration. Background sounds help place the audience within the narrative world to the signaling of an "unseen character" that is to be hinted at before they are introduced to the characters/audience. This could involve the sound of footsteps, scraping, and scratching. The proximity of the threat in horror

narratives is also emphasized by sound. The closer the threat, the more anxious and scared the audience needs to feel. To build tension and suspense, it helps to use the increasing intensity of the music, slowly bringing the threat closer until the point of confrontation and maximum terror.

Background music frequently accompanies the horror stories with a smaller volume. This is found in all the podcasts except for 'Besok Pagi'. This may be due to the different format of the podcast, where the podcast *Besok Pagi* is a talk show interview podcast whilst the rest are narrative stories. It is possible to conclude that narrative stories will use background music to enhance the atmosphere.

Another element in horror podcasts is subjective sounds. This refers to the sounds that represent what the character hears in their own mind. In many of the narrations, subjective sounds take a big portion of the story; whether it's the cry of a baby to the blowing wind or other subjective perceptions, are emphasized with a sound effect. Sound effects amplify the atmosphere and place the listener in the setting of the story, through the eyes of the storyteller. In all the podcasts, sound effects are inserted into each descriptive situation in which the character of the story experiences.

It is also important to note that low bass sounds are used verbally in stating the name of the podcasts or even narrating the story. The podcast *Ghost Maps* from Singapore consistently uses low bass sounds throughout the show. This is not found in the rest of the podcasts from the other two countries. Low bass sounds are only apparent in the opening/bumper of the show, but not consistent in the narration. This goes to show the technology, sound design, and effort put into finalizing the audio product are well managed and put to work in the more developed podcast production.

Low-tone bass sounds are a big element in horror narratives in creating the atmosphere as a whole. The utilization of infrasound contributes to feelings of uneasiness, anxiety, fear, and anger. The clashing of musical notes over low-back sounds creates a mysterious and scary atmosphere. The sound of a woman laughing in a high pitch with the back sound

of a low-blowing wind is an example of that. This kind of sound design is found in the narrative structure of the podcast.

Culturally distinct sounds are also significant in advancing the complex notion of layering values in a certain situation. In Indonesian podcasts for example, the sound of gamelan (a traditional musical instrument in Indonesia) is closely tied to the Javanese/Balinese culture, it is usually used in sacred and important cultural events, and it has a classical, conventional, normative, and traditional heaviness tied to the sound. All of the social text intertwined within a sound helps to transport the listeners to the narrative. All its layering text of the tone itself amplifies the value, taste, and meaning to the situation.

4.2 The Narrative Structure

Staging is where the narrators establish the basic background or set the stage by establishing the names, locations, and relationships among characters at the beginning of the story. In the beginning, narrators offer basic information which includes time/situation, place, and social information on the characters as well as cultural and mythological narrations to establish the scene.

In horror podcasts the staging phase always starts with introducing the narrator before the characters; this describes how the narrator is connected to the story they are going to tell. Offering some sort of connection to the truth of the information and narrative being unfolded. Although, in the Philippines podcasts the storyteller doesn't introduce any connection to the story and acts simply as a story reader. This element highlights the character of the narrative structure between horror podcasts of the three countries.

There is an apparent difference between the narrative storytelling podcasts and those where the storytellers are a part of the story. The latter is found in Indonesian podcasts where its characteristics are confessions and personal experiences. Staging the characters always starts with staging the narrator in the story beforehand; sharing information about the connection between the narrator and the characters in the story, instead of simply introducing the connection of the narrator with the story. The process of staging the self

(narrator) heightens the emotional involvement and realness of the story, which adds engagement of the listeners as the listeners can quickly engage with the storyteller before entering the phase of engagement with the story. Helping the listeners to place themselves in the narration.

