



Storytelling in Media

AIBD
annual
Media
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2018



**ASIA-PACIFIC INSTITUTE FOR
BROADCASTING DEVELOPMENT**



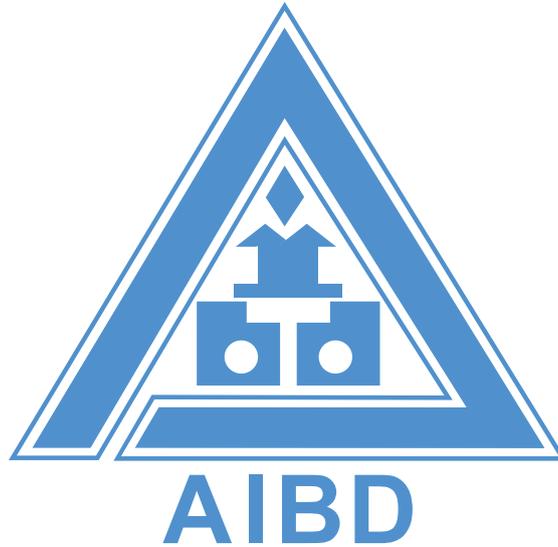
ASIA-PACIFIC INSTITUTE FOR BROADCASTING DEVELOPMENT

The Asia-Pacific Institute for Broadcasting Development (AIBD) is a unique regional inter-governmental organization serving countries of the United Nations Economic and Social Commission for Asia and the Pacific (UN-ESCAP) in the field of electronic media development. It was established under the auspices of the United Nations and is hosted by the Malaysian Government.

The Institute currently has 26 full member countries represented by 43 organizations and 65 Affiliates organisations. The developmental needs of the member countries are given due special priority in organizing activities of the Institute. AIBD is working closely with some 250 broadcasting organizations in Asia, Pacific, Central Asia, Africa, Europe, North America and the Middle East. The Institute also has partnerships with some 60 partners around the globe.

AIBD's endeavor is to achieve a vibrant and cohesive electronic media environment in the Asia-Pacific region through policy and resource development. Since its inception in 1977, AIBD has been able to provide numerous broadcasting development opportunities for its members in all areas related to radio and television covering programming, news, media management, new technologies and media law from countries within and outside the Asia-Pacific region.





Storytelling in Media

AIBD Annual Media Research 2018

***ASIA-PACIFIC INSTITUTE FOR
BROADCASTING DEVELOPMENT***

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Director's Foreword



Dear Readers,

Once again with great pleasure I would like to share with you the third publication of the AIBD Annual Media Research (AAMR) titled *Storytelling in Media*. This research has been undertaken by AIBD in partnership with Taylor's University, Malaysia and it's our second year of cooperation.

As approved by the 14th General Conference of AIBD in 2015, the AAMR addresses the theme of the forthcoming Asia Media Summit, and is a reflection of the empirical status quo of AIBD members in the areas related to the theme of the Asia Media Summit of the year.

The Proceedings of the AMS, published after the event, is a compilation of the views of the various speakers on the same topic. Together, the AAMR and the Proceedings of the AMS are AIBD's contribution to the discourse on the same topic.

In September 2017, AIBD had formulated the theme of the Asia Media Summit 2018 – *Telling our stories, Asia and more*. AAMR2018 was to address this theme. The AIBD team had a few rounds of discussion with Dr Ramachandran Ponnann of Taylor's University over his initial design of the survey. Much effort was first made to put storytelling in sharp focus and in contrast with other elements in the media process, such as value message and technical means. To be dedicated to an in-depth analysis of storytelling, the survey unfolds in 7 sections. It also sought response from four kinds of mediums – radio, television, film and new media.

While the study on the radio, television and film surveys has produced not so many surprises, that on new media does shed some fresh and interesting light, culminating on the following survey question which received response frequency of 59 from 28 respondents. The question is:

'Your organisation uses new media because of

1. Reviews and Opinions;
2. Monitoring and Analysis of existing online followers;
3. Collaboration with audience to create content;
4. Enhancing the experience by giving extra information of the stories;
5. Cross promotion: sharing to make content more viral;
6. Brand Awareness: attract and engage more online followers'.

To be sure, the response to this question (Table 23 / Section 4d7) is very revealing of the relationship between traditional media and new media, after the industry has gone through years of controversy, competition, convergence and mutual complement. It tells where the biggest possible value for storytelling is lying as a derivative of the interplay between traditional and new media.

The survey has tried to research into film alongside radio, television and new media. The broadcasting and film industry are inter-related in many ways, and storytelling is perhaps the most essential common ethos. The response we have collected in the section on film is modest, but a first step has been taken so that in the future more efforts can be made to treat all these audio and visual mediums as closely connected to each other.

All media's customer is the audience, which is important to media studies. While most members of AIBD are broadcasters, and our surveys are naturally directed to them, it is equally important to seek the analysis from the receiving end – the audience. As an innovation this year's AAMR initiated an audience research, which you can find in 4.2.

We are most grateful to the 28 members of AIBD who responded with resourceful data for the research. They are the fundamental basis for our work. Taylor's University, represented by Dr Rama's team, designed the broadcasters' survey and analysed the responses to the questionnaire with untiring academic dedication and capability. Mr Nabeel Tirmazi, Programme Manager AIBD, was the manager of whole project, and also created the audience research.

We are pleased to announce that next year's AMS will be in Manila, the Philippines. We look forward to AAMR 2019.

Thank you.

Chang Jin
Director AIBD

Message from Taylor's University, Malaysia



To all Asia Media Summit Participants at New Delhi, India,

It is a great privilege to write a message on behalf of Taylor's University, Malaysia. It is also an honour for the School of Communication to be a part of AIBD's efforts to harness the resources of its members to achieve another milestone, the AIBD Annual Media Research 2018 report.

On behalf of my School and Faculty, I would like to thank AIBD's Director, Mr Chang Jin, for this valuable opportunity of research collaboration over the past two years. I would also like to express my hope that this collaboration will strengthen our institutions in the years to come.

Research plays an increasingly important role in Taylor's University and has been identified as a key initiative in its 2017–2022 Strategic Plans. Our aim is to build an international reputation not only for excellence in teaching and learning but also research. As the Head of the School of Communication, I am particularly delighted that we have managed to increase our School's Malaysian Research Assessment (MyRA) score to more than double since its first measurement in 2011.

The research team responsible for the current project represents the expertise at the School of Communication. The research project is the collaborative efforts of Associate Professor Dr Ramachandran Ponnar (Principle Investigator), team members Dr Yang Lai Fong and Dr Tan Poh Ling who have combined their years of commitment and experience in research to conduct the survey and document the findings.

I hope that you will find the survey research presented here not only thought-provoking but relevant in today's changing Asian media landscape. AIBD plays a critical role in ensuring the future quality of broadcasting in the context of global development.

I wish all of you a most productive and enjoyable time at the Asia Media Summit 2018 in New Delhi, India.

Warm regards

Dr. Latiffah Pawanteh
*Head, School of Communication,
Taylor's University, Malaysia*



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STORYTELLING IN MEDIA

1 | Introduction

The AIBD Annual Media Research (AAMR) 2018 aspires to learn and report how member organisations of the Asia-Pacific Institute for Broadcasting Development (AIBD) fulfil their broadcasting obligations using storytelling as a means to convey their programme messages. It is pertinent to note Leinaweaver's (2015) comment that storytelling by nature is inherently invisible. Therefore, the challenge for broadcasters is to understand how to make the invisible visible, to make stories tangible, valuable and impactful for their audiences.

Stories are significant on their own when they are given meaning as a consequence of the process by which they are constructed (Borchers, 2011; Carter, 2013; Couldry and Hepp, 2016; Luhmann, 2000). The construction of such meaning is situated in the social processes of local societies. Every member of a society understands reality in a way that is congruent with the constructions of meaning, through direct and mediated socialization, from other members of the same society (Couldry and Hepp, 2016). However, in modern societies, the media has become a powerful tool in this socialization process that audience tend to refer to reality as portrayed in media when they too construct their respective realities.

Scholars have positioned stories and explicated storytelling as approaches used by media that construct realities intended to influence audience in an aspired way (Frunza, 2011). Hernandez (2017) in the preface of his latest book, "The Storyteller's Dilemma ..." tells us that to share stories is intrinsic to humans. That the connection between storytellers and their audiences these days is a digital expression; the way audience enjoy the creative expressions of storytellers is shaped by technology and internet.

It is understood that stories entertain and teach us moral values; storytelling is a practical approach deeply embedded in historical and cultural contexts (Kelsey and Zaliwski, 2017). Mileski, Schneider and Bruegge (2013) contend that the storytelling approach also connects facts into a logical stream of information to make a memorable conclusion seems like an aspect of human nature. These authors claim that human knowledge is based on past narratives; that the human brain processes these stories to understand, remember, and propagate fresh stories.

Kinnebrock and Bilandzic (2006) point out that corporate communications; marketing, science communication, and management consulting and employee engagement are just some of the fields where storytelling is part of the lingua franca. Interestingly, scholars (East et al., 2010; Linebarger and Piotrowski, 2009) also highlight that stories and storytelling have long been used in business, healthcare and science to get across to their respective audience. Now social media and digital platforms have opened new and popular approaches of storytelling (Ohler, 2013). It represents a novel distribution of a scarce resource – the ability to represent the world around us – using a shared infrastructure (Lambert, 2013)

To Haigh and Hardy (2011), the sharing of stories creates a bond between the teller/writer and the listener/reader. In addition, scholars (Ford, Ford and D'Amelio, 2008; Gold and Watson, 2001; Leinaweaver, 2015) also argue in support for change agents who go beyond the surface and tap into something deeper and essential. Tangible change does not happen through shallow stories, infotainment or mind-numbing reports. Change only happens when people are convinced by the intangible and undeniable truth told through stories.

Storytelling is clearly not a one-way communication nor is it a unidirectional practice in transmitting facts; it is not a monologue. Instead, storytelling is crafted narratives and talking points. It is related to persuasion, influence, control, impact and power. For broadcasters, internalizing storytelling practices as broad social phenomena involves moving beyond processes of broadcasting. It requires understanding of the broader context and effects of the storytelling communication approach.

In this respect, the study explores how broadcasters in the Asia-Pacific region use storytelling as a tool to realise their goals. Importantly, members of AIBD have provided valuable data about how they practise their craft within the constraints of organisational principles and policies governing them.

2 | Research questions

This study is guided by the following research questions:

- RQ1 : What do AIBD members think about broadcasters as storytellers?
- RQ2 : How do AIBD members perceive storytelling as a craft for content production and delivery?
- RQ3 : How do AIBD members perceive challenges and opportunities in storytelling for broadcasting?

The study has taken the approach to describe self-reported opinions and concerns of broadcasters – but where relevant, the authors have examined relationships between opinions, behaviours and respondents' concerns as reported in their feedback. Authors of the study also offer explanations of members' practices related to storytelling and make conclusions within the scope of AIBD's mandate.

3 | Method

The report presents quantitative and qualitative study of responses from broadcasters and audiences to our questionnaires

The **first set** of questionnaire research design consists in a census survey that was conducted among all member organisations of AIBD. Prior to email distribution, a questionnaire instrument was developed and trialled on a subset of survey participants; the pilot test helped to improve content, layout and completion time (October – November 2017). The total of 79 items in the questionnaire were spread over seven sections. This was necessary considering the diverse nature of

broadcasters and filmmakers in the Asia-Pacific region whose response were important to answer the study research questions.

The improved questionnaire (Appendix 1) was sent out on the 24th of December 2017 and completed questionnaires were collected up to the 15th of March 2018. The study report was completed by mid-April 2018.

The study received 28 feedback survey forms from member organisations. It should be noted that the response rate for *full members* was 60.7% (or 17 out of 28). For statistical analysis, this percentage is considered adequate in light of the 25–30% average for external email surveys with no incentives or follow-up communication (Yun & Trumbo, 2000). The high representativeness among full members lowers the risk of response rate bias and provides a basis for cautious generalisation to the broader AIBD broadcasting community.

It was requested that respondents at best were central editorial members of their respective organisation and from specific media departments who could provide representative views of their media organisation.

Data from broadcasters were tabulated as descriptive interpretations. Besides answering multiple choice questions, respondents were also provided space to further express themselves qualitatively. This opportunity was thought necessary owing to the subjective nature of stories and storytelling given the diversity of respondents.

Simultaneously, the **second set** of questionnaire was sent out randomly to media practitioners in the Asia-Pacific region who were asked to share their views as audience to understand their thoughts on the content they watched and heard. The study received 54 responses from 19 countries.

4 | FINDINGS & DISCUSSIONS

4.1 Broadcasters' survey:

Table 1: AIBD member organisations who participated in the broadcasters' survey.

