

DRAFT REPORT FOR SUBMISSION -

Plan 522, Spring 2020



source:
Freepik

KEEPING THE ROOTS ALIVE

Building Community Through the
National Pilipino Canadian Cultural Centre (NPC3)

PURPOSE

This report aims to provide a snapshot of the Filipino Canadian community to further strengthen their advocacy and organizational purpose. Which is to:

- Provide opportunities for the education of Canadians to enhance their knowledge of Philippine history, arts, culture, language and heritage;
- And to advance the Canadian public's appreciation of Philippine arts and culture.



Figure 1. Shared Filipino meal
source: AJ Fernando

VISION

“ Filipino Canadians self-aware of their identity and culture, proudly sharing it with Canadian society, respected, understood and embraced by all of Canada. ”

Why a Cultural Center?

The number of Filipinos is now approaching a million in Canada, the third largest ethnic community. The Filipino community in Canada has reached a second and third migration cycle. Second and third generation Filipinos yearn to understand their roots, their heritage. The community needs a home where they can learn their native language, their history, traditions, values, arts, and culture. Filipino Canadian artists and culture practitioners need a home to perform and display their works. Canadians surrounded by a growing Filipino community, need to understand Filipinos better through their arts and culture. Filipino Canadians have no cultural centre that could seed their soul, be a window to Canada. **It is time.**



Figure 2. Visibility & Recognition Activity, February 11th 2020 NPC3 Engagement Session



Figure 3. NPC3 Presentation, January 19th 2020 Engagement Session

CONTENT

I. INTRODUCTION	8
II. CONTEXT	9
III. RESEARCH FRAMEWORK	10
III.A. Further Research Questions	10
IV. METHODOLOGY	11
IV.A. Approach	11
IV.B. Focus group	12
IV. C. Community Agreement	13
IV.D. Filipino Culture + Identity	13
IV.E. Filipino Visibility + Recognition Activity	14
IV.F. Vision Board Activity	14
IV.G. Individual One-On-One Interview	15
V. WHAT WE LEARNED	16
V.A. Review of relevant literature	17
V.A.1 The Cultural Role of Cities, Redfield and Signer(1954)	17
V.A.2 Black Cultural Centres: Standing on Shaky Grounds?	18
V.B. Analysis of Cultural Centres with Applications to NPC3	19
V.C. Local Cultural Centre Maps	21
VI. THEMES	22
VI.A. Highlight of Top 4 Themes and Sub-Themes	22
VI.A.1 Family	23
VI.A.2 Cultural Expression	24
VI.A.3 Intersectionality + Diversity	25
VI.A.4 Values	26
VI.A.5 Space + Programming	27
VI.A.5 Space + Programming Cont'd	28
VII. BARRIERS TO PARTICIPATION	29
VII.A. Recruitment Methods	29
VII.B. Presence of Cultural Centres	30
VIII. RECOMMENDATIONS + DISCUSSION	31
VIII.A. What can we focus our energy on?	31
VIII.B. Space	31
VIII.B Space Cont'd	32
VIII.C Central Challenges	32
VIII.D Process Improvements	33
IX. CONCLUSION	34
X. ACKNOWLEDGEMENTS	35
XI. APPENDIX	36



FIGURES

Figure 1. Shared Filipino meal	2
Figure 2. Visibility & Recognition Activity, February 11th 2020 NPC3 Engagement Session	3
Figure 3. NPC3 Presentation, January 19th 2020 Engagement Session	3
Figure 4. Filipino meal	7
Figure 5. NPC3 Report Methodology Process	11
Figure 6. NPC3 Engagement Session Demographics	12
Figure 7. Community Agreement, February 8th 2020 NPC3 Engagement Session	13
Figure 8. January 19th NPC3 Engagement Session	13
Figure 9. Visibility & Recognition Activity, February 11th 2020 NPC3 Engagement Session	14
Figure 10. Vision Board, February 3rd 2020 NPC3 Engagement Session	14
Figure 11. Keywords commonly identified in the Engagement Sessions and Interviews	15
Figure 12. Cultural Centres comparison (Part 1)	19
Figure 13. Cultural Centres comparison (Part 2)	20
Figure 14. Map of Cultural Centres in Vancouver, BC	21
Figure 15. Coded themes with frequencies	22
Figure 16. Distribution of Filipino-Canadians in Metro-Vancouver	30
Figure 17. Working together	34
Figure 18. Dr. Leonora Angeles	35
Figure 19. SCARP students, Sammi Jo Rumbaua and community members	35