Character introductions are usually socio-cultural information rather than psychological introductions. Psychological information (if any) would gradually be placed with the growth of tension in the story. Staging the situation is done by filling in information about time (day/night), environment, and activity (what the characters are doing). It is also interesting to note that the characters in the Philippines are family ties; a child and family. Exploration on such relational characters within horror podcasts could open more understanding to how ties and social relationships intertwine within horror narratives; but as far as this study goes, this can be read reductionally as intertwined with the cultural-based value.

The plot regression unfolds after the situation and background are established. At this point, the listeners have a shared understanding of context with the narrator, allowing the storyteller to move the plot forward. All the plots of the podcast are forward plots where the story starts at the beginning to the end. Although, the narrative arc is not always as common from the beginning, climax to resolution. The climax of the story does not always take place before the resolutions and end of the story climaxes can occur several times, as indicated by the encounters of the supernatural. Hence, the climax, regarded as the most extreme situation of the narrative, can occur at the beginning of the plot, the middle, or the end.

Cognitive tension in narrative refers to the mental or emotional strain a reader or audience experiences when there is a conflict, uncertainty, or contradiction in the story. It is a psychological state that arises when a narrative presents elements that challenge a person's existing beliefs, expectations, or understanding. In the horror podcast, the cognitive tension used is dominant with cognitive dissonance and uncertainty. Cognitive dissonance always comes in encounters with out-of-world experiences,

seeing and experiencing things outside of normality. This cognitive dissonance usually follows with uncertainty due to the lack of information on the situation and 'existence', as well as the general discourse of unlimited capabilities of the unknown.

Cognitive tension is where the character works through the issues they face in an increasingly active fashion, cognitively speaking. The relative amount of cognitive tension, or "working through," will be reflected in cognitive process words and descriptive actions. The same as the plot, it is inconsistent with Freytag's model, where the cognitive tension phase of the story should typically peak during the middle-to-late parts of stories. The cognitive tensions occur through any climax momentum of the story that may happen in the beginning, middle, or end of the story. The cognitive tension is always intercorrelated to the character's encounters with the supernatural.

4.3 Entangling the Unknown

The cognitive tensions offer a depiction of how the storyteller views reality and offers a glance at the cultural values of the 'unknown'. In all the podcasts, the supernatural or other existence are all described as beings in human form, in some cases, it would be a vague description of parts of the body; such as red eyes, huge feet, and so on. Identification of the supernatural is not commonly used in comparison to the descriptive notion of the shape and form of the 'beings'. Throughout the narration the form of the supernatural beings' is quite general; depicted in the form of a human with the addition of different colors and uncommon features; such as pale skin, shining eyes, long messy hair, long sharp nails, and so on. There is a high notion of anthropomorphism to supra-natural beings in all the horror narration.

Reflecting on the discourse and culture of the originating story, the description of these supra-natural beings is in line with locality, consisting of race, culture, and the daily way of life. In the Singapore podcasts as well as the Philippines, the supra-natural beings are only described as beings in human form that appear in out-of-the-ordinary situations; a drowning man in the lake, a lady next to the bed, and so on. However, there is a significant occurrence described in all the podcasts on the

appearance of the supernatural, that of old-fashioned clothes (white dress, torn and dirty, old-fashioned) that can be seen as a European cultural influence. In Indonesian podcasts, however, a more cultural description of the 'ghosts' is implied. Descriptions such as the traditional Javanese clothes, dancing or playing traditional instruments, holding traditional armory, and even regular human activities are done in a way that is distinct from a different era.

Most of the suspense in horror podcasts comes from the unpredictable appearance of supernatural sightings. In these moments in the narratives, the character of the story has the same response that depicts fear, shock, immobility, or the sense of having no control over their own body.

Interactions with the supra-natural are also quite different found in these podcasts. Conversations hardly ever occur between the supra-natural beings and the characters in the podcasts found in Singapore and the Philippines. But it is quite different with Indonesian podcasts where these beings have moments of interaction and even conversations with the characters. This can be seen as a very interesting finding which depicts the view of closeness between worlds; how the dimensions of humans with the supra-natural are thin.