NO.	COUNTRY/ REGION	ORGANISATION	MEDIUM	OWNERSHIP
1	Australia	Australian Broadcasting Corporation (ABC)	Radio/TV/New Media	Public
2	Bangladesh	Bangladesh NGOs Network for Radio and Communication	Radio	Private
3	Bangladesh	National Institute of Mass Communication	Radio/TV/Flim/ New Media	Public
4	Bhutan	Bhutan Broadcasting Service	Radio/TV	Private
5	Brunei	Radio Television Brunei	Radio/TV/New Media	Public
6	China	China Communication Research Centre (CCRC)		Public
7	Hong Kong	Radio Television Hong Kong (RTHK)	Radio/TV/New Media	Public
8	India	Doordarshan	TV	Public
9	Indonesia	Public Broadcasting Institute Television of Republic Indonesia (TVRI)	TV	Public
10	Korea	Korean Broadcasting System (KBS)	Radio/TV/New Media	Public
11	Laos	Laos National Radio (LNR)	Radio	Public
12	Macau	Teledifusão de Macau (TDM)	Radio/TV/New Media	Public
13	Malaysia	Institut Penyiaran dan Penerangan Tun Abdul Razak (IPPTAR)	Radio/TV/New Media	Public
14	Malaysia	Radio Televisyen Malaysia (RTM)	Radio/TV	Public

15	Malaysia	IM4U Radio Sdn. Bhd.	Radio	Private
16	Maldives	Public Service Media (PSM)	Radio/TV/New Media	Public
17	Mozambique	Rádio Moçambique	Radio	Public
18	Myanmar	Myanmar Radio and TV	Radio/TV/New Media	Public
19	Nepal	Radio Broadcasting Service, Radio Nepal	Radio/New Media	Public
20	Nepal	Development Communication Society Nepal	Radio/TV/Film	Private
21	Pakistan	Pakistan Broadcasting Corporation (PBC)	Radio/New Media	Public
22	Pakistan	Pakistan Television Corporation (PTV)	TV/New Media	Public
23	Palau	Oceania Television Network	Film/TV/New Media	Private
24	Philippines	Presidential Communications Operations Office - People's Television Network, Incorporated	TV	Public
25	Papua New Guinea	Media Niugini Limited	TV/New Media	Public
26	Singapore	Mediacorp Pte. Ltd	Radio/TV/New Media	Private
27	Sri Lanka	Sri Lanka Rupavahini Corporation (SLRC)	TV	Public
28	Thailand	Thai Public Broadcasting Service (Thai PBS)	Radio/TV/New Media	Public1

Findings and discussions from the broadcasters' survey are presented in seven sections. Descriptive statistics are tabulated and qualitative explanations are offered.

SECTION 1: Your media organisation

Section 1 seeks to understand demographics and the nature of responding broadcast organisations.

Table 2: The nature of your media organisation ownership

Organisation Ownership	Frequency	Percentage
Public	20	71.4
Private	8	28.6

Among the 28 respondents, majority of the media organisations are Government related or Public (71.4%), only 8 or 28.6% of the media organisations who responded to the questionnaire are private organisations.

Table 3: Decision on quantum of local content in programming

Local Content	Frequency	Percentage
Media Organisation Itself	23	82.1
Regulators	2	7.1

*Three cases of missing value

Data shows that, majority of the broadcasters (82.1%) make decisions on local content programming by themselves that is the quantum of local content for their programming as opposed to foreign content and only two organisations (7.1%) whose nature of programming is decided by regulators.

Table 4: Local content in programming

Local Content (%)	Frequency	Percentage
80-100	13	46.4
60-79	7	25.0
40-59	1	3.6
20-39	2	7.1
0-19	1	3.6

*Four cases of missing value

The majority (46.4%) of broadcasters have a high percentage (80-100%) of local content included in their programming as opposed to just 3.6% of broadcasters who have less than 20% local content.

SECTION 2: Understanding storytelling

This section details the broad understanding of storytelling by broadcasters.

Storytelling is about telling the story simply with the right intent, right time, place and context. Authenticity is not important.

As reported by broadcasters in their feedback, the statement is held to be true for storytelling is be spontaneous. It is to be relevant to the situation at hand than fixed around authenticity. If authenticity takes precedence then it becomes boring, dull, teaching and preaching.

Most real stories are twisted with some fiction to mask identity. Even those based on real events have to be given a treatment suitable for acceptance by an audience. Stories have their own diegesis and have a definite structure that involves cause and effect, dramatic irony, reversal and recognition, etc. In the world of the story, there is the element of plausibility that works within the context of the story. Rules are created (that may not be plausible in the material world) for the purposes of the story. It is for this reason that a narrative cannot be analysed and interpreted by anthropologists, sociologists, cultural study experts, etc., based on real life (Wolff, 1999). The authenticity in the narrative is different from that of real life.

Comments on the statement: Storytelling is about telling perfect stories; any story can be told, if it has a willing audience; Broadcaster can debate facts and meanings of a story.

Telling perfect stories is near impossible because perfect stories are punctuated with accentuation, tone, body language, repetition and other needs. This statement is true but then the storyteller must captivate his audience. A Broadcaster with his knowledge of the story can twist and turn it in whatever ways possible but he should not go beyond the boundaries of wisdom as it can become very sensitive in an Asian environment compared to a western one.

Table 5: Elements that are considered important to a story

Elements in story	Frequency
Memory	10
Conflict	17
Plot	23
Resolution	16
Setting	14
Character	26

For statements on table 5 and table 6 broadcasters can make multiple choices. Therefore the resultant collective frequency is larger than the possible 28. Data shows that Character (26) is the most significant element to a story, followed by Plot (23), Conflict (17), Resolution (16), Setting (14) and the least significant element is Memory (10).

In fact, all the six elements are prerequisites of a good story as pointed out by Leinaweaver (2015). At different parts of a story, different elements of the story become important.

Table 6: Stories that make an impact on audience

Impact on Audience	Frequency
Learning New Experiences	18
Educate Them	18
Getting More Information	17
Satisfy Emotional Needs	14
Enhancing Life Benchmarks	10
Enhancing Ideologies And Living Norms	14
Getting Inspired	21

Majority of the stories make an impact on the audience in terms of 'Getting Inspired' (21) and least impact is on 'Enhancing Life Benchmarks' (10).

Here too the interplay of all seven elements makes an impact on the audience because storytelling is also an art to inspire the audience as pointed by Parrish (2006). A mass audience only wants entertainment (text). A smaller segment wants something deeper (subtext). A niche audience wants an aesthetic, philosophical or spiritual experience. Hollywood film stories today supply all these because of the changing nature of the audience. The rise of social media where they are open to so many influences also impact on these needs.

Today's filmmakers, or more accurately, writers, are affected by the developments around them. These are articulated through their stories which are related to the audiences' lives. But it is in the treatment of the stories that we see their creativity. To them, the audience and their needs are paramount. Above all, their stories entertain; only secondly do the stories have something to say about men, society and nation; thirdly, the culture or lifestyle of a people or nation is highlighted. These are the criteria for successful stories that will reach a wider audience.

Table 7: Good stories are significant for reasons below:

Good Stories	Frequency
Meaningful	19
Impactful	18
Memorable	15
Personal	4

Majority of the respondents report that good stories are significant to audiences because they are Meaningful (19) and the least significant reason is Personal (4).

For today's needs, stories must carry meaning for them to have an effect on the audience. Audience care about the characters and their lives on the screen because they reflect their own. In the chaotic world today, there is a loss of identity. People look for meanings in their lives. As social media usage increases, good stories may lose their meaning in life. This happens as social media is democratic, allowing

everyone to have opinions and judgements and the freedom to post anything to the public.

Table 8: Stories appealing to audience

Appealing to audience	Frequency	Percentage
Intellectually	20	71.4
Emotionally	8	28.6

Majority of the broadcasters report that stories that appeal to audience are based on Intellectual factors (71.4%) and only 28.6% of the stories are based on emotional appeal.

In the case of AIBD broadcasters, it appears that their stories are more factual and informative that they appeal intellectually. Depending on the nature of the media organization, public or private, the emphasis would be on satisfying the emotional needs of the majority audience while paying due attention to their intellectual needs as well. All broadcast stories would actually to take into account the belief systems of each other's sensitivities before achieving the broader goals of their stories and organization.

Table 9: Measuring the success of your stories

Measure of Success	Frequency
Impact On Government Policies	11
Engagement With Audience	22
Impact On Audience Behavioural Patterns	16
Media Ratings	12
Demand To Repeat Similar Stories By Audience	16
Viral Content On Social Media	12
Any other	3

Most broadcasters have chosen 'engagement with audience' (22) as their top priority of a successful story while 'impact on government policies' (11) is least important in their measure of a successful story. The success of stories can also be based on a combination of all the seven criteria listed above. The storyline (plot) should not run counter to the organisations' policies and should be a popular one that engages the target audience. Broadcasters inherently strive for audience engagement for impact and media ratings, as reported in Table 5: Elements that are considered important to a story.

Table 10: Obstacles to creating good stories

Creating Good Stories	Frequency
Persistent Perceptions in Society	13
Socio-Economic Constraints	14
Lack of Support From Organisation	4
New Technology Entertainment Is Killing Conventional Methods Of Storytelling	11

Broadcasters' choices show that 'Socio-Economic Constraints' (14) and 'Persistent Perceptions ...' (13) are ranked as main obstacles in creating the good stories, followed by 'New Technology Entertainment Is Killing Conventional Methods of Storytelling' (11) and at the bottom of the ranking is the 'Lack of Support from Organisation' (4).

All the four obstacles to creating good stories listed in Table 10 can become irrelevant if the human mind can be trained to accept changes with an open mind. Even if the obstacles are real for broadcasters to overcome. It still depends on the attitude of the top echelons of the organization to support storytelling as an art form. Only four broadcasters said there is a lack of support from their organisation. The manpower-planning unit of the organization should also be receptive to the qualities of talents to be hired, to be aware of storytelling and its benefits to the audience and organization.

Table 11: Experimenting in crafting unique stories

Crafting Unique Stories	Frequency
Lack of Skills	12
Fear of Rejection From Audience	16
Lack of Preparedness For Modern Trends	11
Lack of Resources	13
Lack of Support From Organisation	4
Others	2

This statement allows respondents to select more than one answer making a total of 58 responses. The main factor for avoiding experiments in crafting unique stories is the 'Fear of Rejection from Audience' (16) and the factor 'Lack of Support from Organisation' is at the bottom of the choices (4). This means that support from organisation is indeed forthcoming. People tend to go with the more familiar, something they already know about. To popularise an original or unique story, the marketing people have to work extra hard to make the public aware about the storyline, characters etc. in the story and the subject so that it goes into the public's consciousness, preparing them for audience consumption. When Walt Disney made his first animated feature film in 1937, he chose a story that was already in the public memory – 'Snow White & the 7 Dwarfs'. The latest Star Wars movie brings back not only characters from the first one but also re-enacting scenes (spaceship chase through gullies) that would be familiar to audiences who had enjoyed the first one.

Table 12: Focus of stories

Focus of stories	Frequency
Human Development Reporting And Awareness	25
Promotion of Art & Culture	16
Religious / Faith Based	9
International Development	4
Information Oriented	19
Others	3

This statement allows respondents to select more than one answer making a total frequency of 76. Majority of the respondents crafted stories in the organisation with the focus on Human Development Reporting and Awareness (25) and the least focus on International Development (4). The frequency of choices from AIBD members take an inclusive approach to development, an approach that is in keeping with the broad definition of development given by the UN Sustainable development 2030 agenda (UN, 2015).

Table13: Rules to deliver context to the audience

Rules to deliver context	Percentage
Strongly Agree	60.7
Mildly Agree	25.0
Neither Agree Or Disagree	14.3
Mildly Disagree	0
Strongly Disagree	0

Majority of the respondents strongly agree (60.7%) and mildly agree (25.0%) that broadcasters should follow rules and code of ethics to deliver messages in context to the audiences' understanding and a small percentage (14.3%) were neutral. This collective agreement of almost 85% is likened to the responses found in table 28: 'policy makers setting the context' and 'social media ought to be governed'.

Table 14: Stories stimulate social change

Stimulate social change	Percentage
Strongly Agree	60.7
Mildly Agree	39.3
Neither Agree Or Disagree	0
Mildly Disagree	0
Strongly Disagree	0

Majority of the respondents have chosen strongly agree (60.7%) and mildly agree (39.3%) to the fact that stories stimulate social change. These choices reflect broadcasters' description as being social actors in their own right and promote societal development; this also refers to the "mobilizing function" of the media (McQuail, 1978). Stories can stimulate social change because in living one's life as a storied process, people are answering the call of their own heroic journey and this brings about changes.

Table 15: Stories that seem to preach, teach can be boring and condescending, and are likely to be rejected.