“ I think the value of **FAMILY** is one thing that unites a lot of Filipinos regardless what kind of Filipino they are. Valuing family and **CELEBRATING** the **ACHIEVEMENTS** of other Filipinos that is really important for us. ”



source: Freepik

EXECUTIVE SUMMARY

Keeping the Roots Alive Final Report has been shaped by extensive research and community engagement to form the outcomes of this document. Building on top of NvPC3's September 2019, "Towards a National Pilipino Canadian Cultural Centre: A Strategic Plan 2019 - 2021", it aims to further the strategic plan by providing a framework for their ongoing efforts to establish a physical space in Vancouver.

This report was initiated in Spring of 2020 to explore various visions of Filipino-Canadians to better support the creation and planning of a Filipino cultural centre. This report is the cumulative result of collaborations between academia, community organizations and members of the Filipino community in Vancouver.

This report uses a mixed-methods approach to analyse existing local cultural centres within Vancouver and examines data gathered from focus groups workshops and individual interviews held during January and February of 2020. This report therefore aims to provide NPC3's board members with valuable information from Vancouver's Filipino-Canadian community regarding the ongoing visioning, planning, and engagement necessary to effectively build a community centre that represents both the needs and desires of the Filipino Canadian community in Vancouver.



Figure 4. Filipino Meal
source: AJ Fernando

I. INTRODUCTION

In order to gather the necessary research and data to construct this report, several steps were taken. When examining cultural centres in Vancouver's Lower Mainland, we identified the most frequently used methods in connecting with their cultural centers, such as young adult programming, which helped to establish the common best practices for each centre. Moreover, when transcribing the conversations that arose during the focus group sessions, we were able to connect 25 different themes ranging from categories such as food, language, arts and culture, housing, indigeneity, and religion, with the overarching goal of representing the diverse and varied perspectives that emerged.

Upon further inquiry through semi-structured interviews, we were able to order the strongest and most frequent themes that emerged and that the organization can leverage to unite the community

together. Our mixed methods approach also connected themes of opportunities that can be further developed as community members begin to participate in the centre's programming. This approach therefore allows for community participation to be based on shared values, while also working together to address opportunities that may require more work.

As NPC3 embarks on this journey, the importance of maintaining existing relationships and encouraging those who are not yet involved is critical to reducing any barriers to participation and hence foster community-building. By working off of NPC3's strong foundation, this report aims to promote a grassroots approach to community-building and encourage the continued participation of the Filipino-Canadian community in order to strengthen its base and grow under a shared cultural center.

II. CONTEXT

This report has been prepared by fourteen Master's students at the University of British Columbia's School of Community and Regional Planning (SCARP). In particular, this research has served as a basis for a Qualitative Research Methods course under the supervision of Dr. Leonora Angeles. As a result of our ongoing relationship with the NPC3 board, this report is therefore not free from bias, but aims to reduce this bias by simply **informing NPC3 on the Filipino-Canadian community's visions and concerns regarding a potential cultural centre in Vancouver.** To further reduce this bias, this report does not aim to make recommendations regarding the physical construction or organization of the centre.

