We acknowledge and welcome the new members of our in:cite vol. 2 team!
Mahalia Dixon, Adrian Gonzalez, Simon Reyes (Editors) and Karima Kinlock (Mentoring Editor)

Contact : incitejournal.org : incitejournal@gmail.com

in:cite journal is based in Toronto, Canada, on land that is the traditional territory of nations including the Wendat, Petun First Nation, the Haudenosaunee, and most recently the Mississaugas of the Credit River. This land continues to be a site of Indigenous life and futurity, and a meeting place for First Nations, Métis, and Inuit people.
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In the fall of 2016, in:cite Journal was brought into being by five of our youth editors—Ruqayya Hirji, Maria Murray, Mia Sanders, Ashna Thaya, and Shangi Vijenthira—and our mentoring editor/in:cite auntie, Leila Angod. We had just completed a youth Participatory Action Research (yPAR) project led by Leila, Karima Kinlock, and Rubén Gaztambide-Fernández at the Youth Research Lab at the University of Toronto, and wanted to continue our learning.

Before coming to yPAR, we had been searching: for words, for kinship, for anything that could help us make sense of existing in an educational institution—and the world at large—as queer, mentally ill, racialized, diasporic youth. For many of us, yPAR was our first exposure to theoretical frameworks that gave shape to the injustices we encountered every day in our communities. It was also the first time that we, as young people, were positioned as experts of our own lives, capable of producing knowledge worth circulating.

yPAR held a space for us to bare our hearts, sharpen our analysis, and ultimately add our voices to academic research, a field from which we are hegemonically excluded. Flowing from this lineage, we hope that in:cite can do the same for other youth. As we describe in our vision statement, our goal as a journal is to help animate the work that young people are doing within and across communities to re-imagine and re-fashion just worlds. We draw from feminist, critical race, queer, decolonial, and intersectional approaches to call out the ongoing violence enacted by educational institutions and systems across Turtle Island and beyond. Our desire is to engage youth and our adult collaborators in creating alternate spaces and communities for education, activism, and artistic expression—beginning with this first issue.

The in:cite Journal editorial board consists of eight youth editors (Mahalia Dixon, Adrian Gonzalez, Ruqayya Hirji, Maria Murray, Simon Reyes, Mia Sanders, Ashna Thaya, and Shangi Vijenthira) and four mentoring editors (Leila Angod, Christy Guthrie, Karima Kinlock, and Hunter Knight). Together, we—editors and authors—are learning how to write ourselves into existence, into spaces where we are told we do not belong.
(Alexander, 2005; Moraga & Anzaldúa, 1981). We are learning how to lift each other up, and meet each other where we are at. We are asking questions like: What is youth? How is the structural category of youth tied to race, class, gender, ability? (BYP100, 2018; Combahee River Collective, 1971; Tuck & Yang, 2014b). What is research? How can we refuse dominant paradigms of research? (Al Jazeera English, 2017; Tuck & Yang, 2014a; Wynter, 1994).

Over the past several months, we have had the pleasure of reviewing submissions from young authors whose work asks and answers these questions. The result, our inaugural issue, is a collection of critical and creative pieces that explore ideas of social justice and youth resistance relevant to our vision statement. Given the range of topics covered, we are framing the contents of this issue by calling upon the many meanings of in:cite—a play on words that represents our values as a journal:

Cite points to our desire to foreground the voices of marginalized youth in academia, and bring to light the social reproduction that transpires in educational institutions. In “Unaffirmative Actions: Lessons on Refusal, Racism, and Youth Research,” Shangi Vijenthira, Erin Manogaran, and Rifaa Ali discuss the barriers they faced as students of colour while conducting research on racial representation at their high school. In “white Feelings and Black Knowledge,” Angelo Camufingo draws from his personal experiences as a Black university student to comment on epistemological violence in German higher education.

Incite means to spark, stir up, set in motion. We hope that our journal can support authors and readers in engaging in transformative acts. In “The Good, the Bad, and the #Best of Isla Vista,” Villalva et al. guide us through their youth leadership initiative to transform negative stereotypes of their hometown, and bring attention to the Latino/a community there. Camufingo and Vijenthira et al. likewise outline the steps they took to address injustices in their own lives and provide tips for other youth.

Insight is at the core of our journal. We think through the ways in which knowledge is created, transformed, and exploded through academic and artistic modes. In her poem, “Garden,” Gelissa Leveille speaks to the extraction of labour from Black bodies, and in the creative essay “reflections on the negation of Blackness/affirmations of our clairvoyance through creative healing practices,” P. Ife Williams charts a non-linear narrative of negation, trauma, and healing. Meanwhile, Catherine Lu critiques standardized testing in secondary schools through a spoken word poem, “This is a Test,” and Stephen Attong responds to Lu’s work with a photo essay on the homogenizing effects of the school system.

Site reminds us of our position as youth studying youth
issues. We are connected to the work that we do and the land on which we are situated. In “Heartless, robotic apologies: Indigenizing Toronto Education,” Leif Fitzsimmons Frey reflects on land and nationhood in a discussion of how the treaty acknowledgement and national anthem are performed at his middle school. The history, occupancy, and stewardship of land are also central to the projects Villalva et al. address in their piece.

Finally, we are hopeful. We believe that justice is in sight. In “THE WALL,” Hassnaa Hassan illustrates the power of collective action by transporting us to the streets of Cairo, where we witness the critical role of youth resistance and street art in the Egyptian revolution. In “La Misma Canción,” thirteen-year-old author Hector Pleytez confronts the hatred he sees around him and reminds us of our obligation to resist prejudices, for the sake of future generations.

We stand on the shoulders of scholars, educators, artists, and activists who create radically and beautifully with justice in their minds and hearts. Thank you to the young authors and artists who submitted to the first issue of in:cite; to the Department of Curriculum, Teaching and Learning at the Ontario Institute for Studies in Education at the University of Toronto, the Centre for Urban Schooling, and the Youth Research Lab, who helped with administrative support, and especially to Paula Elias; to Curriculum Inquiry for offering training resources to our editors; to Cristina Guerrero, for editorial and publicity support; to Eric Ritskes, who shared advice on building a new journal; to our ‘honourary TA’, Lynn Ly; and to the inimitable members of our Advisory Board: Eve Ewing, Diane Farmer, Rubén Gaztambide-Fernández, Leigh Patel, Karyn Recollet, Rob Simon, Malinda S. Smith, Lissa Soep, Kate Tilleczek, and Alissa Trotz. Your work is a source of deep admiration and transformation for us all.

Finally, we welcome submissions to our second issue at incitejournal.org, and to our blog at incitejournal.tumblr.com.

REFERENCES