Story Rejection	Percentage
Strongly Agree	32.1
Mildly Agree	35.7
Neither Agree Or Disagree	17.9
Mildly Disagree	10.7
Strongly Disagree	3.6

From the results obtained, respondents strongly agree (32.1%) and mildly agree (35.7%) that stories that seem to preach, teach can be boring and condescending, are likely to be rejected. This is the general attitude of audience who will reject stories that are condescending and do not respect audience. Stories that preach, teach and force it's message on the audience will be rejected because stories should take into account a person's own story and identify with the story at hand as an inspiration.

Table 16: Storytelling as a technique is only suitable for specific genres

Genres	Frequency
Dramas and musicals	25
Documentaries	20
Magazines	18
Animation	14
Cartoons	15
News	9
Talk Show	14
Political Debates	6
Nature Program	15
Educational Program	21

As can be seen from the results, there is strong agreement among respondents that drama and musicals (25) documentaries (20) and education programmes (21) are suitable genres for storytelling and the least agreed genre is political debates(6).

Storytelling is intrinsic in all the genres listed above and depends on the use of ideas, creativity and imagination in conveying the message to the audience. Modern time drama and musicals in movies and TV are obviously popular. Before the electronic era, stage dramas often inclusive of musical storytelling such as 'Chinese Operas', the story of 'Ramayana' in Malay shadow plays and 'Ghazals' from the Arab and Persian world used songs and music as techniques of storytelling.

SECTION 3: Storytelling in your culture

Traditions from the grassroots of societies offered collaborative and participatory storytelling culture in the past. With the advent of contemporary ways of storytelling, it is uncertain if the cultural nuances of storytelling will see major adaptations.

Table 17: Storytelling culture among broadcasters

Storytelling in Culture	Percentage (%)				
	Strongly Agree	Mildly Agree	Neither Agree or Disagree	Mildly Disagree	Strongly Disagree
Popular Folklore	31.0	34.5	24.1	10.3	0
Stories Of Yesteryears	50.0	42.9	7.1	0	0
Epics And Mythologies	42.9	28.6	25.0	3.6	0
Traditional Culture Stories	21.4	60.7	10.7	7.1	0

Generally, respondents strongly agree and mildly agree to all forms of storytelling in culture. But stories of yesteryears seem most adopted by broadcasters (50%) as the backbone of storytelling programmes. Stories of yesteryears are still relevant to contemporary lifestyle and they are being retold. Such popular stories adopted in Malaysia are the shadow play or ' *Wayang Kulit* ' depicting king ' *Rama and Ravana* ' but localized to the Malay context. Folklore stories are the stored memories of a society or community. It was musical at one time, and then led to staged plays in villages before finding fixed venues in towns (*wayang kulit, mak yong, bangsawan, Chinese operas, Indian dramas* etc.).

Other stories which had been popular in Malaya are: *The Malacca Sultanate; Hang Tuah & his warrior friends; Hikayat Merong Mahawangsa and The Mouse Deer Tales*.

Additionally, 51.9% of the respondents also strongly agree and 40.7% mildly agree that stories of yesteryears are still relevant to contemporary lifestyles and they should be retold.

The stories related to *Hang Tuah* (Chinese descendants in Malacca) and his duel with *Hang Jebat* has been popular and re-enacted on stage and in feature films. They also arise in other guises such as: *Silat Legenda* (animation feature, 1998): The chaotic situation in 15th century Melaka & the need for heroes resulted in the mythic figures of *Hang Tuah* and his 4 friends. In the 21st century, with the world in danger, mythic heroes are also required. Five schoolboys discover some magical weapons in the mountains of Melaka and become transformed into superheroes, taking on the name of *Hang Tuah* and his friends.

Elements of patriotism, friendship & betrayal between *Hang Tuah* & *Hang Jebat* have surfaced in such feature films as *Matinya Seorang Patriot* (1984), *Seman* (1987).

Respondents also strongly agree (42.9%) and mildly agree (28.6%) that epics and mythologies can provide the illusion of being real.

“Journey to the West” – an international animation feature has been made on this. “Aesop’s Fables” - It has universal values and we have even made animation films using them. Indian influence in the Malay Archipelago dates back to time immemorial. As a result, the epic Ramayana and Mahabharatha are popular throughout the Malay Archipelago, especially ‘Nusantara Indonesia. The Ramayana is an example in point. It is of an archetypal hero, a moral man, who in spite of trials and tribulations is able to emerge victorious, more human and wise.

Conclusively, it is a teaching story that fits in with what Aristotle said about stories being about how men should live their lives. This is why it has been used in wayang kulit in Malaysia, Indonesia, Thailand & Cambodia over the centuries without any modification. Audience go away inspired by the stories told and retold even today through songs, music and oral narration with characters that are still clear in their memory.

Also, Malay stories like *Pak Pandir*, *Mat Jenin*, *Hikayat Hang Tuah*, and *Hikayat Sang Kancil* are still relevant today in terms of their worldly qualities and can be retold in any era now or in future as the core message is relevant for all times.

On the other hand, majority of the respondents (60.7%) mildly agree that traditional and cultural stories have greatly been altered to reflect current settings and new lifestyles. On the contrary, if maladaptive they can cause dysfunction for a society.

Almost all stories of the past and present are mystical in nature. This has been proven by the research of Joseph Campbell (2008). It is about what has been dubbed the Hero’s Journey. Hollywood has appropriated this in almost all their stories, with Star Wars and The Lion King being good examples. Characters are archetypal and are easily recognisable.

The stories have been updated to fit in with current times. In 1937, the heroine Snow White waited for her prince to come (as in a traditional society). In 1995, the heroine in Pocahontas goes out to see her prince (a modern society). Hollywood & Bollywood have broken new boundaries of storytelling by making mythic stories relevant for the modern age.

These stories served the purpose well. ‘Truth and good’ always win at the end. Even if they don’t, some element is added to indicate hope at the end. With truth and fiction increasingly becoming blurred in today’s world, maladaptive stories can indeed cause dysfunction if treated improperly. This is possible and is said to have happened in the case of the Tamil Society. The epic Ramayana, which made Ravana, a Tamil King, the villain, has put him in a negative perspective and as a result is blamed for the lack of confidence among the Tamil society over the millennia and the epic Ramayana is also held responsible for the ills of the society.

SECTION 4a: Storytelling through different media – Radio

Section 4 is medium specific. The sub-sections a/b/c/d of this section was asked to be directed to the respective department(s) / branch companies. The study encouraged organisations to respond on as many sub-sections of a/b/c/d as possible.

Table 18: How storytelling is prevalent in radio.

Radio	Percentage (%)				
	Strongly Agree	Mildly Agree	Neither Agree Or Disagree	Mildly Disagree	Strongly Disagree
Powerful Medium	57.1	10.7	0	0	0
Specifically Contextualised	57.1	10.7	0	0	0
Interactive Storytelling	39.3	17.9	10.7	0	0
Enhance Storytelling Experience	50.0	14.3	3.6	0	0
Visual Aid	53.6	14.3	0	0	0
Other Mediums	50.0	14.3	3.6	0	0
Digital Storytelling	39.3	21.4	3.6	0	0

Out of the total respondents (28) in this study, only 19 of them responded to this section. Majority of the respondents (57.1%) strongly agree that radio is a powerful medium to tell a story. Radio reaches an individual everywhere with 95% reach. Exceptions are those areas in valleys and water sheds of mountainous terrains.

The same percentage of respondents (57.1%) also strongly agrees that radio stories can be specifically contextualised to reach different corners of the population and specific segments of the society.

This is possible by having tailored programs for niche audiences of communities, gender, professions, and vocations and so on. Entire radio channels have become exclusively devoted to such genres as 'oldies', 'blues', 'jazz' etc.

Meanwhile, on the question of interactive storytelling on radio would potentially attract the younger audiences, the response was spread around 39.3% who

strongly agree, other respondents mildly agree (17.9%) and 10.7% respondents neither agree nor disagree.

Younger audiences are more technology savvy. To be able to interact through social media is a new novelty that attracts younger audiences. They are glad to do this as they feel inclusive and of course, a voice that makes the audience glamorous as well. However there is also a large silent listenership too who are not tech savvy.

A total of 50.0% of the respondents strongly agree that radio programming can be thoughtfully purposed for cross media platform delivery, thus enhancing the storytelling experience.

Technology has made it possible for radio to stream their content through social media applications. This has become necessary for radio to be far reaching, anywhere anytime for audience on the move. Radio broadcasts can be followed on multiple devices. Radio itself is an organ of multimedia today.

Additionally, 53.6% of the respondents strongly agree and 14.3% mildly agree that even without visual aid, it is possible to create a compelling story on radio.

Other than sight, sound is the next best sensory element to evoke emotions. Radio artistes are talented to dramatise their voices giving an ambience as if the events are actually happening before the audience thus having their audience glued to radio.

Many respondents (50.0%) strongly agree that stories from other mediums (i.e. books, films, TV) can be adapted for radio and be commercially successful. Books, film and TV stories adopted for radio will have a far wider reach than other media. The medium is comparatively cheaper that stories are repeated with negligible cost. There can be clever ways of adopting just interesting clips and excerpts for short and multiple slots so that there can be a continuous flow of content.

There are 39.3% of the respondents who strongly agree that digital storytelling approaches by radio are likely to improve the popularity of their programmes among radio audiences.

Modern day digital media offers many technical possibilities that enhance storytelling. Apart from the quality of sound and their effects, a huge interplay of sound synthesis are brought into the studios by radio DJs. It only takes the skills of creative DJs to make such novel sounds that enhance the stories they tell their audience. The DJs in today's studios need hands like the tentacles of the octopus to be multi-tasking. They authenticate their stories with appropriate music from a selected playlist, talk to the audience, respond and entertain guests in the studio and keep a watch on the advertisement slots, as well as be wary of the time they are on air.

SECTION 4b: Storytelling through different media – TV

Table 19: The prevalence of storytelling on TV

Television	Percentage (%)				
	Strongly Agree	Mildly Agree	Neither Agree Or Disagree	Mildly Disagree	Strongly Disagree
Powerful Visual Medium	53.6	10.7	10.7	3.6	0
Storytelling Approaches	53.6	17.9	3.6	0	0
Subsequent Episodes Development	39.3	17.9	7.1	10.7	0
Integrated New Media Technologies	39.3	25.0	7.1	0	0
Interactive Storytelling	35.7	32.1	7.1	0	0
Digital Storytelling	21.4	32.1	14.3	3.6	3.6
Multiple Platforms	17.9	28.6	25.0	3.6	0

Out of the total respondents in this study, only 21 of them responded to this section. Majority of the respondents (53.6%) strongly agree that television is the most powerful visual medium to tell stories, while 3.6% of the respondents who mildly disagree.

This may not entirely be the case anymore as social media content broadcast is gradually complementing or rather encroaching into the role of TV. This is evident from the dwindling TV ratings and drop in regular TV audiences across the globe.

Results also show that, 53.6% of the respondents strongly agree that the storytelling approaches in television programmes are popular among the general masses. Storytelling is an integral part of almost every television programme. TV offers a wide range of programmes from drama to children's programme, which inherently uses storytelling elements.

According to 39.3% of the respondents, broadcasters strongly agree that television audiences can actively engage in contributing their respective versions of stories as

part of the station's subsequent episodes development. There are also a small number of respondents (10.7%) who mildly disagree with this.

The reason being, though it may not be directly possible, such engagement can encourage audiences to come up with good stories, scripts and techniques of presentation. The transmission of data transfer model of storytelling emphasizes a communication culture of sound bites, monologues, carefully crafted narratives and talking points.

Meanwhile, 39.3% of the respondents strongly agree that their stations have integrated new media technologies, which greatly enhances storytelling in the social media platforms as well.

The immediate benefit of integrating new media strategies are with news dissemination. The notion of immediacy in news has been vindicated by news streaming via the internet to multiple devices. By this strategy, TV will again be in the forefront with new stories.

Majority of the respondents (35.7%) strongly agree and 32.1% of respondents also mildly agree that interactive storytelling on television would greatly attract younger audiences, enlist greater audience's participation.

To engage and be interactive, one has to be reasonably technology savvy. The younger audiences are able to do this with constant exposure to technology and social media strategies.

Majority of the respondents mildly agreed (32.1%) that digital storytelling on multiple platforms may alter the basics of big stories and traditional stories for the sake of air-time/formatting needs while 3.6% of the respondents strongly disagree on this.

The basics of storytelling are ignored to suit audience. Younger audiences are in a hurry and always on the move. To attract this cohort of audience changes that cater to situation, context, device format in use and time available are factors that contribute to stories being modified. For example on YouTube, stories are rarely long. These stories also share the screen and time with advertisements. Therefore, to engage audience with specific content will be a challenge.

There are only 17.9% of respondents who strongly agree and 28.6% mildly agree that cross posting of TV programmes on multiple platforms is diminishing conventional TV viewership.