The foundations of NPC3 can be attributed to members of the community who wanted to create "a home" for the Filipino-Canadian community in Vancouver while also promoting the recognition of Filipino-Canadians among the broader community (NPC3, 2020). Our group worked alongside Dr. Angeles and the NPC3 Board of Directors to

obtain data for this report and engaged with a diverse representation of research participants from the Filipino-Canadian community through focus groups and interviews hosted by both NPC3 staff and the SCARP students.

This report thus highlights the Filipino-Canadian community's sentiments regarding how they wish to participate in the cultural centre's future physical space and programming. Importantly, examinations on whether the centre should be built falls outside of the scope of this report.

It is also important to acknowledge that this report has been organized by students with various intersectional identities, who nevertheless, are not a part of the Filipino-Canadian community. Therefore, this project is limited in scope and does not aim to provide comprehensive recommendations, but rather aims to summarize and report the comments from the Filipino-Canadians who we were able to consult with.

III. RESEARCH FRAMEWORK

The Filipino-Canadian community in Vancouver is an incredibly diverse group that spans across different generations who may have diverse cultural practices, religious affiliations, language, economic and social groups. Not only this, but there are also intergenerational differences in regard to cultural heritage identification, extent of community connections, social networks, and preferred means of community and community engagement. As a result, **our main research problem is centered around ensuring that NPC3's proposed cultural centre effectively meets the diverse needs of the Filipino-Canadian community as a whole.**

This report will therefore seek to explore these questions and will discuss how NPC3 may promote intergenerational participation in the visioning for the centre through the inclusion of 1st, 1.5, 2nd and 3rd generation Filipino-Canadians.

III.A. FURTHER RESEARCH QUESTIONS

- What are some **potential incentives and disincentives (push and pull factors)** that may influence levels of community engagement with NPC3?
- **Are there any barriers**, either physical or perceived, that are inhibiting community members from being involved in NPC3?
- Moreover, how may NPC3 **encourage broader community participation**, especially amongst those **with intersectional identities** such as members of the LGBTQ+ community or those who identify as disabled?

IV. METHODOLOGY

IV.A. APPROACH

Qualitative, participatory action research was used as the guiding principle for this project. Our research methods were used in a flexible manner in order to adapt to the variable nature of participatory action research, such as changes in the number of overall participants or the goals of NPC3 for this report. This report also includes a brief content analysis that was conducted on the websites of existing cultural centres in the Lower Mainland while also including information gathered during site visits to these several of these centres in order to examine best practices regarding the use of physical spaces. By examining the practices of other cultural centres in Vancouver, these centres therefore act as informational cases for NPC3 to learn more about what cultural centres in the area offer and how they might like to adopt similar or different practices.

This report is a culmination of the data that was collected through our mixed methods research design and has been organized to identify the most prominent needs and concerns among the individuals who participated in the focus groups and interviews. Focus groups and interviews were transcribed and coded in order to identify main themes and ideas voiced by participants. Themes were coded by levels of occurrence in each focus group and interview and were compiled to identify five main themes with the highest level of occurrence, which will be outlined further in this report. The main themes with the highest-level occurrence include family, intersectionality and diversity, values, cultural expression and identities. Findings from the coded data collected on these main themes will be evaluated in detail in the 'Findings' section of this report.

