

Letter from the Editor

Dear Reader:

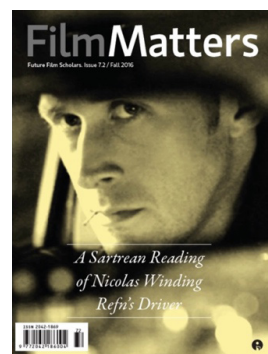
The issue before you represents a landmark in our journal's storied history.

I am proud to announce that with the release of its Summer 2025 edition, *Mise-en-scène: The Journal of Film & Visual Narration* marks its 10th anniversary of scholarly publication.

A decade of *Mise-en-scène* has seen it evolve from a grassroots, in-house journal to an internationally recognized forum for film and television studies. The universality of film as a storytelling medium is reflected in our editorial team, advisory board, contributing authors, and readers like you. Across its eighteen issues, *MSJ* has become a transnational community of film studies academics, film students, independent scholars, filmmakers, and cinéastes. Our 122 contributing authors alone represent film studies research in Canada, the United States, the United Kingdom, France, Germany, Portugal, India, Japan, Ghana, and Brazil. Much like the *Grand Budapest Hotel* featured on Issue 10.1's cover, the journal has held space for the colourful guests who arrived, shared their stories, and left behind a legacy that continues to reveal itself "one frame at a time." They are at the heart of this retrospective edition celebrating *MSJ*'s history—and its future.

Looking back, it seems fitting that *Mise-en-scène* had its beginnings in an English classroom back in 2014 when I was teaching a fourth-year film studies course at KPU. The students in that class wrote research essays that were undeniable: they deserved a second life beyond the classroom. An extracurricular project I proposed to guest edit a KPU-edition of *Film Matters* became that opportunity, with a cohort of my film studies students signing on as the editorial team. Together, we wrote the call for papers, reviewed the submissions, copyedited the accepted articles, proofread the galleys, and shepherded the issue to publication with oversight from *Film Matters*' Editor-in-Chief Liza Palmer. Following the pivotal experience of publishing Issue 7.2 of *Film Matters* with my students, I began to wonder whether editing a film studies publication could be more than a one-off: What if my university could publish a film studies journal that was open-access, peer-reviewed, and quarterly in its release?

The *Film Matters* guest editorship inspired me to undertake a one-year research sabbatical from KPU during which I laid the groundwork to launch in 2015 what was set to be called *Mise-en-scène Quarterly* (I had convinced myself that *MSQ* sounded like a cinematic journal). The sabbatical had me earning my certification in OJS (Online Journal Systems) editorship and journal management at SFU's Public Knowledge Project School. Learning how to manage and edit an



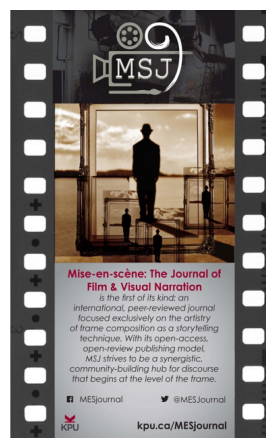
Film Matters 7.2 and its editorial team: Rachael Ransom, Mathew Fabick, Melissa Houghton, Neil Bassan, Fraser Readman, Irene Halliday, and Ann (Kim) de Kler, 2016.

OJS publication under Kevin Stranack's expert instruction gave me the skills and confidence to program the journal site. Other than publishing quarterly—*MSQ* morphed into the biannual *MSJ*—everything else in my blue-sky vision was falling into place. Once OJS-certified as an editor-in-chief, I assembled an advisory board and recruited editorial team members to serve as reviewers, copyeditors, layout editors, and proofreaders. A cohort of my film studies students eventually rounded out the team as interns. Amongst the founding board and editorial team, a number have been with the journal for its entire ten-year run: Paul Tyndall (KPU), Kelly Doyle (KPU), Janice Morris (KDocsFF/KPU), Heather Cyr (KPU), Joakim Nilsson (KPU), Duncan Greenlaw (KPU), Michael Howarth (MSSU), Gary McCarron (SFU), David Gerstner (CUNY), Paul Risker (Independent Scholar), and Poonam Trivedi (University of Delhi). Irene Halliday (KPU) served as *MSJ*'s initial layout editor, while Janik Andreas (UBC) joined the editorial team as its webmaster. KPU's Faculty of Arts and the KDocs Social Justice Documentary Film Festival came on board as our first supporters, later becoming our founding sponsors who were joined by the KPU Library and KPU's English Department in subsequent years. Within a year of building its infrastructure, *MSJ* launched its premier issue headlined by Taylor Boulware's "'Who Killed the World?': Building a Feminist Utopia from the Ashes of Toxic Masculinity in *Mad Max: Fury Road*" and Paul Risker's interview with director Agnieszka Holland.