The length and content of the story may have to be repurposed according to the digital platform in use. Audiences are aware that programmes are tailored to allow for priorities that save time and offer a variety of choices. This is more so to satisfy stakeholders needs as well.

Meanwhile, 39.3% of the respondents strongly agree that storytelling approaches in television are likely to change with the digitalization of television broadcasting.

The digitalization of television broadcasting will certainly change storytelling approaches to the effect of a skin-to-skin contact with ordinary citizens. Digitalization may be a technological disruption but it offers numerous novelties in terms of freedom and accessibility to quality programmes.

SECTION 4c: Storytelling through different media – Film

Table 20: How storytelling is prevalent in films.

Film	Percentage (%)				
	Strongly Agree	Mildly Agree	Neither Agree Or Disagree	Mildly Disagree	Strongly Disagree
Powerful Visual Medium	3.6	7.1	3.6	0	0
Narrative	3.6	3.6	3.6	3.6	0
Multi-Faceted Human Stories	7.1	3.6	3.6	0	0
Exploiting Potential	3.6	7.1	3.6	0	0
Transforming Fantasy	3.6	7.1	3.6	0	0
Across Platforms	14.3	0	0	0	0
Context And Value	3.6	3.6	3.6	3.6	0
Storytelling Approaches	14.3	3.6	0	0	0

Out of the total respondents in this study (28), only 5 of them responded to this section. Most of the responses were positively skewed, with a mild disagreement about film being the most powerful visual medium for storytelling. Only 7.1% of the respondents mildly agree.

Technological changes in the film industry have led to new models of audience reception of movies such as in – release windows, world premieres, releases on internet, festival circuits, etc. Films also find their way to home theatres, video on demand through iflix, Netflix, cineplexes, etc. Storytelling for film has undergone tremendous changes to cater for a younger audience. With broadband access through mobile phones, content providers are coming up with better stories (mostly visceral) to a wider audience.

This can be both good and bad. If positively directed, it is a powerful medium to spread positive messages. If there's too much violence & horror, it becomes negative as the audience will crave for even more of it.

Majority of the respondents (7.1%) strongly agree that stories in films are an extension of the multi-faceted human stories.

Good stories are those that are based on actual incidents or are those experienced by the writers. No matter which country they come from, they basically experience problems that are universal. This is why genre matters. Primary mainstream subjects are about family, romance and community while for alternative films, the draw is about the individual, lonely, alienated and the estranged while for others it's about the search for identity and individualism.

Today's mainstream stories sometimes have bits of everything and mixed genres as they have to deal with different kinds of audiences.

Additionally, majority of the respondents mildly agree that storytelling in films extends beyond the cinema hall exploiting its potential through transmedia penetration (such as books, graphic novels, web-series, toys etc.) and only 3.6% of the respondents who strongly agree to it.

Many films (especially action & superheroes) make their way into comics and games as these are billion-dollar enterprises. Game cinematics rival that of scenes from feature films. Finally fantasy went from games to feature films.

Disney and Warner Brothers were early in the forefront for toys based on their cartoon characters. Malaysia has just joined the band wagon with Upin & Ipin, Boboiboy & Ejen Ali.

Broadcasters (14.7%) who responded to this section strongly agree that Internet enabled, across platform broadcasting of movies and films made for TV series would penetrate new markets. Audiences watching content on the go have contributed to this demand.

Meanwhile, majority of the respondents mildly agree (7.1%) that the integration of media technologies has greatly heightened storytelling in films even transforming fantasy very close to reality.

Advances in IMAX in 3D immerse the audience in the world of the film, totally suspending their disbelief for a few hours. It will not be long before this enters the home space. Holograms now are even more realistic as compared to before when they were transparent.

From the respondents only (14.3%) strongly agree that storytelling takes a new dimension when films or parts of their content find their way into cross media platforms such as Netflix, iflix or YouTube clips. With access to good video on demand content, the consumer will find it less & less necessary to leave his home to watch a movie in cinemas. Content providers are now spending more money &

effort towards this. Netflix & HBO are now producing their own films. Malaysia's ASTRO also produces movies under the Boo Channel which is opened to filmmakers across Asia. ASTRO First allows audiences to see local movies as they are being shown in cinemas. Some features are exclusively released through YouTube.

When it comes to the context and value of storytelling, respondents tended to strongly disagree when dedicated cuts (e.g. director's cut, editor's cut, uncensored cuts etc.) are made for films, television and social media. Audience has the right to see a film as intended by the filmmaker.

All of the respondents (14.3%) strongly agree that storytelling approaches in films are likely to evolve with changes in film production, distribution and exhibition.

The monopoly long held by major studios is now being taken over by new and younger filmmakers who are breaking rules. More independent producers are entering the scene & audiences benefit from their stories where no holds are barred. These filmmakers are concerned about the world and its issues. Their stories are more about humanity, social justice, corruption in high places, etc., which they weave into stories about family, love & friendship. This is happening in all countries as more & more young people choose film for their career and are inspired by what other young filmmakers are doing.

SECTION 4d: Storytelling through different media – New media

Table 21: How storytelling is prevalent among new media users.

New Media	Percentage (%)				
	Strongly Agree	Mildly Agree	Neither Agree Or Disagree	Mildly Disagree	Strongly Disagree
New Impetus	39.3	17.9	3.6	0	0
Storytelling Ways	17.9	14.3	14.3	10.7	3.6
Dedicated Unit	46.4	14.3	0	0	0
Cultural and Traditional Stories	32.1	17.9	10.7	0	0

The percentage of respondents who strongly agree (39.3%) and mildly agree (17.9%) suggest that digital medium or specifically new media have given new impetus of growth to storytelling integration with traditional media. Traditional concepts like hot clock and niche programming, audience segmentation may have lost some of their relevance with the prevalence of digital media. The "long tail" demand curve and audience share demonstrate the dramatic shift in favour of

consumers and social networking services for instance the use of Facebook as an extension to regular linear programming.

Results show that the vast majority of the respondents (57.2%) agree that the current social media tools or applications have taken away the flare and rich social storytelling ways of the analogue era. Only 3.6% of the respondents strongly disagree on this.

Analogue format was a monologue era where the storyteller reigned supreme with their prowess of storytelling that captured a mass audience. The situation now is quite the opposite where digital storytelling has made broadcasting look more like an IT industry with computers and technologies enabling the work of broadcasters. AIBD members' distribution of response show that they somewhat agree that new storytelling ways will prevail.

Majority respondents (46.4%) AIBD members strongly agree that a dedicated unit and new media expertise would ensure the role of new media is effectively executed.

Most broadcasters prefer the introduction of a new unit and talents in their organization to integrate the use of the new media. Lister et al. (2012), among others, observes that “[c]onsumers and users are increasingly able to customise their own media use to design individualised menus that serve their particular and specific needs” (p. 33). Broadcasters realise that audience expect differentiated programme presentations. Entirely new media technologies and men are required to manage such expectations.

Table 22: Popular social media platforms used by broadcasters

Platforms	Frequency
Facebook	16
YouTube	16
Instagram	9
Twitter	10
WeChat	4
Other platforms	3

This statement allows respondents to choose more than one answer, hence the large frequency of 58. Results indicate that majority (16) of the respondent's use both Facebook and YouTube as the most effective platform in transmitting user's content. Other platforms used are Instagram (9) and Twitter (10) and WeChat (4) and other platforms (3).

Meanwhile, majority of the respondents agree that cultural and traditional stories have better chances of flourishing when they are published through new media platforms because of their accessibility and ever increasing number of users. Each of the social media platforms has its own merits and popular in specific regions. However, broadcasters have chosen Facebook and twitter as being effective in transmitting content because of their respective audience reach thus far.

Table 23: New media strategies used by broadcasters

Uses New Media	Frequency
Reviews and Opinion	9
Monitoring And Analysis Of Existing Online Followers	8
Collaboration With Audience To Create Content	6
Enhancing The Experience By Giving Extra Information Of The Stories	9
Cross Promotion: Sharing To Make Content More Viral	13
Brand Awareness: Attract And Engage More Online Followers	13
Others	1

This statement allows respondents to choose more than one answer, resulting in a large response of 59. Although broadcasters' choices were spread across the strategies, most respondents chose new media for Cross Promotion: Sharing to Make Content More Viral (13) and Brand Awareness: Attract and Engage More Online (13).

It is interesting to note that among broadcasters, who chose cross promotion and brand awareness after venturing into the usage of new media, they discover that their efforts have limits and there could be other negotiable strategies to achieve greater reach and content sharing.

Attract and Engage More Online Followers (8). It is followed by Reviews and Opinion (9) and Enhancing the Experience by Giving Extra Information on the Stories (9). Next, new media is used for Monitoring and Analysis of Existing Online Followers (8) and Collaboration with Audience to Create Content (6). Only 1 respondent used it for other purposes.

Broadcasters' social media strategies.

It is evident that new media, especially social media strategies, has made it possible to share individual and personal stories, re-tell and recast stories (Wilkins 2004). Over and above sharing stories, from the feedback received, new media appear to co-exist as complementary to mainstream broadcasters in their roles as contributor to public-sphere discourses and remain involved in the social construction of what constitutes successful development practices. Public broadcasting media in particular have an obligation to broadcast development stories – whether global, regional or local reach – and to function as agenda-setters.

New media followers watch content online for the popularity of specific websites. Attractive websites sustain the interest of followers through reviews and providing critical information and analysis. Currently, established broadcasters with a global presence such as CNN, BBC, NHK and CGTN are popular even on multiple platforms.

SECTION 5: Your organisation's approach to storytelling

The convergence of media technologies and access to broadband internet has changed storytelling and their consumption patterns. Nowadays a good story is backed by a skilful storyteller, availability of resources, its distribution platforms and technology, terming these backers as enablers.

Table 24: Enablers that best complement the delivery of messages in the contemporary storytelling context.

Enablers	80-100%	60-79%	40-59%	20-39%	0-19%
Storyteller	11	6	6	2	1
Resources	7	12	6	0	1
Networks	9	10	4	1	2
Technology	8	9	5	2	2

This section was answered by 26 out of 28 respondents. Majority of the responses were skewed positively identifying the Storyteller as the best enabler that complemented the delivery of messages in the contemporary storytelling context. This is followed by the availability of resources; otherwise all the enablers listed generally contribute to the delivery of messages.

Approaches to storytelling are dependent on nature of content and its delivery enablers or rather they are dependent on each other. Equal emphasis must be given to both. To rely on the storytellers experience, oratory skills and body language alone is inadequate. New media strategies will enhance and complement the delivery making it possible for near virtual reality.

Table 25: Factors that diminish the significance of traditional storytelling

Factors	80-100%	60-79%	40-59%	20-39%	0-19%
Failure Of Storyteller	10	5	7	3	1
Intrusion Of New Resources	4	10	5	4	3
Too Complex Distribution Networks	4	5	8	6	3
Craving To Use New Technology	5	10	3	5	3

Generally respondents agreed that 'Failure of the Storyteller' as being a factor that diminishes the significance of traditional storytelling, for which 10 respondents put their weight at 80-100%. Next, 10 of the respondents weighted at 60-79% that 'Intrusion of New Resources' as the factor that diminishes the significance of traditional storytelling.

Other respondents weighted at 40-59% that 'Too Complex Distribution Network' as a factor that diminishes the significance of traditional storytelling. Meanwhile, 10 respondents put their weight at 60-79% that 'Craving to Use New Technology' as a factor that has diminished the significance of traditional storytelling because audiences are connected to storytellers by technology and internet as espoused by Hernandez (2017).

Failure of the storyteller can diminish the significance of traditional storytelling when he/she outlives his/her useful years and has not mastered new 'tricks', hence the need to train new talents or remold old ones.

The use of new technology is too complex for traditional type of storytelling. This is debatable; whatever genre or medium chosen, what is primary is storytelling. For example, there are no bad programmes or films, only bad filmmakers. Trends come and go but the craft of storytelling remains. The good filmmaker knows the rules before he breaks those rules. In the end, the storyteller has to come back to the forms and characteristics of storytelling.

SECTION 6: Impact of storytelling on society

This section answers the question of how storytelling is impacting audience, organisation and stakeholders.

Storytelling fulfils societal needs

As reported by AIBD broadcasters, storytelling as a genre within their programming does fulfil societal needs in accordance to their organisations' goals. Depending on their nature of business model, they include suitable development and entertainment programs. The range of genres can be from public service announcements, weather alerts to latest health information presented as documentary.

It is common for broadcasters to accord additional airtime to meet the preferences of majority audiences. For instance in Malaysia, broadcasters accord additional airtime and importance to storytelling in religious programmes. Such programs have a wide following among the rural folks where the majority audience is of the Islamic faith.