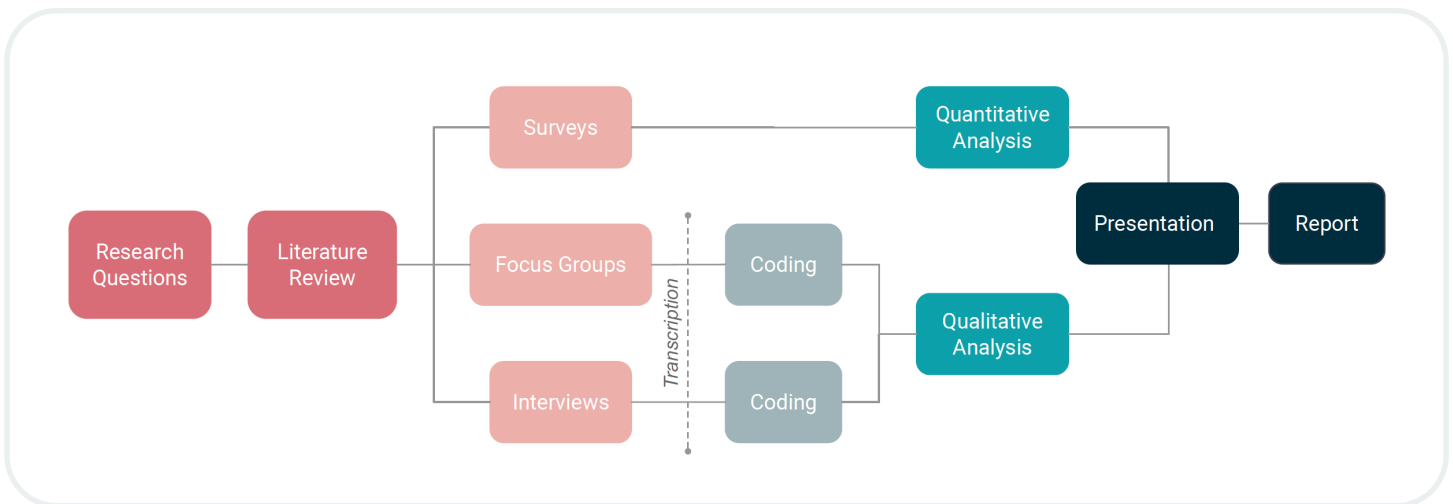


Figure 5. Report Methodology Process

IV.B. FOCUS GROUP

Alongside NPC3, we co-facilitated four focus groups that engaged with a total of 57 members of the Filipino-Canadian community. These participants represented a diverse range of intersectional identities and were from a variety of industries. Figure 6 details the demographic make-up of the participants from the 4 engagement sessions.

During these focus group sessions, participants were asked to engage in a series of activities that included identifying how they viewed Filipino culture to be perceived in Canada as well as their visions for a cultural centre. For example, a brainstorming exercise was held among participants to discuss their dreams and visions for a cultural centre, while another exercise tasked participants

with writing how they would define Filipino culture and heritage on post it notes which were then grouped into overarching themes such as 'Food' and 'Indigeneity'. Participants were also asked to organize themselves into groups on how they would rank Filipino visibility and recognition in the broader non-Filipino community in Vancouver ranging from "poorly visible, poorly recognized" to "highly visible, highly recognized".

Not only this, but photos were also taken during these activities in order to serve as visual-spatial data that was then used in our 'Findings and Analysis' section of this report regarding the communities needs and desires regarding a Filipino cultural centre in Vancouver.

