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# Letter from the Editors

**By Eileen Rositzka and Amber Shields**

Traditional approaches to world cinema have often highlighted the corpus of auteurist and art cinema as opposed to the popular, leaving the category of global genre cinema sorely undertheorised. This issue of *Frames* is devoted to creating a discursive space for exchanging global perspectives on genre cinema and its transnational implications to promote a more inclusive concept of genre. As our guest editors and contributors demonstrate through their explorations of “how genre theory ‘translates’ and is negotiated across borders,” generic forms and conventions are exchanged on national and international levels of production, distribution and consumption.

We would like to thank our guest editors Elena Caoduro and Beth Carroll for their continued enthusiasm that has inspired and driven this issue. As always, we are grateful for the support of our dedicated editorial team for bringing this edition to life.