Techniques of storytelling to different sectors of the society

Most broadcasters (60% to 80%) have reported that their stories appealed to specific audiences according to their lifestyle, personal traits and values and attitude. Broadcasters have also reported that their storytelling techniques favour a more mature, rural population. The cosmopolitan population in the urban sector is being exposed to overseas-based social media networks.

Table 26: Storytelling appeals to different age groups accordingly

Audiences	Frequency
below 6	7
7-12	10
13-21	14
22-35	16
36-50	22
51 and above	16

This statement allows respondents the choice of more than one cohorts of audience group, hence the increase in frequency to 82. Majority of the respondents (22) chose the mature group of audience whose age ranged from 36 to 50. Next is the 22-35 and 51 and above also received equally high choices (16). This is followed by the 13 to 21 aged cohorts (14) and finally the below 6 cohort (7). Except for the below 6 age group, storytelling generally appeals to all age groups.

The reporting pattern of broadcasters show that their stories appeal to adults more than children. That their storytelling programmes are produced more for adults but sufficient air time is also allocated for children.

Broadcasters affect audience by their storytelling elements.

This statement allows respondents to provide more than one response. Most broadcasters have reported that their story elements appealed to specific audiences like elements of 'emotional content to connect audience' (16), personalisation to audiences' development context' (15) and 'mise-en-scene' (15).

Broadcasters are obligation bound to achieve stakeholders' goals, a moral and social responsibility, to serve the needs of their audiences. Broadcasters are now imbued with heightened responsibility to achieve goals like nation building, citizenship, and religious awareness and contribute to their propagation.

Storytelling challenges: old storylines / cultural status quo.

Among the responses received from broadcasters, most reported that they do challenge old storylines and seldom follow cultural status quo. In fact, the opposite is true. Member broadcasters have discarded traditional cultural practices of yesteryears. New vision and goals dictate the direction of broadcast organization. Broadcasters have come up with new narratives based on religious belief systems and practices that naturally drive audience of other beliefs to alternative platforms, which are more inclusive and global.

Table 27: Message Influences Audience through the Storytelling Technique

Reasons	80-100%	60-79%	40-59%	20-39%	0-19%
It is effective in attracting the attention of audience	10	9	6	0	2
It challenges the minds of audience	7	12	3	3	1
It elicits immediate and positive response from audiences	4	10	7	5	1
It can change the thought pattern or lifestyle of the audience	3	10	7	4	3

To understand how much message influenced audience through the storytelling technique, 10 out of 28 respondents believed that 80-100%, that message is 'effective in attracting the attention of audience'. Next, most respondents placed their belief at 60-79% on the reasoning that, 'It challenges the minds of audience'. The next reason is, "It elicits immediate and positive response from audiences". Respondents were also weighted at 60-79% for the reason 'It can change the thought pattern or lifestyle of the audience'. Broadcasters' responses were positively and evenly distributed.

If the story is a narrative, broadcasters should not impart messages. The primary reason of a narrative is to entertain. The 'message' is placed on the second level – which is, having something to say. Programs do have a combination of both in equal proportions. Talks are littered with many anecdotes and short stories that can be committed to one's memory while being entertained. If a film has a message, it will be an educational film or wants to sell an idea or is propaganda.

Next, broadcasters have written to say that storytelling on social media have far-reaching impact. Social media reaches every individual at his very presence and at his own time. This is a wonderful characteristic of the social media. However, they are relentless with their attention seeking content and advertisements those audiences get either addicted or sickened.

Meanwhile, the impact of traditional media is being eroded by independent user-generated content broadcast by social media. Traditional media has a social responsibility and control over the dissemination of news and other contents. This is not quite possible with the current user generated content on social media. They can go beyond control, falsify information and create mass hysteria that can lead to the breakdown of social cohesion at every level of society be it at the domestic or international level.

There are contesting voices to this view as in, "The impact of traditional media can only be eroded if they are blatantly biased". The reason being, the traditional media is endowed with more funds and a wider network, especially in the mainstream, it has an edge over social media in this respect. Properly managed, social media users can reach out if they are ethical and sincere in the stories they conveyed. They will be respected for it and thus develop a following.

SECTION 7: Your organisation's editorial policy

Broadcasters have an important role in advancing public policy initiatives, for which they must ensure such initiatives, are transformed into strategic programming.

Table 28: The table below summarises the responses from broadcasters on their editorial policies about storytelling from various perspectives.

Editorial Policy	Percentage (%)				
	Strongly Agree	Mildly Agree	Neither Agree Or Disagree	Mildly Disagree	Strongly Disagree
Public's Buy-in	21.4	35.7	17.9	17.9	0
Message in Stories	25.0	39.3	17.9	3.6	7.1
Personal Stories	39.3	46.4	3.6	0	3.6
Creative Freedom	53.6	21.4	10.7	7.1	0
Policymaker setting context	3.5	14.3	25.0	10.7	39.3
Social Media to be governed	35.7	32.1	21.4	3.6	3.6

On the statements of editorial policy, most respondents mildly agree (35.7%) that programmes are structured largely to interest the public's buy-in. While the general consensus is skewed positively, there are at least four respondents who mildly disagree on this.

From the responses obtained, the study discerns a certain pattern in the programmes that largely meets the requirements of institutional goals and guidelines of their editorial policies.

Most of the respondents mildly agree (39.3%) and generally agree that messages in stories deliberately embed narratives that emanate from the various communities. For this statement there is at least one respondent who strongly disagrees.

This may be true for a homogeneous audience and not true for a multiethnic society. As in the case of programmes from Malaysia, they do not reflect the reality of the multi-ethnicity mix of the country. This again is due to a high level of polarization among the general population. As a result, the broadcasting landscape has seen the emergence of numerous channels that cater to specific needs of

multiple languages and cultures so much so the messages from mainstream broadcasters become ineffective. At the same time, it is not possible to tell stories that include every facet of a multi-ethnic society.

Although majority respondents mildly agree (46.4%) that audience is encouraged to tell their personal stories and narratives of their respective communities' success, this statement did not receive sufficient response from broadcasters.

It is not possible to make plausible assumptions because editorial policies prohibit individual broadcasters to narrate personal stories or stories of their communities. The minority communities often do not find a sympathetic ear to their trials and tribulations. It is only human nature to 'cry' or applaud successes than anything else and as a result, any negativity is at best, avoided.

Next, most AIBD broadcasters responded strongly agree (53.6%) that broadcasters should have the creative freedom to adopt any storytelling technique to reach the audience. This was echoed positively by the rest of the broadcasters somewhat.

Broadcasters like other media professionals strive for the freedom of expression. Here too, the ultimate goal of every broadcaster is to reach out, influence, rally support, convince and inspire his audience. For this, he/she needs to have a fair degree of freedom to adopt various techniques to achieve his/her goals. Restrictions to perform their job would mean stifling creativity.

Meanwhile, respondents strongly disagree (39.3%) that only policymakers should set the context of narratives for storytelling. This is the statement that received responses which were skewed negatively.

If only policy makers (administrators) set the rules and context for storytelling, it would mean others just have to follow instructions leaving none or little room for creativity on the part of broadcasters working on the ground. Creative workers would seem like robots going about their tasks affording the barest minimum effort to complete the work at hand. Policy makers are expected to introduce changes according to the perceived rights of broadcasters. As such, they bring about broad contextual guidelines on storytelling to achieve the desired objectives and goals instead.

To the statement, "Social media to be governed closely" whether in terms of storytelling or not, attracted veiled resentment. However, majority of the respondents strongly agree (35.7%) to storytelling to be governed closely in respect of political policy and societal values. This is required, especially when presenting messages from independent content creators. The rest of the respondents too were in agreement. Such responses to this questionnaire were expected as they were mostly mainstream broadcasters. At best, they have in their wing a new media unit which complements mainstream programming with social media content, an important development among broadcasters.

Others have also responded with an overwhelming "Yes", because there are unscrupulous audience out there. What is needed for the good of the audience in the long run, would be a rational audience which can decipher the good from the

bad. What is also needed is a group that can contest the negative messages. This is especially important in a multi-cultural and multi ethnic society. The global society is a microcosm of diversity. Chaos and anarchy will set in if it has not governed, overseen or even controlled rationally as is evident from the stories portrayed on our living room screens daily.

4.2 Audiences' survey

In part 2 of The AIBD Media Research (2018), findings from an audience survey is presented. The survey is aimed at understanding how audiences in the Asia-Pacific region consume and think about broadcast programmes, especially storytelling as a means that convey messages.

Of late, binge watching has become a popular mode of media consumption among diverse groups of audiences, irrespective of their age group. This development is a result of the availability of affordable online broadcasts through multiple platforms. However, this celebrated development is becoming a concern for stakeholders of traditional broadcasting, rendering their agenda setting role insignificant.

The findings from the audience survey have to be seen in the dual context of audiences' media consumption and audience engagement with storytelling.

The audience survey is guided by the following research questions:

What are the main sources of media consumption?

What stories are most engaging to Asian and the Pacific audiences?

What stories are relevant to Asian and the Pacific audiences?

The random online survey received a total of 54 responses from 19 countries across the continent of Asia from China to the Middle-East, from countries in the Indian Ocean and the Pacific. Only broadcasting practitioners were requested to provide their perspectives as audience. And that they should be active consumers of content from mainstream traditional as well as new media broadcasting sources. These audiences / respondents, who are unknown to AIBD, range from the age of 22 to above 51.

Results

Significant to the study is that majority audience (78.3%) believe that their respective broadcasters are creating good stories. This response closely resembles and is congruent to the findings from the broadcasters' survey, in which audience acknowledge that broadcasters are talented in producing programs as well as fulfilling their responsibilities in achieving their respective organisational goals.

This finding, though heart-warming, comes at a time when traditional media is gradually losing its popularity among audience to new media (Salman, 2011). At the same time, adult audience (17%) reveal that they watch foreign TV content on an average of 6 hours a week or just about an hour daily. Does this mean less audience are following local content produced by their own broadcasters? The

explanation to this question can be aligned to audience are actively watching foreign content (70.2%), and some 14.9% of the audience prefer it with localised dubbing.

It is speculated that in the near future new media will have the lion's share of the advertising revenue. Audience's engagement with content generated by new media users is making the concept of Web 3.0 more powerful. Storytelling through new media can be a viable option simply for its wide reach.

Time spent on traditional media daily

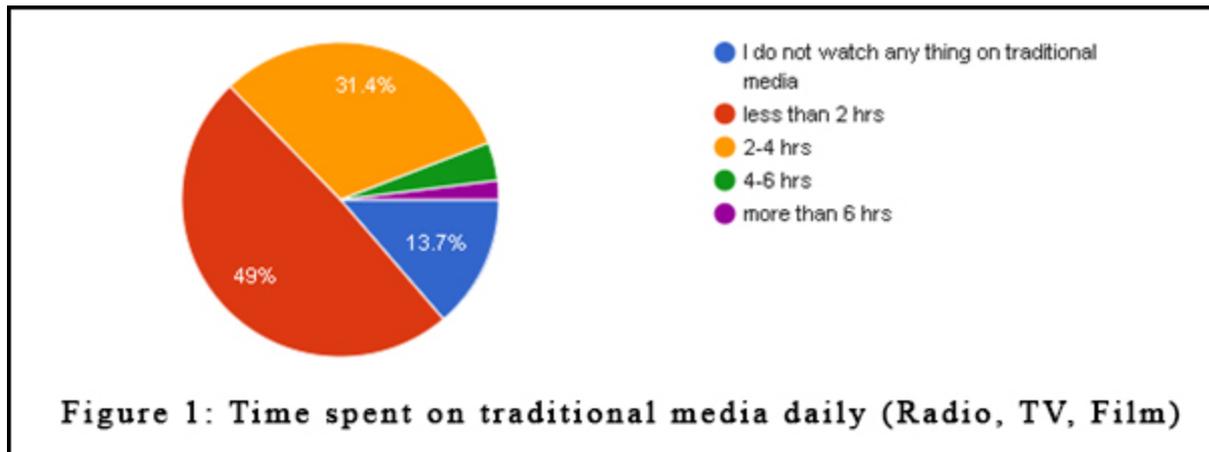
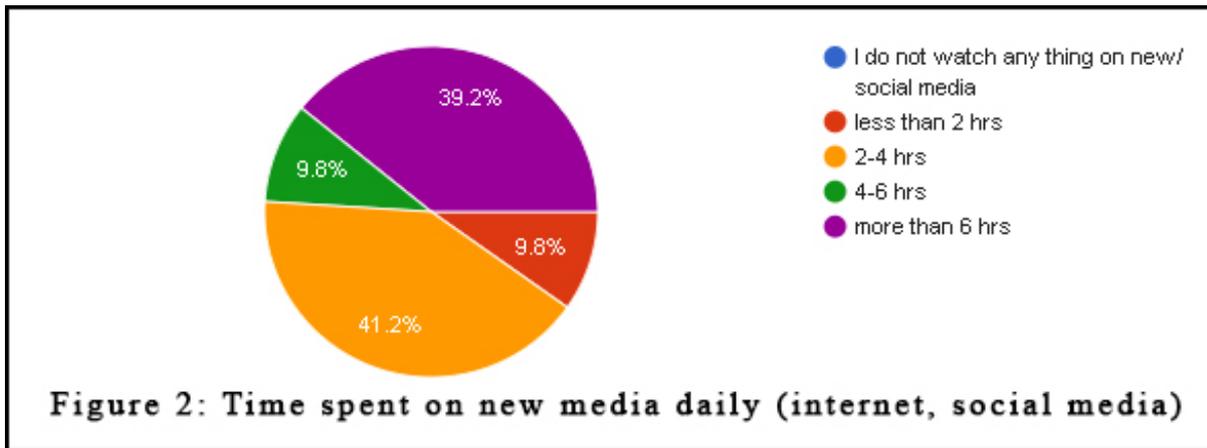


Figure 1 tells the study that majority audiences (86.3%) in the Asia-Pacific region report that they spend some time following programmes in the traditional media. Out of these audiences, 31.4% of audiences spend less than 2 hours and 49% of audiences spend at least 2-4 hours daily watching traditional media programmes. This data informs the study that despite the growing popularity and wide usage of new media platforms, audiences in this region are still following traditional media programmes.