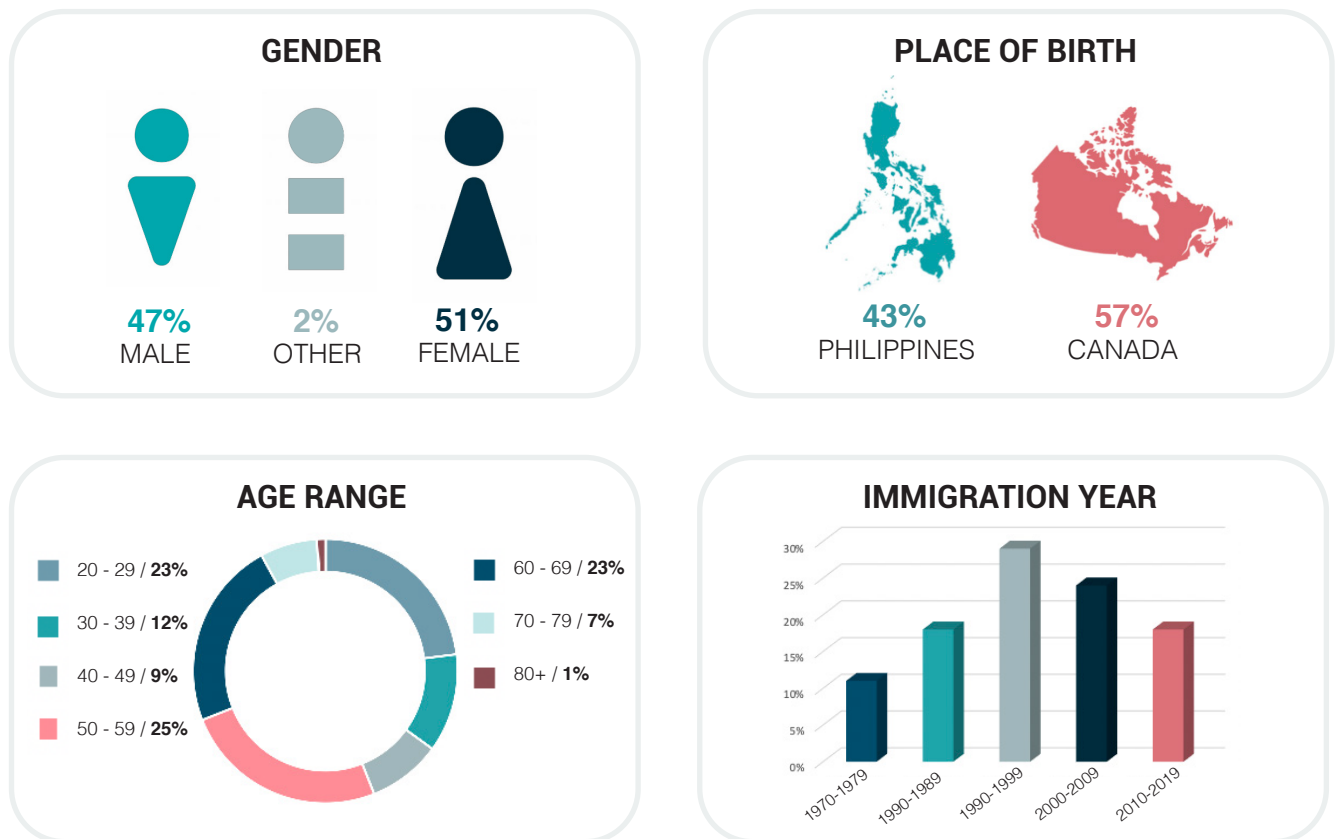


Figure 6. NPC3 Engagement Session Demographics

IV.C. COMMUNITY AGREEMENT

Community Agreements were developed at the beginning of each engagement session outlining the principles, values, and guidelines that each group would uphold to support a collective and healthy engagement process. An example of this can be seen in Figure 7, which was taken during the February 8th focus group session.

IV.D. FILIPINO CULTURE + IDENTITY

The clustering activity served as an opportunity to explore ideas and concepts around identity, culture and heritage. Participants were encouraged to write down their thoughts on what being Filipino meant to them, placing the post-it notes on a wall to create a visual representation of identity.

