EDITORIAL

● MIA SANDERS
● University of Toronto

MAHALIA DIXON
Ryerson University

ASHNA THAYA
Western University

ADRIAN GONZALEZ
York University

SHANGI VIJENTHIRA
McMaster University

MARIA MURRAY
McGill University

in:cite journal vol. 2
2019

Welcome HOME! Our second issue of *in:cite* is a culmination of the knowledge we have generated and the growth we have experienced since our inception in 2016. If our first two years were about writing ourselves into existence, this year has been a process of exploring and understanding what that existence looks, feels, and sounds like. We have taken steps in different directions in search of what makes us who we are as a journal, learning with and from our contributors along the way. By creating together across borders and backgrounds, we are proving to ourselves and to our communities that there *is* a home in—and outside of—academia for the work we do.

As youth attempting to engage other youth without reproducing the toxic aspects of academia, we face many challenges. Navigating the internal power asymmetries of youth-adult collaborations while pushing back against the exclusionary politics of academia at large is no small feat. Our work demands that we continually reflect on and redefine the direction of our journal, the content we produce, and the communities we engage with and serve.

In parallel with the journal's growth, its editors are in the midst of some of our most formative years—a few of us have made the transition from high school to post-secondary education during our time on the editorial team, and all of us are grappling in our own ways with what it means to find home (or not) as queer, racialized, diasporic, mad/disabled youth.

We chose the theme of **home** for our second issue because it unites our collective and current concerns with borders, displacement, and migration; identity and belonging; climate change; gentrification and housing; and so much more. We were drawn to the potential of such a vast range of interpretation and thought. Our contributors have certainly risen to the challenge. With us, they have weathered what can be an intense revision process in order to produce an issue that critically and beautifully tackles this year's theme. We are so pleased to share the result with you: a collection of poems, stories, essays, artworks, and music created by and for youth who are ever defining their own homes.

The first piece, “What Is Home: A Collaborative Multimodal Inquiry Project by Transnational Youth in South Philadelphia,” demonstrates the transformative ability that Youth Participatory Action Research has to empower and exhibit youth knowledge. The resulting artworks, conversations, reflections, and poetry capture the evolving significance of *home* for young people who are beginning to discover their identities.

In her piece “Memory in Diaspora,” Mobolu Coker uses poetry to explore experiences of (im)migration and diaspora through the eyes of two different women, one fictional, one real. Each poem elegantly examines the many feelings associated with meeting the intersection of immigration and colonialism, misogyny, and home.

Billa Clovis Samgwa uses rap to paint a raw portrait of his frustrations with his experience as a Black immigrant relocating to Germany in “The Immigrant.”

“Gracias Mujer” confronts the unrelenting suffering, pain, and sacrifice of the Latina women in Tamara Valdivia Pariona’s ancestry and is a poignant look at the author’s own place within the lineage. Through examining the consequences of their family’s forced migration, Mia Sanders also addresses the reality women in their family face. Their zine, “don’t tell me women aren’t the stuff of heroes,” is a touching exploration of loving family in the face of intergenerational trauma.

Lin Lune’s chilling short story, “Imagine,” speaks directly to the people and memories that make you feel like you belong. Lune brings to life the sentimentality of home, even when that home is destroyed.

Adriana Onita reflects on yet another loss through questioning what it means to abandon or adopt a language. “Limba Maternă: A Creative Inquiry into Mother Language Shift and Loss” beautifully depicts, through multilingual poetry and painting, the loss of Onita’s mother tongue after her immigration from Jilava, Romania to Edmonton, Canada.

Finally, eighth grader Owen Setiawan ventures to explore the notion of home as a place that can be *created* in spite of adversity. In “Creating Home for Students of Color: A Qualitative Study,” Setiawan uses qualitative data to show how schools can become more welcoming, comfortable, and encouraging, specifically for students of colour who have endured a history of discrimination within and beyond the walls of their classrooms and campuses.

Once again, we thank the scholars, educators, artists, and activists who have come before us, whose transformative, disruptive, and radical work has made

this journal possible. Thank you to the young authors and artists who submitted to the second issue of *in:cite*; to the Department of Curriculum, Teaching and Learning, and especially to Paula Elias, who helped with administrative support; to Lynn Ly, who took on the daunting responsibility of grounding our political orientation; and to the 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 fuels all of our aspirations. To those who helped us create and nurture this journal: thank you, Ruqayya Hirji and Simon Reyes, our editors alumni; and thank you to our outgoing mentoring editors, Christy Guthrie, Karima Kinlock, and Hunter Knight. You will always have a home at *in:cite* and we hope to do your vision justice. Finally, thank you to our mentoring “auntie” Leila Angod, who instilled in us the passion for this work, and brought this journal to life.