A NOTE FROM THE EDITOR

Resonant Legacy Media

Across much of Southeast and East Asia, so-called "legacy media" have never behaved quite like relics in the age of digital. Radio frequencies, cinema screens, and television signals endure as living infrastructures through which voice, image, and affect continue to circulate, even as they are folded into platform capitalism, algorithmic feeds, and networked fandom. This special issue is interested in those continuities and reconfigurations: how older broadcast forms do not simply give way to "new media," but are remediated, repurposed, and remembered in ways that shape pedagogies, religious imaginaries, diplomatic gestures, and everyday pleasures. The articles gathered here track radio, film, and television both as discrete epochs and as overlapping regimes of mediation in which people learn how to speak, how to listen, and how to belong.

Thematically, the special issue moves along two intertwined arcs. The first follows radio and voice: from a postcolonial Philippine campus station that trained generations of speaking subjects, to the choreographed ranting of sports-talk callers, to an Indonesian provincial station navigating the digital turn through streaming and apps. The second arc turns to screen and spectacle: a rare Indonesian film about Catholic nuns, a Japanese robot anime and its Philippine TV remake mobilized for pop-culture diplomacy, and a Thai idol group whose business model reorganizes contemporary entertainment culture and fandom. Threaded through both arcs is a concern with legacy—of institutions, genres, and formats—and with the ways older media forms

persist inside newer ones, from the radio booth reborn in the podcast studio to the television robot reappearing in social-media diplomacy and idol economies.

Opening the volume, Oscar Tantoco Serquiña Jr.'s "Voices on the air: Speech education and campus radio in the postcolonial Philippine university" reconstructs the history of DZUP, the University of the Philippines' campus radio station, in the late 1950s and '60s. Drawing on photographs, news accounts, memos, and correspondence, Serquiña shows how faculty and students in the then Department of Speech and Drama not only ran the station and produced radio dramas, but also shaped curricula in radio speech and writing. The essay argues that DZUP's studio functioned alongside the podium and the theater stage as a crucial pedagogical site where postcolonial Filipino "speaking subjects" were trained, and where institutional genealogies linking speech communication and mass communication in UP were forged.

From institutional histories of campus radio, Neill Korobov and Alannah Karr's "Ranting as rhetorically responsive social actions on sports-talk radio: A critical discursive approach" zooms into the interactional texture of a contemporary sports-talk show. Using critical discourse analysis, they examine callers' rants not as mere outbursts, but as carefully designed social actions. Their analysis highlights how callers use disclaimers and couch prejudices to display expertise about games and sports, position themselves against other callers, and solicit affiliation from the host. Ranting here is a multifaceted practice for negotiating identity and belonging within the culture of team-tribes and the conventions of sports-talk radio. The paper demonstrates how on-air voices are shaped by both conversational craft and broader communicative styles.

The radio arc then moves to Indonesia, where Witara Danu Ningrat and Anisa Diniati's "Optimizing streaming applications in Radio Dahlia's public relations strategy to enhance digital relevance" explores how a long-running FM station in Bandung adapts to the pressures of media convergence. Through qualitative research with key station personnel, they trace how Radio Dahlia, on air since 1970, integrates streaming technology and mobile applications into its public relations as well as programming. Live streaming, podcasts, and interactive features are leveraged as distribution channels and used as tools for listener engagement, promotion, and public-building. The article details how program innovation and two-way interaction help a legacy broadcaster

sustain market presence and a sense of intimacy with audiences in the digital era of social media.

The second arc begins with cinema and religious identity in Indonesia. In "Unveiling Catholic nun identity in Indonesian cinema: Analyzing *Ave Maryam* (2018)," Cheryl Pricilla Bensa, Md Azalanshah Md Syed, and Rosya Izyanie Shamshudeen employ Sara Mills' feminist stylistics to read a rare cinematic portrayal of Catholic nuns in a national cinema context dominated by Islamic themes. Focusing on *Ave Maryam*'s story of forbidden love between a nun and a priest, they analyze how femininity, sacrifice, and religious vocation are textually and visually constructed. The study situates these representations within Indonesia's cultural and religious diversity, explicating how the film negotiates the thorniness between local traditions, Catholic subjectivity, and gendered expectations, and what this tension reveals about broader dynamics of religious identity on screen.

Roehl Niño Bautista's "Voltes V's Legacy in bilateral relations between Japan and the Philippines" shifts from cinema to animation and television as instruments of diplomacy. Using Mahiwo's concept of meta–nation-state relations, Bautista examines social-media posts by the Embassy of Japan in the Philippines and by Ambassador Kazuhiko Koshikawa that reference the classic anime *Voltes V* and its Philippine live-action remake, *Voltes V: Legacy*. By tracking how these posts invite engagement, mobilize nostalgia, and frame the show as a shared cultural touchstone, the article argues that the franchise itself becomes a junction for everyday diplomatic interaction between the two countries. Pop culture, in this account, is both a richly nostalgic entertainment and an active medium in bilateral relations, where television robots and heroes help narrate partnership and friendship.

Closing the issue, Lin Ka Chun's review essay, "BNK48: Modern entertainment culture in contemporary Thai society – An analytical historical perspective," reflects on Dome Kraipakorn's monograph on the Thai sister group of Japan's AKB48. The review introduces BNK48's "idols you can meet" model, in which non-professional young women are trained, perform regularly, and interact with fans through events such as handshakes and theatre shows. Lin outlines how Kraipakorn situates BNK48 within the history of Thai entertainment, otaku culture, online fandom, and the regional circulation of Japanese popular culture. The book, as presented here, argues that BNK48's localized adaptation of the Japanese idol system has transformed the Thai media industry and

fostered highly participatory fandoms, characterized by low barriers to creative engagement and strong senses of community and influence.

Taken together, these contributions invite readers to think of radio booths, film frames, television robots, and idol stages as connected sites where voices and bodies are trained, displayed, and politicized. The special issue's movement from campus radio to sports-talk, from analog FM to streaming apps, from a cloistered nun on screen to a giant robot in diplomatic tweets, and from an idol group on YouTube to handshake events sketches a genealogy of media forms that refuse to stay in the past. Legacy media are not fading; they echo inside new platforms and fandoms, carrying with them histories of education, religion, diplomacy, and desire. This introduction offers one itinerary through that terrain; the articles that follow deepen and complicate it, asking what it means to keep hearing old signals inside our most contemporary forms of entertainment.

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