The encounters and climaxes of the narration will come to resolutions with the reactions or actions of the characters toward their challenges. Challenging ghosts are always tied to rituals and cultural beliefs; when these rituals are done and yet no resolutions come out from them, the last resort always falls to religion. This is apparent in both Indonesian and Philippines horror podcasts. Indonesians, dominant with the Muslim population, will always resolve the situation back to reciting verses from the Qur'an. This is interesting to note, how the discourse of horror narrative throughout the media in Indonesia will intersect with religion, enhancing the same discourse of religion as a savior. Thus positioning non-humans as evil entities to be tackled. Whilst in the Philippines, dominant with the Christian population, often resolve the situation in the holding belief of Jesus. However, this is not found in all of the podcasts. The dominant view and belief of the

'higher power' shifts to human-centric reflections; where the characters resolve the situation as a reflection of lessons and self-actions. In Singapore podcasts though, there are hardly any resolutions to the challenges. The story simply ends after the climax.

5. CONCLUSION

There has been a strong tradition of critical writing prevalent in horror stories with a universal approach to the international market, but the popularity of horror podcasts in Southeast Asia holds unique regional characteristics. There are notable findings that can be concluded mainly through the structure of podcasts, audio narratology, the structure of narratives, and the construction of the unknown.

The structure of the podcast follows into a general structure from opening to closing segments. It is found that the narrative body of Indonesian podcasts always has an interactive segment. This is different from the rest of the podcasts that consist of the story alone, without interactive conversations. This finding highlights the unique distinction and whether the presence of the segment is correlated to the Indonesian audience behavior or communicative culture, is yet to be explored. Audionarratology plays an important role in horror stories. All the horror podcasts open their program with nonverbal cues, mostly unharmonized tunes. Subjective sounds take a big portion of the narrative, highlighting the situation in which the character of the story experiences. Low-tone bass sounds are a big element in horror narratives but is only found in developed podcast production which goes to show the intertwining element of technology and industry. Whilst, culturally distinct sounds, such as traditional instruments and music, are also significant in advancing the complex notion of layering cultural values in different countries.

The structure of the narrative consists of high involvement of the storyteller or no involvement at all. All the plots of the podcast are forward plots where the story starts from the beginning to the end sequentially. Although the climax of the story does not always take place before the resolutions and end of the story. Climaxes can occur several times, as indicated by the encounters of the supernatural. These climaxes follow the

progression of the forward plot, hence the climax, regarded as the most extreme situation of the narrative, can occur at the beginning of the plot, the middle, or the end. Thus, is inconsistent with Freytag's model, where the cognitive tension typically peak during the middle-to-late parts of stories. The cognitive tensions, dominant with cognitive dissonance and uncertainty, occur through any climax momentum of the story and are always intercorrelated to the character's encounters with the supernatural.

The construction of the supernatural has a high notion of anthropomorphism to supra-natural beings in all the horror narration. Reflecting on the discourse and culture of the originating story, the description of these supra-natural beings is in line with locality, consisting of race, culture, and the daily way of life. It is interesting to note that, most of the supra-natural are identified as woman and child, whilst the character of the story has the same response that depicts fear, shock, immobility, or the sense of having no control over their own body. Challenging ghosts are always tied to rituals and cultural beliefs and the last resort always falls to religion. It is interesting to note that there seems to be a shift in the dominant view and belief of the 'higher power' towards a human-centric view; where the characters resolve the situation as a reflection of lessons and self-actions.

Exploring the narratives of horror podcasts in Southeast Asia shows a testament to the region's rich cultural heritage and its audience's distinct communicative culture. As technology continues to evolve, the potential for horror storytelling in audio form remains vast, as horror podcasts continue to captivate and resonate with listeners across countries. In the vast growing global horror podcast media entertainment industry; its distinct cultural communicative approach to engaging people with stories and ideas offers a new scape to understanding the entertainment industry in Southeast Asia.

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