Along the way, *MSJ* travelled to various conferences (Society for Cinema and Media Studies, Pop Culture Association, SWPACA, Congress of the Humanities and Social Science, and Film Studies in Japan) and film festivals (KDocsFF, Sundar Prize Film Festival, Dawson City International Short Film Festival) either as an exhibitor, a presenter, or a correspondent. Many of our contributing authors were discovered at these film and media studies conferences. Internationally, *MSJ*'s print editions have found homes in Canada (in the KPU Library's collection) and in Portugal (where they are on display in Lisbon's Cinemateca Portuguesa Cinema Museum). Always evolving, the journal added key members to the editorial team, most notably Asma Sayed as an Advisory Board Member; Robert Pasquini as our Chief Copyeditor; Andrea Hoff as a Reviewer; and Patrick Tambogon as our Layout Editor, whose graphic designs relaunched the journal in 2018. The submission categories of video essays, visual essays, and undergraduate scholarship were successfully integrated into the journal as it grew into its mission and mandate. We began to publish special themed editions (such as "Narratives in Motion," "1980s Redux," "Film Noir") as well as guest-edited dossiers (like Issue 7.2: Horror, edited by Michael Howarth). To revisit *Mise-en-scène*'s development over a decade, Issue 10.1 is a compilation of articles, featurettes, interviews, visual essays, and undergraduate scholarship making their return appearances.

Issue 10.1 marks another passage: It is my last as *Mise-en-scène*'s Editor-in-Chief. Ten years of the journal coincides with my retirement from KPU after 30 years. As I look back on a decade of *Mise-en-scène*, I can say that creating community in film studies research and publication has been a highlight of my career. What a privilege it has been to explore the artistry of filmmaking with those in the field. While I will stay on as the Founding Editor and an advisory board member, two incredibly talented members of our editorial team are stepping forward as *MSJ*'s new editors: Kelly Doyle (KPU) and Michael Howarth (MSSU). Both Kelly and Michael have been with the journal since its inception, serving in multiple roles as advisory board members, reviewers, copyeditors, and contributing authors. By way of introduction:

Kelly Doyle holds a Ph.D. in Interdisciplinary Studies from UBC; she currently teaches film and literature at Kwantlen Polytechnic University. Her research and teaching interests focus on the subversiveness of gender and post-humanism in horror film. Her work on zombies in popular culture was featured on CBC Radio, Shaw TV, and in local newspapers, while her recent publications explore anthropocentrism, humanism, and cannibalism in zombie



MSJ Issue 1.1 (Winter 2016) and early promotion.



Team MSJ at the Film Studies in Japan Conference, 2025.

films, as well as the representation of gender and ‘the human’ in zombie transmedia. Kelly also serves as a judge/horror expert on the Vancouver Horror Show’s annual Table Read Series, during which she helps select a winner for its horror screenwriting competition.

Michael Howarth holds a Ph.D. in Literary and Cultural Studies, as well as an MFA in Creative Writing, Fiction. His short stories and personal essays have appeared in such publications as *The Tulsa Review*, *Mud Luscious*, *Cave Region Review*, *Concho River Review*, and *Farmhouse Magazine*. He is the author of two critical texts: *Under the Bed*, *Creeping: Psychoanalyzing the Gothic in Children’s Literature* and *Movies to See before You Graduate from High School*. He is also the author of the young adult novel *Fair Weather Ninjas* and the gothic historical novel *A Still and Awful Red*. He currently teaches children’s literature, film studies, and young adult literature at Missouri Southern State University where he also serves as Director of the Honors Program.

I extend my congratulations to Kelly and Michael, whose tenure as *Mise-en-scène’s* editors begins with Issue 10.2 (Winter 2025). I know they will usher in a new era of the journal and am excited for its future direction and success.

Finally, I would like to thank everyone, past and present, who has contributed to *Mise-en-scène*: contributing authors, editorial team members, advisory board members, sponsors, student interns, and subscribers. Your engagement and generosity has been the lifeblood of our journal.

With gratitude,



Greg Chan
Editor-in-Chief



Introducing MSJ’s incoming editors, Dr. Kelly Doyle and Dr. Michael Howarth

10 Years of MSJ Covers

