Continuing Traditions in Legacy Media

This issue centers on the enduring and lasting value of legacy or traditional media such as newspapers, television, radio, and film in forging consciousness, developing culture, and sustaining a collective desire for social change. Legacy media's long history of producing content and disseminating information to the public has significantly shaped people's understanding of themselves and their socio-cultural realities. Despite the many socio-political challenges that hound legacy media's significance and the continuous rise and presence of digital media, legacy media's tradition of ethical storytelling, creative and critical presentation of information, and commitment to reaching various audiences remain formidable characteristics of these media forms. Indeed, legacy media defined the communication landscape over a century.

The first issue of *Plaridel* for 2023 pays homage to the significant mark of legacy media. It contains two articles that feature the radio's role in resisting colonialism and enabling development. Elizabeth Enriquez's work argues that Filipinos used the radio to air a sense of nationalism by playing *kundiman* and other forms of music that is innately ours. Gloria Esguerra Melencio's article suggests that DZLB, a radio station at the University of the Philippines Los Baños, was a determinant in communicating agricultural knowledge to the university's target audience, which enabled an "exchange of information" between experts and the public, which pushed for scientific development.

This issue also features the role of Philippine newspapers in developing our country's science culture. Jon Benedik Bunquin's article examines how Philippine newspapers frame good science, yet he also critiques how national dailies can still better engage with their audiences.

The issue has three articles that interrogate the role of television in shaping media content and culture. Orville Tatcho looked into the nature of television political ads and how these represent Philippine political culture. Louie Jon Sanchez described the role of music in reiterating a teleserye's character as a televisual product, narrative, and theme. Samuel Cabbuag focused on the value of the noontime television show *Eat Bulaga*'s 2015 love team AlDub and how such content created an enduring fandom culture.

Finally, this June 2023 issue features two articles about film and Philippine cinema. Herwin Benedictos Cabasal's paper presents a characterization of social advocacy films that continue to (re)define alternative cinema. Christopher Bryan Concha and Mariz Autor's work unpacks the content and intent of some viral short films in the VinCentiments collection and the critical receptions of audiences about these works. The issue ends with Tito R. Quiling, Jr.'s critical review of the book *Southeast Asia on Screen: From Independence to Financial Crisis (1945-1998)*.

This collection of articles that interrogates various legacy media and their roles in society can serve as critical discussion points for understanding how media contributes to society's evolution. Readers may use these articles to define how legacy media has shaped public opinion, described cultural practices, and, by extension, affected society.

As we move into the digital age, legacy media will face significant challenges, but we must continue to assess its impact and importance. By studying legacy media, researchers and educators can gain insights into its past, present, and future and prepare themselves to navigate our ever-changing media landscape.

I thank all the scholars who contributed their work to this issue and the advocacy to continue studying legacy media. I also thank the reviewers for their comments and recommendations. Finally, I would also like to thank the cover artist, Assistant Professor Jose Santos P. Ardivilla of the UP Diliman College of Fine Arts, for sharing his critical and creative interpretation of the continuing value of legacy media to our society.

Jonalou S. Labor, PhD
Issue Editor