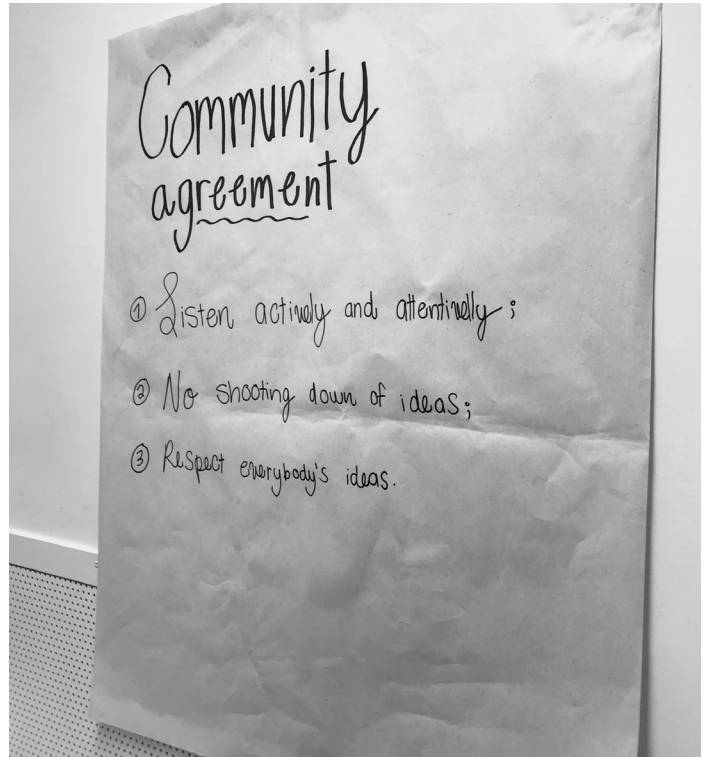


Figure 7. Community Agreement, February 8th 2020 NPC3 Engagement Session



Figure 8. January 19th NPC3 Engagement Session

IV.E. FILIPINO VISIBILITY + RECOGNITION ACTIVITY

The Visibility and Recognition Indicator and Metrics Activity explored how participants viewed themselves within the larger community context. Participants were asked to indicate their perceived visibility and recognition within the community, followed by discussion as to how these indices may be different and/or similar.



Figure 9. Visibility & Recognition Activity, February 11th 2020 NPC3 Engagement Sessionn

IV.F. VISION BOARD ACTIVITY

The clustering activity served as an opportunity to explore ideas and concepts around identity, culture and heritage. Participants were encouraged to write down their thoughts on what being Filipino meant to them, placing the post-it notes on a wall to create a visual representation of identity.

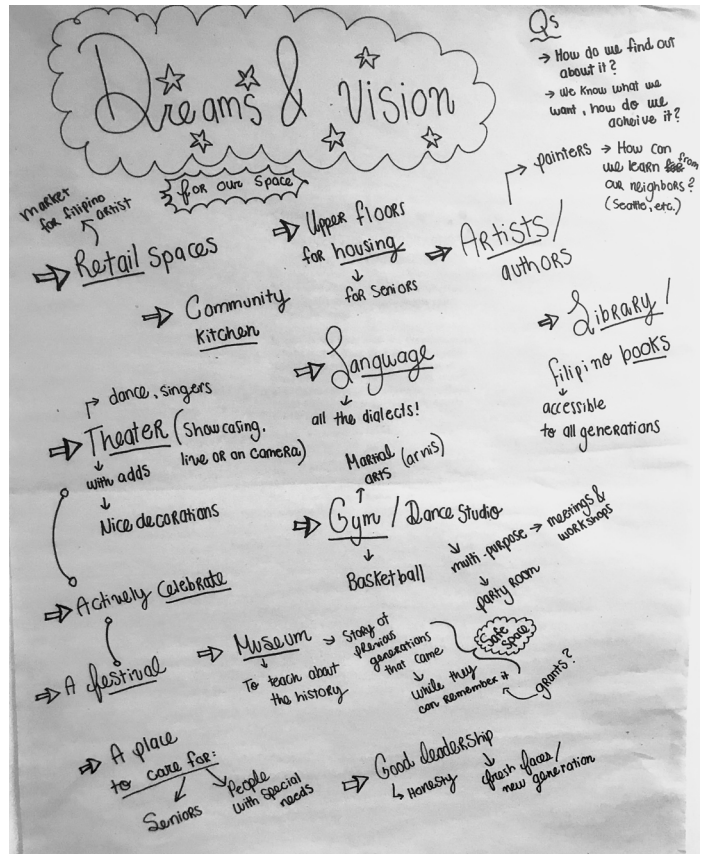


Figure 10. Vision Board, February 3rd 2020 NPC3 Engagement

V. WHAT WE LEARNED

Cultural centres exist around Vancouver, representing many identities from around the world. People from various backgrounds convene across Vancouver at public celebrations, weekly gatherings and daily meetups many places. In order to develop a thorough understanding of the visions of Filipino-Canadians, we created several phases of research to organize our findings.

