

EDITORIAL

Welcome to the SEAMSJ special issue 3.3 themed “Glocalization of Popular Culture in Southeast Asian Media.” Comprising a collection of five research articles, this is the final issue in a trilogy that has already seen the publication of the 2021-special issues 3.1 “Communication Outbreaks” and 3.2 “Critical Mass Media Histories.”

Many media experts have devoted much of their time and energy on making this a high quality SEAMSJ publication. First and foremost, I thank all the authors for contributing their well-researched articles and for patiently going through a number of quality cycles with the editorial board. The authors have shown great commitment and trust in the editorial process. I am also grateful to the external reviewers for contributing their expert feedback in the double-blind peer-review process. Finally, I thank the SEAMSJ assistant editors for all their efforts. They have had their fair share in elevating the quality of the articles and the journal as a whole.

The issue begins with the article “Beyond the Screen: Transnational Flows in Early Southeast Asian Cinemas” by Darlene Machell de Leon Espeña, an investigation of the interconnectedness and influences of national cinemas in Southeast Asia. The article presents a detailed discussion of the postcolonial cinema histories and industries of the Philippines, Indonesia, and Malaysia and highlights the collaborative spirit of Southeast Asian film directors, Hollywood’s influence, as well as the role of ethnic Chinese entrepreneurs as financial backers of numerous films. One of the author’s central claims is that the transnational connections in Southeast Asian cinemas have supported the widespread notion of one coherent region.

Staying in the world of Southeast Asian cinemas, the second article, authored by John Adrianfer Atienza, is entitled “Locating the 1960s Filipino Western Genre.” Atienza outlines the situation of Philippine cinema in the 1960s and analyzes the adaptation of the Western genre in the Philippine context. In the spirit of the journal’s special theme of glocalization, the author also discusses the appropriation of the American Western (global) genre in the context of Philippine (local) filmmaking and explores the establishment of the Filipino Western of the 1960s. The two popular Westerns *Daniel Barrion* (1964) and *Ang Pagbabalik ni Daniel Barrion* (1968) serve as suitable case studies.

The third article moves the discussion of glocalization to cinema in Singapore. In their article “Destination Storytelling Singapore: *Crazy Rich Asians* (2018) and the Constructed Global Audience,” Joshua Babcock and Kenzell Huggins investigate the concept of destination storytelling in the context of Singapore and with a contextualization of the success of *Crazy Rich Asians* with a global audience.

The authors put a particular focus on tourism promotion, the idea of a location as a consumer good, destination branding on local and global scales, as well as the construction of destination storytelling in relation to media development.

The article “Glocalization of Popular Culture in Selected Filipino Remakes of ‘Koreanovelas’” was co-written by five authors, namely Janine Aberin, Patricia Luisa Dealca, Benjamin George Meamo III, Ellainemor San Pascual, and Tamara Jane Ventanilla. The authors discuss the contents and storylines of remakes of so-called Koreanovelas, the popularized Filipino terminology assigned to popular Korean TV drama series aired in the Philippines. They put a particular focus on the production, consumption, and glocalization of popular culture, the underlying motivation of Filipino TV networks to adapt Korean series for the local market, creative and industrial processes, as well as the incorporation of aspects of Filipino culture to appeal to local audiences. The article includes detailed discussions of *Full House* (2009–) and *Pure Love* (2014), among other Koreanovelas.

This journal issue closes with the fifth article: “The Logic of Affective Economics in Philippine Fans’ Discursive Articulations in Response to a *League Of Legends* Skin Sale” by Manuel Enverga III. The eruptions of Taal Volcano in Batangas, Philippines, in January 2020 caused much devastation. In an attempt to raise awareness, the producers of the globally popular multiplayer online battle arena video game *League of Legends* launched a so-called skin sale. Drawing on analytical approaches in fan studies, the author scrutinized the reactions of thousands of Filipinos to the promotion, for instance their brand loyalty, and presents the results of his study in his article.

My sincere hope is that this publication does not only bring many new insights about the intersections between mass media and glocalization, but that it also showcases the SEAMSA Executive Council’s efforts to establish the association as a premier academic force and vibrant community for media studies in Southeast Asia.

The year 2021 will soon come to an end. I wish all readers a joyful and prosperous new year 2022.

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