

# INTRODUCTION TO THE ISSUE

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LESLIE ROBERTSON AND PAIGE RAIBMON

**T**hroughout its fifty years as a regional journal, *BC Studies* has been dedicated to publishing original scholarship that reflects changing questions inspired by the diversity of peoples, histories, projects, landscapes, and marinescapes that comprise this place we call British Columbia. In its commitment to serve diverse publics, our journal supports work from all levels of graduate studies and the professorship, as well as community-based researchers and others outside the academy. It has offered sustained interest in political, cultural, and disciplinary approaches that challenge the status quo and are themselves challenged. Over this half-century and 199 previous issues, editorial teams at *BC Studies* have approached their work in various ways. Our special issue marking this milestone includes the voices of former editors Bob McDonald, Jean Barman, and Graeme Wynn, whose visions helped shape this journey.

Few forms of academic labour are more privileged than being part of an editorial team shepherding fresh ideas into public discourse. Perhaps the greatest charge in editing a regional journal is to honour the particular vocabularies, analytic approaches, and nuances through which people express how they constitute various worlds for various publics. Currently, we locate our work within larger dialogues about what it might mean to decolonize the academy and other sites of interaction where knowledge is produced and disseminated. The influence of Indigenous and other situated forms of knowledge has expanded avenues for listening and acting in the world. In this context, we are aware of our responsibilities as educators, researchers, writers, and stewards of texts to identify and analyze colonial processes and to dismantle habits of representation and authority that continue to affect people in negative ways. Our invitations to contribute to this special two hundredth issue were generously accepted by contributors whom we respect for their various engagements with the possibilities presented by this moment. The installation by artist Edgar Heap of Birds featured on the cover

and the territorial acknowledgment by Elder Larry Grant speak to the journal's location at UBC on the traditional, unceded territory of the xwməθkwəyəḿ (Musqueam) people. Larry Grant's words further call attention to the ongoing work within communities to revitalize languages and to refuse the colonial agenda of elimination (see also Lorna Williams and Jaskwaan). Our contributors focus not on erasure but, instead, on presence. Nowhere is this asserted more clearly than in the first statement released by the Union of BC Indian Chiefs (1970), an organization established in 1969 and dedicated to the advancement of Aboriginal rights and title (see *This Space Here*). Jeannette Armstrong's contribution reflects personally on this very moment of resistance and change. Lee Maracle grounds her account of whale watching in the Salish Sea firmly in the present and thus makes visible the possibilities for communication and relationship that Indigenous ways of knowing entail.

This issue also includes a series of Anniversary Reflections by scholars and activists long involved in projects and processes that have cast British Columbia onto national and international stages in the past five decades. Written essays discuss the ongoing pursuit of justice through applications of law within colonial systems (Louise Mandell); the development of influential drug policy and humanizing activism (see Susan Boyd, Donald MacPherson, and VANDU); and, the precedent-setting scale of political action in the Clayoquot Sound environmental protest (Tzaporah Berman). Photo Vignettes – images with extended captions that speak to a topic or event of the author's choice – consider an early project establishing Indigenous-led education in 'Yális (Alert Bay) (Dara Culhane); historical traces of Japanese miners on Haida Gwaii (Andrea Geiger); organized resistance to urban renewal (Tina Loo); a protest against government restraint legislation (Bob McDonald); opposition to medical inaction regarding the drug overdose crisis (Bud Osborn); and histories of reception for refuge-seeking migrants arriving on the shores of British Columbia (Davina Bhandar).

In the spirit of recognition of changing knowledge practices, we include new, multi-sensory genres and dynamic collaborations among culture producers. The Soundwork *Streamwalkers* is the product of collaboration among marine scientists and community-based sonic artist Jenni Schine. The New Media contribution takes readers through a collaboration among Indigenous weaver Meghann O'Brien, anthropologist Kate Hennessy, museum scholar Hannah Turner, and artist Conrad Sly. What we call knowledge production includes co-labour among scholars across disciplines in the university with community members, organizations,

and other entities. Dana Lepofsky and Ken Lertzman offer a focused history of such relationships from the perspectives of their disciplines.

In addition to the anniversary content, this issue includes articles about various histories and topics scheduled for regular publication. Pablo Mendez writes about housing markets in Vancouver. Johnnie Manson presents his research about Indigenous food trading and sharing on Vancouver Island. Catherine Kyle discusses Chinese and Japanese market gardening in the Okanagan from 1910 to the 1950s. And Alice Gorton explores intersections of gender and race in the late-nineteenth-century context of “leisure.”

The quarterly publication of *BC Studies* depends upon the labours of a huge team of journal staff, copyeditors, proofreaders, a bibliographer, various editors, peer reviewers, editorial board members and, of course, the contributors whose work fuels the journal. As we enter an era of open access, we are acutely aware of and grateful for the support we receive from our print subscribers, universities across British Columbia, and the Social Science and Humanities Research Council Aid to Scholarly Journals program. Finally, we acknowledge the support of the Faculty of Arts at UBC, which has hosted the journal for fifty years.