Those findings are organized into three main sections:

The key findings are based on literature research, desktop scans, site visits to cultural centres and the community engagement that took place.

- The first section outlines findings from **OUR ANALYSES CARRIED OUT ON CULTURAL CENTRES** within the Lower Mainland of Vancouver, followed by an exploration on the emergent themes that arose during our research.
- Secondly, we examined the **FREQUENCY OF CONTENT THAT WAS MENTIONED IN OUR FOCUS GROUP AND ONE-ON-ONE INTERVIEWS** to establish a hierarchy to decipher magnitudes of strength.
- The third section will then conclude with a discussion of **POTENTIAL BARRIERS TO PARTICIPATION** for the NPC3 cultural centre based on our examination of the individuals who participated in our community engagement.

V.A REVIEW OF RELEVANT LITERATURE

While cultural centres remain an under researched topic in cities, there is some available literature that explores this topic. We will therefore begin by providing two cases on knowledge translation of traditions and the presence of race in cultural centres to demonstrate how these lessons can be applied to NPC3.

V.A.1 THE CULTURAL ROLE OF CITIES, REDFIELD AND SINGER (1954)

While cultural centres remain an under researched topic in cities, there is some available literature that explores this topic. We will therefore begin by providing two cases on knowledge translation of traditions and the presence of race in cultural centres to demonstrate how these lessons can be applied to NPC3.

In the context of NPC3, one of the key takeaways from this literature is the notion of “Little Tradition” versus “Great Tradition”. Redfield and Singer (1954) describe “Little Tradition” as the cultural origins found at the village level. The authors highlight this value of “Little Tradition” because, unlike “Great Tradition”, it does not require special classes or urban centers. In fact, “Little Tradition” can be spread at levels ranging from the village to the family and tend to be more durable.

For younger generations of Filipino-Canadians, Little Tradition is shared and practiced across many different places, living rooms, dance studios and parks among many. The presence of a cultural centre within Metro Vancouver would allow for a

greater exposure to the Filipino-Canadian culture and, with time, allow for these traditions to be passed down to their own family and children. Physical centres act as an important hub for culture and identity to form, acting as a good mediator across varied interests. This mediator can materialize in many ways, between generations across different programs such as theatre and language, ensuring that all ways to communicate are considered in future programs and activities.

The centre acts as a place to develop leadership and lead people to share Filipino-Canadian culture through various mediums and platforms as a critical symbol through ensuring it is at a strategically located place.

V.A.2. BLACK CULTURAL CENTRES: STANDING ON SHAKY GROUND? (HEFNER, 2002)

A second perspective by Hefner (2002), discusses the debate of the presence of cultural centers on White college campuses, with a focus on Black cultural centers and how these centers may be under attack. Specifically, Hefner (2002) argues that there is a tension between Black cultural centers and multicultural centers whereby some university officials feel that these cultural centers could be combined into one.

However, this action would diminish the unique experiences of the Black student community while simultaneously putting the needs of one cultural group at odds with another. Therefore, Hefner (2002) argues for the importance of maintaining Black cultural centers while also acknowledging that, ultimately, multiple cultural centers can and should exist.

Currently, in Vancouver, there are indeed multiple ethnic groups who each have their own distinct cultural centers, which therefore supports Dr. Bankole's assertion that "there's no reason in the world why you can't have multiple cultural centers" (Hefner, 2002). Hefner (2002) notes

that the tensions seem to stem from either the homogenization of multiple identities or the complete dismissal of a cultural group's desire to organize.

