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ABOUT THE COVER

Isabel Acuña de Nepomuceno (1904–1986) and her husband, José Nepomuceno (1893-1959), pioneers of the Filipino film. Photo undated.

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EDITOR'S NOTE

Twenty years after its first publication, *Pelikula* returns.

The first volume was published in 1999 during the twilight years of the celluloid century. Under the editorship of Dr. Nicanor G. Tiongson, the journal released three volumes that documented a crucial transition period in the country's cinema. However, its printing had to discontinue because of the lack of financial support. Funding remains a challenge. Nevertheless, on the centenary of Jose Nepomuceno's *Dalagang Bukid* (1919), the University of the Philippines (UP) Film Institute endeavored to revive *Pelikula*, to provide an outlet for original research and writing on Philippine cinema—no matter the challenges.

So many things have happened since the last volume saw print in 2001. Digital technology overhauled film production and consumption; it birthed communities of filmmakers and cinephiles throughout the archipelago; it diversified cinematic forms and themes; and it expanded the reach—and the meaning—of Filipino film. There have never been more films produced in the Philippines and more opportunities to encounter them than today. Simultaneously, challenges and debates have arisen continuously, erupting as heated exchanges on various fora and social media and not a few times in senate hearings, spontaneous press conferences, and demonstrations. These are sure signs that Philippine cinema is moving forward.

Despite these many colorful developments, however, knowledge production in Filipino film studies has not kept pace. To be sure, a lot of valuable papers are being published in academic journals such as *Humanities Diliman*, *Kritika Kultura*, and *Unitas*. I myself have oriented Plaridel, the publication of the UP College of Mass Communication, toward cinema studies in the Philippines and Southeast Asia during my tenure as director of the office that publishes the journal. The Visayas-based *Sinekultura* and Mindanao-based *New Durian Cinema* have also published essential pieces.

Nonetheless, I am confident that more researches are being undertaken than those that eventually get published. Moreover, many more scholars, students, and writers, I am sure, are interested in joining a conversation in progress for over a hundred years about Filipino film's significance. *Pelikula*, which is curated for specialists and general readers alike, aims to give space both for new writings and new writers. Broadly covering national and regional perspectives, the journal is envisioned as a primary resource material that documents knowledge production and encourages debate and discussion on Philippine cinema's history and development.

I give my heartfelt thanks to respected scholars, critics, artists, writers, and programmers who have agreed to be part of the journal's advisory board. I am also grateful to the National Commission for Culture and the Arts for supporting the initial efforts to revive *Pelikula*, through the cinema committee with whom I have had the privilege to serve the film sector.

-Patrick F. Campos