Editor’s Note
By Greg Chan, Editor-in-Chief

Sometimes you don’t plan for a thematic issue: it just presents itself.

While it wasn’t originally conceived as a themed issue, the current edition of *MSJ* has evolved into a dossier on national and transnational cinemas. Our contributors have chosen to unpack this theme with articles on the Peruvian horror film (Andrea Meador Smith’s feature on *El vientre*); New Egyptian cinema (Amir Taha’s analysis of *Coming Forth by Day*); Hitchcockian pedagogy (Michael Howarth’s featurette on teaching mise-en-scène through *Psycho*); sustainable practices in India’s fashion industry (Paul Richard’s review of *Traceable*); and social justice documentaries through a Canadian lens (Andrew Bartlett’s festival report on KDocs 2017).

Collectively, these articles question whether national/transnational cinemas speak to Hollywood conventions, auteurist filmmaking, and cinema as a site for social activism – plus whether such reconciliation is a requirement of either genre.

Extending the cross-cultural approach of Issue 2.2, contributing author Andrea Meador Smith has recorded English and Spanish MP3s to accompany her feature, while contributor Amir Taha has supplied English and Arabic audio files to supplement his article. (Thank you to Dan Lett for being our English reader). Their recordings can be accessed via our website under “Current Issue.” We also have our first undergraduate piece—chosen as part of our new submission category of undergraduate scholarship—in the form of a video essay by fourth-year English major Emma Wilson. Her mise-en-scène analysis of two Canadian literature to film adaptations is part of Issue 2.2’s exclusively online content. If you know of any undergraduate students who have written scholarly film and media studies essays, please encourage them to submit their work to *MSJ* for consideration. For journal extras, you are invited to subscribe to our new YouTube channel.

In news related to our themed issue, the *MSJ* team was recently invited by University of British Columbia Professor André Elias Mazawi to guest lecture in his Educational Studies 565 seminar, in which his students are researching the connections between documentary film festivals, adult learning, and dialogic imagination in world cinema. Our visit included a discussion of open-access publications like *MSJ* and the KDocs Documentary Film Festival as sites for social justice narratives and documentary activism. As a final project, this inspiring group of students is producing a series of short documentaries to reflect on their learning in the course. For an upcoming issue of *MSJ*, Professor Mazawi and graduate student Neil Bassan will be co-authoring a film studies pedagogy paper on their experience in Educational Studies 565. Given these developments, a themed issue on film studies and education is moving into development for 2018. Watch for our call for papers for Issue 3.2 early in the new year.
I am pleased to announce that this issue was supported by the work of several additions to the editorial team: reviewers Kelly Doyle (KPU), Philip Grayson (St John’s University), Dan Lett (KPU), Christina Parker-Flynn (Florida State University), and Asma Sayed (KPU), along with layout specialist Patrick Tambogon (Wilson School of Design) and student intern Prabhjot Bhamra (KPU). We welcome them to the team. I would also like to extend special thanks to our outgoing layout editor, Irene Halliday (KPU), who has worked tirelessly on the creation and maintenance of MSJ’s design.

Finally, I would like to acknowledge and express my gratitude to our official new sponsors: the Faculty of Arts at Kwantlen Polytechnic University and the KDocs Documentary Film Festival. Both sponsors have stood behind the work of MSJ since its inception and continue to make this open-access project possible. Thank you, Dean Diane Purvey and Festival Director Janice Morris, for your generosity and belief in our work.

Your readings about national and transnational cinemas await. Enjoy the dossier.

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