If audience's engagement with traditional media as reported in figure 1 amount to less than 2 hours (49%) and 'not watching anything at all' (13.7%), it does send an alarming signal to traditional media stakeholders. This is way below the average of four hours per day of media content consumption (watching TV). At the same time it is common to hear youngsters say they don't watch TV. The study is prompted to ask, 'how else are audience engaged for content?'

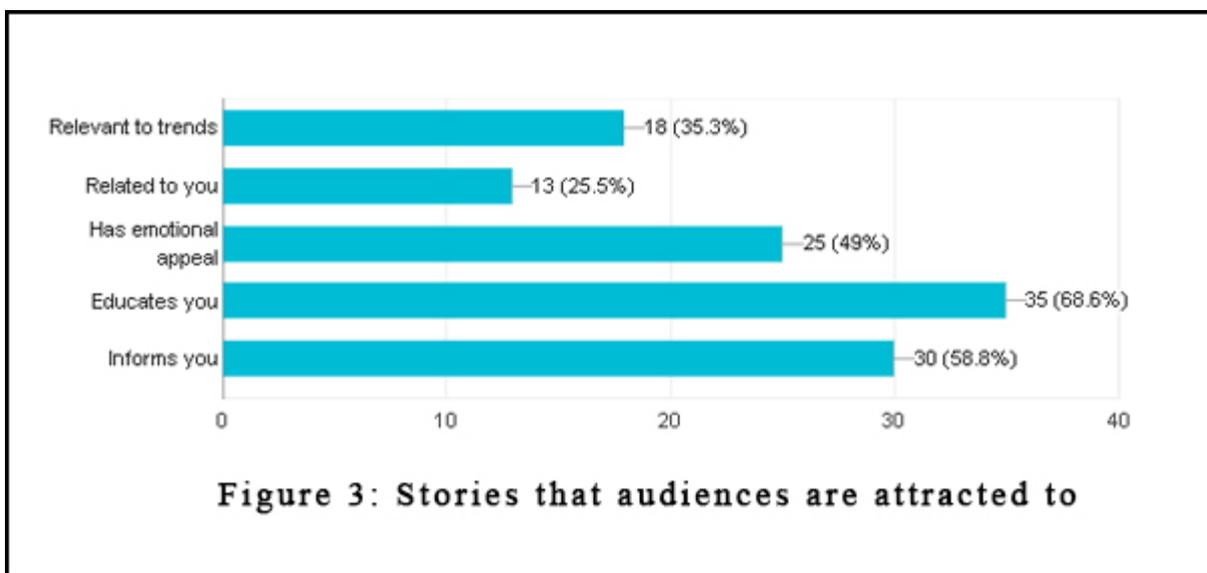
Time spent on new media daily



Audience these days consume content on the go with devices appropriate to one’s own convenience. Content consumption has become even more accessible with the internet of things (IoT). It is therefore only natural to learn that audiences are spending more time with social media. As figure 2 illustrates, a large percentage of audience (41.2%) spend their time on new media daily. In fact 39.2% of the audience spend more than 6 hours daily on new media. Such a preoccupation with social media does explain audiences’ deep engagement with binge watching.

This raises a vital question for traditional media. Will traditional media see the end of daylight? Just as radio did not see its demise when TV was introduced, TV broadcasting too is evolving and transforming with the integration of new media programming strategies, cross media and transmedia broadcast. This prediction also emanate from among the broadcasters as is reported in Table 21: How storytelling is prevalent among new media users through a ‘dedicated unit’, and Table 23: New media strategies used by broadcasters.

Stories that engage audience

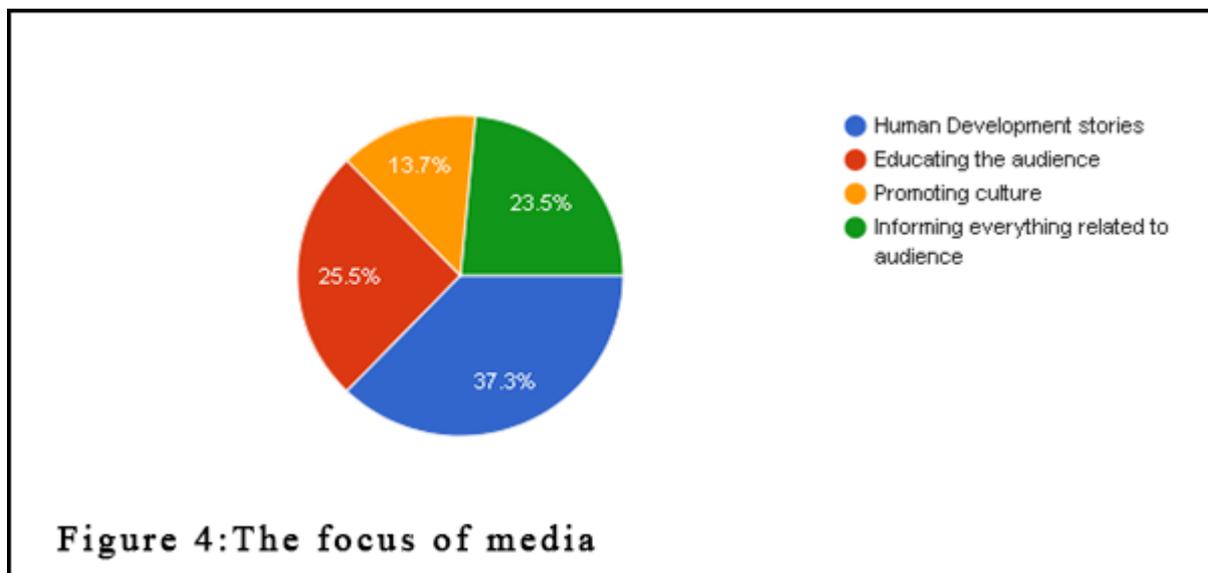


Audiences are of the opinion, irrespective of the genres used to tell stories, that ideas and ideologies embedded in their messages, in most cases, educate (68.6%) and inform (58.8%) and engage audience in many ways.

Likewise, in recent years the popularity of Turkish dramas like 'Magnificent Century' and 'Forbidden Love' has grabbed a loyal following of audience in the Asian subcontinent. Such dramas have resulted in high international syndications. Another example of overseas delight is from the 'Korean wave of dramas and K-pop'. Dramas like 'My love from the stars' and 'Boys over flowers' made significant educational and cultural impact in terms of fashion among the masses. The stories accentuate tourism information as sub-text of dramas.

Apart from the revenue earned through international syndication among broadcasters, the broadcasting space now engages audience to stories with universal appeal, even if they do not represent the audiences' own culture.

The focus of media



According to the survey, 37% of the respondents were of the view that media should focus on human development stories. Next, 25% of the audience said that media should emphasize on educating the masses, while 23 % revealed that media's main function is to inform its audience in an unbiased, truthful and universal manner relevant to the audience. Even lesser but a significant percentage of audience (14.9%) expect media to focus on promoting culture as well. These responses run counter to responses reported in Table 12: on the focus of stories, this emanated from among 20 or 71.4% broadcasters. The larger percentage of broadcasters weighing on more development stories can be understood from the fact that they are public broadcasters whose goals are people development.

In recent years, programs that fall into the category of 'Infotainment' or 'Edutainment' have grabbed more viewership on both traditional media and new media. These programmes were made viral by the audience themselves. If we look at trends closely for user-generated content on new media, we see that people are craving more for bit-sized education and information through social media rather

than lengthy programmes depicting cultural topics, which do not engage audience wholly.

Finally there is a strong inclination among audience (68.1%) who believe that stories in media can get commercially successful even without celebrities (Character or star value) but spiced up with other storytelling elements and served with an emotional appeal (48.9%). This response by the audience is also analysed in table 5 'Elements that are considered important to a story' found in the broadcasters' survey. Broadcasters and audiences report that elements of storytelling are several and they are important.

5 | Summary

In summary, it is realised from the results obtained from Part 1 and Part 2 of this study that: a) respondents are uniquely positioned and multi-talented to execute their obligations of realising their respective organisational goals. And b) while audience are still engaged with mainstream traditional broadcasting they are not reserved from engaging with social media content.

Broadcasters are indeed moving forward to renew models of operation that have proven to be unproductive in the digital age. This is evident from broadcasters' high rate of positively skewed agreement provided throughout section 4 for example in table 19: broadcasters use 'powerful visual medium'; adopt suitable 'storytelling approaches'; 'integrate new media technologies'; endeavour to reach larger audiences through 'multiple platforms'. In table 19: publishing stories 'across platforms'. In table 21: the creation of 'dedicated [new media] unit';

The study learns that broadcasters also adopt a variety of new media strategies to produce and deliver their content as can be seen in table 22: social media platforms commonly used by broadcasters and table 23: how broadcasters use new media strategies to attract and engage more online followers.

Wilkins (2004) rightly predicted that broadcasters to share content could use social media strategies. Over and above sharing stories, from the feedback received, new media appears to co-exist as complementary to mainstream broadcasters. New media strategies is used as a conduit for messages to audience and society, adopting fresh storytelling techniques to enhance broadcasters' creative production and effective delivery methods.

Respondents have also reported that it is time to depart from those traditional practices which are not progressive and diminishing the significance of storytelling. Among the challenges facing individual storytellers is their own failure to learn new tools to engage with the digital environment. They are expected to reinforce their own storytelling skills, as found in table 25: factors that diminish the significance of traditional storytelling.

AIBD members believe that their challenges to adopt new ways of storytelling and opportunities to overcome barriers are situated in their adoption of new media

strategies. The new media unit is not meant to merely complement current services, but operate as an integrated main stream service within their organisations, as reported in table 21: how storytelling is prevalent among new media users. New media technologies have the capacity to craft aesthetically attractive audio visuals (creative freedom in table 28) and manage larger workloads at a faster pace to survive audience expectations from multiple channels, formats and 24/7 broadcasting. This is evident as reported largely in sections 4a, 4b and 4d. However, the down side of rushing into adopting new media strategies, especially social media content, is viewed sceptically by broadcasters. Broadcasters 'strongly disagree' to policymaker setting the context for storytellers, as reported in table 28: on editorial policies.

It is inevitable that broadcasters move to telling 'big stories' to be relevant during times of great change. This they must do by telling many more stories and in quick succession. This is only possible by using several strategic enablers in particular ways as articulated at Tables 23 and 24. From among these enablers, Leinaweaver, (2015) distinguishes multiple storytelling platforms as the next media strategy to engage audience. The transition from traditional media platforms to digital and social media platforms is expected to reinforce the storytelling skills of broadcasters.

6 | Conclusion

The Asia-Pacific region is populated with people of diverse cultures and the stories they tell define storytelling in many different ways. Most stories may embed a conflict between good and evil, protagonist and antagonist. Leo Tolstoy in "War and Peace" implied that the best stories are not those between good versus evil but between good versus good. Today's stories have moved away from the archetypal hero, the anti-hero to the trickster hero, the reluctant hero to the unlikely hero.

Joseph Campbell (2008) says that a "hero with a thousand faces" is someone who gives his life to something bigger than himself. Likewise, broadcasters are the unlikely heroes who wear many hats when telling stories, at times sliding into their personal narratives. The study believes that broadcasters constantly aspire and are challenged to live out their experiences and personal stories, in search of the hero within.

Broadcasters are more than ordinary talents. They are called to service for a purpose larger than themselves. Broadcasters' responses in this study reflect their deep concerns for acquiring new knowledge in order to align their over-arching responsibilities towards organizational and societal needs. In their heroic journey of storytelling, broadcasters are always seeking new pathways to move up from the attributes of little stories about themselves and individuals, to higher levels of big stories about socio-cultural organisations, economy and education.

The study reveals that broadcasters are indeed aspiring and enterprising in developing new approaches that would heighten their prowess in storytelling. In the quest to attain such high order in storytelling, the study proposes that broadcasters adopt new ways that would potentially benefit them, their organisations and their society. The technology disruption being experienced by broadcasters currently are

only challenges that must be turned into opportunities to overcome even more challenges to come. The resulting benefits, as Hernandez (2017) points out, would be 'a streamlined world of shared platforms that empower storytellers'.

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AIBD ANNUAL MEDIA RESEARCH (AAMR) 2018 SURVEY (For Broadcasters)

Storytelling in Media

Stories are the embodiment of what a culture represents. They describe emotions, beliefs, sentiments, customs, and practices of societies. Storytelling is an ancient craft still relevant today in shaping peoples' perception of the events happening around them. It is the art of delivering stories in their most engaging ways about the past and now. The art is a time-tested technique and tool that has held audiences informed from Adam's.

Broadcasters who tell stories for a good part of their profession have concerned themselves with how to engage their audiences and the society at large. It is the 'how' to effectively communicate the stories in all their authenticity in today's media environment, that is ever evolving, that present numerous challenges.

In this process of storytelling and listening, the value in the message or content is the substance that makes the difference and which gets consumed by the masses. While content are still paramount, resources availability, distribution networks and technology are some of the essential enablers to storytelling.

Storytelling remains important to societies for their shared perspectives on subjects that matter to them. People want to hear unique content untold before from faraway shores. They want to hear exciting stories told differently which make sense to contemporary societies.

To understand the human story and the telling of their heroic journey, it must evoke the right emotions; persuade and inspire what ought to be; the message in the story and its telling must engage the society to reflect upon the positive values and philosophies embedded in the story; the pathway of the heroes and characters in the stories ought to be sufficiently memorable to be retold many times over for the generations to come. However, traditional values and ideologies may need to be aligned to contemporary approaches to storytelling.

New media enabling technologies, the infinite distribution networks, and the abundance of resources are new interventions that complement traditional storytelling. On the part of the listeners, they trust storytellers will respect their time by telling stories that make sense and resolve a state of expectation. It is becoming more and more challenging for storytelling to remain worthwhile in the face of emerging communication channels and changes to such resources as copyright and editorial policies without being disrupted by new business models that appreciate commercially successful stories.

This survey is presented in seven sections.

Sections 1 to 3 and 5 to 7 are meant for central editorial members of your organisation.

Section 4 is meant for specific media departments. For this purpose, refer to survey question 1.5 on this page.

For the following questions & statements, please answer or tick the box that matches YOUR MEDIA ORGANISATION'S views.

SECTION 1: YOUR MEDIA ORGANISATION

1.1. What is the name of your media organisation?

1.2 In which city and country is your media organisation based?

1.3. What is the nature of your media organisation ownership? Please tick the appropriate box.

- Private
- Government/public
- Private-public partnership
- Other

1.4 Can you describe your organizational goals that guide editorial control?

1.5 Does your organisation manage the following departments / branch companies?

- | | |
|--------------------------------|-------------------------------------|
| <input type="checkbox"/> Radio | <input type="checkbox"/> Television |
| <input type="checkbox"/> Film | <input type="checkbox"/> New Media |

**Please direct the sub-sections a/b/c/d of section 4 to the respective department(s) / branch companies. We encourage your esteemed organisation to respond to as many sub-sections of a/b/c/d as possible.*

1.6. Who decides the quantum of local content in programming as opposed to foreign content?

- Our media organisation itself.
- Our regulators (for example, as part of the licensing conditions).
- Other (please describe). _____

1.7. How much local content does your organization include in programming as opposed to foreign content?

- 80–100%
- 60–79%
- 40–59%
- 20–39%
- 0–19%



SECTION 2: UNDERSTANDING STORYTELLING

For the following statements, please tick the box that matches YOUR ORGANISATION’S views most closely.

2.1. Storytelling is about telling the story simply with the right intent, right time, place and context. Authenticity is not important.

- Strongly agree
- Mildly agree
- Neither agree or disagree
- Mildly disagree
- Strongly disagree

Please provide your comments here.

2.2. Please circle **(YES or NO)** for the following statements:

Storytelling is about telling perfect stories. (YES / NO)

Any story can be told, if it has a willing audience. (YES / NO)

Broadcaster can debate facts and meanings of a story. (YES / NO)

2.3. Which of the following elements are considered important to a story? Please tick the appropriate box or boxes. You may tick more than one box.

- 1. Memory
- 2. Conflict
- 3. Plot
- 4. Resolution
- 5. Setting
- 6. Characters

2.4 How do you think stories make an impact on audience?

- 1. Learning new experiences
- 2. Educate them
- 3. Getting more information
- 4. Satisfy emotional needs
- 5. Enhancing life benchmarks
- 6. Enhancing ideologies and living norms
- 7. Getting inspired

2.5 Good Stories are significant because they are:

- 1. Meaningful
- 2. Impactful
- 3. Memorable
- 4. Personal

2.6 Stories created in your organisation appeal your audience more: (tick one only):

- 1. Intellectually
- 2. Emotionally

2.7 How do you measure the success of your stories:

- 1. Impact on govt. policies
- 2. Engagement with audience
- 3. Impact on audience behavioural patterns
- 4. Media Ratings
- 5. Demand to repeat similar stories by audience
- 6. Viral Content on Social Media
- 7. Any other, please specify _____

2.8 What are the obstacles in creating good stories:

- 1. Persistent perceptions in society
- 2. Socio-economic constraints
- 3. Lack of support from organisation
- 4. New technology entertainment is killing conventional methods of storytelling

2.9 Why do you think most organisations avoid experimenting in crafting unique stories?

- 1. Lack of skills
- 2. Fear of rejection from audience
- 3. Lack of preparedness for modern trends
- 4. Lack of resources
- 5. Lack of support from organisation
- 6. Others, please specify _____

Please provide your comments here.

2.10. Stories crafted in your organisation focus more on: (please tick one or more boxes):

- | | |
|---|---|
| 1. <input type="checkbox"/> Human Development reporting and awareness | 4. <input type="checkbox"/> International development |
| 2. <input type="checkbox"/> Promotion of art & culture | 5. <input type="checkbox"/> Information oriented |
| 3. <input type="checkbox"/> Religious/ Faith based | 6. <input type="checkbox"/> Others, please specify |
-

2.11. Broadcasters should follow some rules to deliver context to the audience.

- | | | | | |
|---|---------------------------------------|--|--|--|
| <input type="checkbox"/> Strongly agree | <input type="checkbox"/> Mildly agree | <input type="checkbox"/> Neither agree or disagree | <input type="checkbox"/> Mildly disagree | <input type="checkbox"/> Strongly disagree |
|---|---------------------------------------|--|--|--|

2.12 Stories stimulate social change.

- | | | | | |
|---|---------------------------------------|--|--|--|
| <input type="checkbox"/> Strongly agree | <input type="checkbox"/> Mildly agree | <input type="checkbox"/> Neither agree or disagree | <input type="checkbox"/> Mildly disagree | <input type="checkbox"/> Strongly disagree |
|---|---------------------------------------|--|--|--|

2.13. Stories that seem to preach, teach can be boring and condescending, which is likely to be rejected.

- | | | | | |
|---|---------------------------------------|--|--|--|
| <input type="checkbox"/> Strongly agree | <input type="checkbox"/> Mildly agree | <input type="checkbox"/> Neither agree or disagree | <input type="checkbox"/> Mildly disagree | <input type="checkbox"/> Strongly disagree |
|---|---------------------------------------|--|--|--|

2.14. Storytelling as a technique is only suitable for the following genres: (You may tick more than one box):

- | | |
|---|---|
| 1. <input type="checkbox"/> Dramas & musicals | 6. <input type="checkbox"/> News |
| 2. <input type="checkbox"/> Documentaries | 7. <input type="checkbox"/> Talk Shows |
| 3. <input type="checkbox"/> Magazines | 8. <input type="checkbox"/> Political Debates |
| 4. <input type="checkbox"/> Animation | 9. <input type="checkbox"/> Nature Programmes |
| 5. <input type="checkbox"/> Cartoons | 10. <input type="checkbox"/> Educational programmes |

State other genres you may consider or not consider.



SECTION 3: STORYTELLING IN YOUR CULTURE

Traditions from the grassroots of societies offered collaborative and participatory storytelling culture in the past. With the advent of contemporary ways of storytelling, it is uncertain if the cultural nuances of storytelling will see adaptations.

For the following statements or questions, please tick the box that matches YOUR ORGANISATION'S views.

3.1. Popular folklore stories of the people are adopted as the backbone of storytelling programmes.

- Strongly agree Mildly agree Neither agree or disagree Mildly disagree Strongly disagree

3.2. What are the culturally acclaimed traditional stories in your culture/ country/region?

Please provide your list here (not more than 10 titles please).

3.3. What are the culturally acclaimed overseas stories popular in your country?

Please provide your list here (not more than 10 titles please).

3.4. The stories of yesteryears are still relevant to contemporary lifestyle and they should be retold.

- Strongly agree Mildly agree Neither agree or disagree Mildly disagree Strongly disagree

3.5. Epics and mythologies can provide the illusion of being real. On the contrary, if maladaptive they can cause dysfunction for a society.

- Strongly agree Mildly agree Neither agree or disagree Mildly disagree Strongly disagree

3.6. Traditional and cultural stories have greatly been altered to reflect current settings and new lifestyles.

- Strongly agree Mildly agree Neither agree or disagree Mildly disagree Strongly disagree

Please provide your comments here.



SECTION 4: STORYTELLING THROUGH DIFFERENT MEDIUMS

Section 4 is medium specific. Before proceeding to the questions in this section, kindly refer to survey question 1.5 on page 2.

SECTION 4a: MEDIUM SPECIFIC - Radio

1. Name of your Radio Station: _____

2. Radio is a powerful medium to tell a story.

- Strongly agree
 Mildly agree
 Neither agree or disagree
 Mildly disagree
 Strongly disagree

3. Radio stories can be specifically contextualised to reach different corners of the population and specific segments of the society.

- Strongly agree
 Mildly agree
 Neither agree or disagree
 Mildly disagree
 Strongly disagree

4. Interactive storytelling on radio would potentially attract the younger audiences.

- Strongly agree
 Mildly agree
 Neither agree or disagree
 Mildly disagree
 Strongly disagree

5. Radio programming can be thoughtfully purposed for across media platform delivery, thus enhancing the storytelling experience.

- Strongly agree
 Mildly agree
 Neither agree or disagree
 Mildly disagree
 Strongly disagree

6. Even without visual aid, do you think it is possible to create a compelling story for radio?

- Strongly agree
 Mildly agree
 Neither agree or disagree
 Mildly disagree
 Strongly disagree

7. Stories from other mediums (i.e. books, films, TV) can be adapted for radio and be commercially successful.

- Strongly agree Mildly agree Neither agree or disagree Mildly disagree Strongly disagree

8. The digital storytelling approaches by radio are likely to improve the popularity of their programmes among radio audiences.

- Strongly agree Mildly agree Neither agree or disagree Mildly disagree Strongly disagree

Please explain your other concerns/comments in the box:



SECTION 4: STORYTELLING THROUGH DIFFERENT MEDIUMS

Section 4 is medium specific. Before proceeding to the questions in this section, kindly refer to survey question 1.5 on page 2.

SECTION 4b: MEDIUM SPECIFIC - TV

1. Name of your TV Station: _____

2. Television is the most powerful visual medium to tell stories.

- Strongly agree
 Mildly agree
 Neither agree or disagree
 Mildly disagree
 Strongly disagree

3. The storytelling approaches in television programmes are popular among the general masses.

- Strongly agree
 Mildly agree
 Neither agree or disagree
 Mildly disagree
 Strongly disagree

Please explain your other concerns/comments in the box:

4. Television audience can actively engage in contributing their respective versions of stories as part of the station's subsequent episodes development.

- Strongly agree
 Mildly agree
 Neither agree or disagree
 Mildly disagree
 Strongly disagree

Please state your practices or suggestions if any:

5. Your television station has integrated new media technologies, which greatly enhances storytelling in the social media as well.

- Strongly agree
 Mildly agree
 Neither agree or disagree
 Mildly disagree
 Strongly disagree

6. Interactive storytelling on television would greatly attract the younger audience.

- Strongly agree Mildly agree Neither agree or disagree Mildly disagree Strongly disagree

7. Digital storytelling on multiple platforms may alter the fundamentals of big stories and traditional stories for the sake of timing/formatting needs.

- Strongly agree Mildly agree Neither agree or disagree Mildly disagree Strongly disagree

8. Cross posting of TV programmes on multiple platforms is diminishing conventional TV viewership.

- Strongly agree Mildly agree Neither agree or disagree Mildly disagree Strongly disagree

Please explain your concerns or your best practices in the box:

9. Storytelling approaches in television are likely to change with the digitalization of television broadcasting.

- Strongly agree Mildly agree Neither agree or disagree Mildly disagree Strongly disagree

Please explain your other concerns in the box:



SECTION 4: STORYTELLING THROUGH DIFFERENT MEDIUMS

Section 4 is medium specific. Before proceeding to the questions in this section, kindly refer to survey question 1.5 on page 2.

SECTION 4c: MEDIUM SPECIFIC - Film

1. Name of your Film department / company: _____

2. Film is the most powerful visual medium for storytelling.

- Strongly agree
 Mildly agree
 Neither agree or disagree
 Mildly disagree
 Strongly disagree

3. The narratives in films are powerful for their portrayal of realism.

- Strongly agree
 Mildly agree
 Neither agree or disagree
 Mildly disagree
 Strongly disagree

4. Stories in films are an extension of the multi-faceted human stories.

- Strongly agree
 Mildly agree
 Neither agree or disagree
 Mildly disagree
 Strongly disagree

5. Storytelling in films extends beyond the cinema hall exploiting its potential through transmedia penetration (such as books, graphic novels, web-series, toys etc.)

- Strongly agree
 Mildly agree
 Neither agree or disagree
 Mildly disagree
 Strongly disagree

6. The integration of media technologies has greatly heightened storytelling in films even transforming fantasy close to reality.

- Strongly agree
 Mildly agree
 Neither agree or disagree
 Mildly disagree
 Strongly disagree

7. Storytelling takes a new dimension when films or parts of their content find their way into cross media platforms such as Netflix, iflix or YouTube clips.

- Strongly agree
- Mildly agree
- Neither agree or disagree
- Mildly disagree
- Strongly disagree

8. The context and value of storytelling of released prints are altered when dedicated cuts (e.g. director’s cut, editor’s cut, uncensored cut etc.) are made for films, television and social media etc.

- Strongly agree
- Mildly agree
- Neither agree or disagree
- Mildly disagree
- Strongly disagree

9. Storytelling approaches in films are likely to evolve with changes in film production, distribution and exhibition.

- Strongly agree
- Mildly agree
- Neither agree or disagree
- Mildly disagree
- Strongly disagree

Please explain your other concerns in the box:



SECTION 4: STORYTELLING THROUGH DIFFERENT MEDIUMS

Section 4 is medium specific. Before proceeding to the questions in this section, kindly refer to survey question 1.5 on page 2.

SECTION 4d: MEDIUM SPECIFIC - New Media

1. Name of your New Media department : _____

2. Digital medium or specifically new media have given new impetus of growth to storytelling with the help of close integration with traditional media.

- Strongly agree
 Mildly agree
 Neither agree or disagree
 Mildly disagree
 Strongly disagree

3. Current social media tools or apps have taken away the flare and rich social storytelling ways of the analogue era.

- Strongly agree
 Mildly agree
 Neither agree or disagree
 Mildly disagree
 Strongly disagree

4. A dedicated unit / new media expertise would ensure the role of new media is effectively executed.

- Strongly agree
 Mildly agree
 Neither agree or disagree
 Mildly disagree
 Strongly disagree

5. Which of the following platforms is effective in transmitting user's content? You may tick more than one box.

1. Facebook 2. YouTube
 3. Instagram 4. Twitter
 5. WeChat 6. Others _____

6. Cultural and traditional stories have better chances of flourishing when they are published through new media platforms.

- Strongly agree
 Mildly agree
 Neither agree or disagree
 Mildly disagree
 Strongly disagree

7. Your organisation uses new media because of: (you can tick one or more):

- 1. Reviews & Opinions
- 2. Monitoring and Analysis of existing online followers
- 3. Collaboration with audience to create content
- 4. Enhancing the experience by giving extra information of the stories
- 5. Cross promotion: sharing to make content more viral
- 6. Brand Awareness: attract and engage more online followers
- 7. Others, please specify _____

8. What are your practices to reach and promote your programmes for global audience? For example after uploading it to any platform, how do you promote the posting for potential viewers?



SECTION 5: YOUR ORGANISATION'S APPROACH TO STORYTELLING

The convergence of media technologies and access to broadband internet has changed storytelling and consumption patterns. Nowadays a good story is backed by a skilful storyteller, availability of resources, its distribution platforms and technology, terming these backers as enablers. Are storytellers responding to changing practices in content creation and distribution to meet especially young audiences' expectations?

For the following statements or questions, please tick the box that matches YOUR ORGANISATION'S views or contribution most closely.

5.1. To what extent would the enablers below best complement the delivery of messages in the contemporary storytelling context?

a. The storyteller:

80–100% 60–79% 40–59% 20–39% 0–19%

b. Availability of Resources:

80–100% 60–79% 40–59% 20–39% 0–19%

c. Distribution networks:

80–100% 60–79% 40–59% 20–39% 0–19%

d. Technology:

80–100% 60–79% 40–59% 20–39% 0–19%

Please explain your other concerns/comments in the box:

5.2. To what extent would the following factors have diminished the significance of traditional storytelling?

a. Failure of storyteller:

- 80–100% 60–79% 40–59% 20–39% 0–19%

b. Intrusion of new resources:

- 80–100% 60–79% 40–59% 20–39% 0–19%

c. Too complex distribution networks:

- 80–100% 60–79% 40–59% 20–39% 0–19%

d. Craving to use new technology:

- 80–100% 60–79% 40–59% 20–39% 0–19%

Please explain your other concerns/comments in the box:

5.3. Your organisation is prepared to meet the challenges of trending practices of content creation and distribution to meet audiences' expectations.

- Strongly agree Mildly agree Neither agree or disagree Mildly disagree Strongly disagree

5.4. Your organisation, among other challenges of trending practices, has adopted new media technologies to enhance the storytelling techniques to achieve greater audience reception.

- Strongly agree Mildly agree Neither agree or disagree Mildly disagree Strongly disagree



SECTION 6: IMPACT OF STORYTELLING ON SOCIETY

For the following statements and questions, please tick the box that matches your organisation's views most closely.

6.1. Storytelling through your organisation's programming are fulfilling societal needs.

- Strongly agree
 Mildly agree
 Neither agree or disagree
 Mildly disagree
 Strongly disagree

Please explain your response.

6.2. The techniques used to tell stories in your organisation appeal to different audiences who are at different levels of the society in the following psychographic parameters. (Please tick one or more boxes as applicable to your organisation)

1. Lifestyle
2. Personality Traits
3. Values and Attitude
4. Activities, Interests and Opinions (AIO)
5. Social Status
6. Others _____

Please explain your other concerns/comments in the box:

6.3. The techniques used to tell stories in your organisation appeals only to specific cohorts of audiences' age groups (You may tick more than one box).

- | | |
|--|--|
| 1. <input type="checkbox"/> Below 6 yrs. | 4. <input type="checkbox"/> 22 yrs. to 35 yrs. |
| 2. <input type="checkbox"/> 7 yrs. to 12 yrs. | 5. <input type="checkbox"/> 36 yrs. to 50 yrs. |
| 3. <input type="checkbox"/> 13 yrs. to 21 yrs. | 6. <input type="checkbox"/> 51 yrs. and above |

6.4. In your organisation, broadcasters affect the audience by adhering to storytelling elements (tick one or more):

1. Agenda and goals of broadcasters
2. Key questions for audience
3. Emotional content to connect audience
4. Personalization to audience' development context
5. Mise-en-scene to enhance story
6. Optimization of resources

Please explain your other concerns/comments in the box:

6.5. In storytelling, your organisation is brave enough to challenge the old storylines/ cultural status quo and come up with new narratives in impactful ways.

- | | | | | |
|---|---------------------------------------|--|--|--|
| <input type="checkbox"/> Strongly agree | <input type="checkbox"/> Mildly agree | <input type="checkbox"/> Neither agree or disagree | <input type="checkbox"/> Mildly disagree | <input type="checkbox"/> Strongly disagree |
|---|---------------------------------------|--|--|--|

6.6. A message influences audience through the storytelling technique. Please tick your choices for the reasons and their weightage below. You may tick more than one box:

It is effective in attracting the attention of audience

- | | | | | |
|----------------------------------|---------------------------------|---------------------------------|---------------------------------|--------------------------------|
| <input type="checkbox"/> 80–100% | <input type="checkbox"/> 60–79% | <input type="checkbox"/> 40–59% | <input type="checkbox"/> 20–39% | <input type="checkbox"/> 0–19% |
|----------------------------------|---------------------------------|---------------------------------|---------------------------------|--------------------------------|

It challenges the minds of audience

- | | | | | |
|----------------------------------|---------------------------------|---------------------------------|---------------------------------|--------------------------------|
| <input type="checkbox"/> 80–100% | <input type="checkbox"/> 60–79% | <input type="checkbox"/> 40–59% | <input type="checkbox"/> 20–39% | <input type="checkbox"/> 0–19% |
|----------------------------------|---------------------------------|---------------------------------|---------------------------------|--------------------------------|

It elicits immediate and positive response from audiences

- | | | | | |
|----------------------------------|---------------------------------|---------------------------------|---------------------------------|--------------------------------|
| <input type="checkbox"/> 80–100% | <input type="checkbox"/> 60–79% | <input type="checkbox"/> 40–59% | <input type="checkbox"/> 20–39% | <input type="checkbox"/> 0–19% |
|----------------------------------|---------------------------------|---------------------------------|---------------------------------|--------------------------------|

It can change the thought pattern or lifestyle of the audience

- | | | | | |
|----------------------------------|---------------------------------|---------------------------------|---------------------------------|--------------------------------|
| <input type="checkbox"/> 80–100% | <input type="checkbox"/> 60–79% | <input type="checkbox"/> 40–59% | <input type="checkbox"/> 20–39% | <input type="checkbox"/> 0–19% |
|----------------------------------|---------------------------------|---------------------------------|---------------------------------|--------------------------------|

Please specify other reasons here.

6.7. Storytelling programmes distributed through social media have a far-reaching impact on the wider audience.

- Strongly agree
 Mildly agree
 Neither agree or disagree
 Mildly disagree
 Strongly disagree

6.8. The social impact of traditional media is seriously eroded by the social impact of independent user-generated content on social media, and this trend is irreversible.

- Strongly agree
 Mildly agree
 Neither agree or disagree
 Mildly disagree
 Strongly disagree

Please explain your concern.



SECTION 7: YOUR ORGANISATION'S EDITORIAL POLICY

The media has an important role in advancing public policy initiatives and they must ensure such initiatives are transformed into strategic programming.

For the following statements or questions, please tick the box that matches YOUR ORGANISATION'S views or contribution most closely.

7.1. Programmes are structured largely to interest the public's buy-in.

- Strongly agree
 Mildly agree
 Neither agree or disagree
 Mildly disagree
 Strongly disagree

7.2. Messages in stories are deliberately embedded to include narratives that emanate from the various communities.

- Strongly agree
 Mildly agree
 Neither agree or disagree
 Mildly disagree
 Strongly disagree

7.3. The audience is encouraged to tell their personal stories and narratives of their respective communities' success.

- Strongly agree
 Mildly agree
 Neither agree or disagree
 Mildly disagree
 Strongly disagree

7.4. Broadcasters should have the creative freedom to adopt any storytelling technique to reach the audience.

- Strongly agree Mildly agree Neither agree or disagree Mildly disagree Strongly disagree

7.5. Only policymakers should set the context of narratives for storytelling.

- Strongly agree Mildly agree Neither agree or disagree Mildly disagree Strongly disagree

Please explain your response.

7.6. Storytelling through social media ought to be governed closely in respect of political policy and societal values especially when presenting messages from independent content creators.

- Strongly agree Mildly agree Neither agree or disagree Mildly disagree Strongly disagree

END OF QUESTIONNAIRE

WE WISH TO THANK YOU FOR YOUR VALUABLE TIME

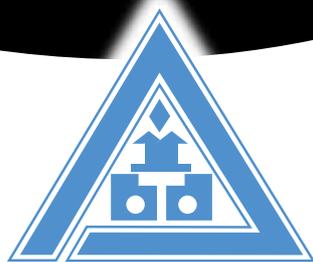
NOTES

NOTES

The background features a stylized globe with a network overlay. The globe is rendered in shades of blue, with a dark blue silhouette of the continents. Overlaid on the globe is a network of white lines and circles, resembling a molecular structure or a data network. The circles are of varying sizes and are connected by thin white lines. The overall aesthetic is futuristic and technological.

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