The focus on establishing mutual respect and recognition among varied groups in order for them to co-exist within a shared geographical context can be paramount in starting a new cultural centre. The nature of a centre can change over time, having an established credibility internally among social groups and externally with neighbouring organizations who want to further their own missions can create a diverse community of identities.

In Vancouver's context, there is a fear that as there are many organizations, that it fragments services and groups across the city. But instead of turning inwards into individual self and community, to be outward-facing to understand how to work with other ethnic cultures to form cross-cultural partnerships with the Local First Nations and other cultural centres.

V.B. ANALYSIS OF CULTURAL CENTRES WITH APPLICATIONS TO NPC3

	Brazilian Community Association of BC	Chinese Cultural Centre of Greater Vancouver Vancouver & Richmond, BC	Hellenic Community of Vancouver Vancouver, BC	India Cultural Association of Vancouver	India Cultural Centre of Canada Vancouver, BC	Italian Cultural Centre Vancouver, BC
Physical Space		✓	✓		✓	✓
Museum/Gallery		✓				
Library, Book Borrowing, Book Retail					✓	✓
Activities for Seniors		✓				✓
Activities for Adults		✓	✓	✓		✓
Activities for Youth/Kids		✓	✓	✓		✓
Language Classes		✓				✓
Event Advertisements		✓	✓	✓	✓	✓
Presence of Non-English Language	✓	✓				✓
Website Last Updated Within the Last 6 Months		✓		✓	✓	✓
List social media accounts	✓	✓	✓	✓	✓	✓

Figure 12. Cultural Centres comparison (Part 1)

As previously discussed, cultural centres remain an under researched topic in cities. Therefore, we chose to conduct an analysis into the websites of thirteen different cultural centres across the Lower Mainland, with the full research available in Appendix A of this report. To minimize bias when researching these centres, we have organized the centres alphabetically and have distilled our long-form analysis into Figure 12 and 13, which highlights key website features for NPC3 to consider.

Diving deeper into the cultural centres around town, we wanted to see what services and programs they offered to their community. The key features in Figure 12 and 13 can act as a useful tool for NPC3 to utilize as they develop their centre, website and marketing.

	Nikkei National Museum and Cultural Centre Burnaby, BC	Portuguese Cultural Centre of BC Burnaby, BC	Russian Community Centre Vancouver, BC	Scottish Cultural Centre Vancouver, BC	Squamish Lil'Wat Cultural Centre Whistler, BC	Taiwanese Canadian Cultural Centre Vancouver, BC	Vancouver Latin American Cultural Centre
Physical Space	✓	✓	✓	✓	✓	✓	
Museum/Gallery	✓				✓	✓	
Library, Book Borrowing, Book Retail	✓	✓			✓		
Activities for Seniors	✓	✓				✓	
Activities for Adults	✓		✓			✓	
Activities for Youth/Kids	✓	✓	✓		✓	✓	✓
Language Classes	✓					✓	✓
Event Advertisements	✓	✓	✓		✓	✓	✓
Presence of Non-English Language	✓		✓		✓	✓	
Website Last Updated Within the Last 6 Months	✓	✓			✓	✓	✓
List social media accounts	✓	✓	✓	✓	✓	✓	✓

Figure 13. Cultural Centres comparison (Part 2)

These features have been selected based on what we were able to find when writing our website analyses and once all of the websites had been reviewed, we then returned back to each individual site to observe whether there was any missing criteria. These features represent broad categories, which may allow NPC3 to vision how they could include them into their practice without being too restrictive. Some of these features were also topics of conversation during the various focus group sessions, including language classes, museum and event advertisements.

As a result, NPC3 can use Figure 12 and 13 to consider not only what their group has envisioned for their Filipino-Canadian cultural centre, but also what other cultural centres in the area have made reality. Figure 12 and 13 can therefore act as a guide for NPC3 in terms of reaching out to other local community centres which have been successful in implementing features or programs that NPC3 would also like to create.

V.C. LOCAL CULTURAL CENTRE MAPS

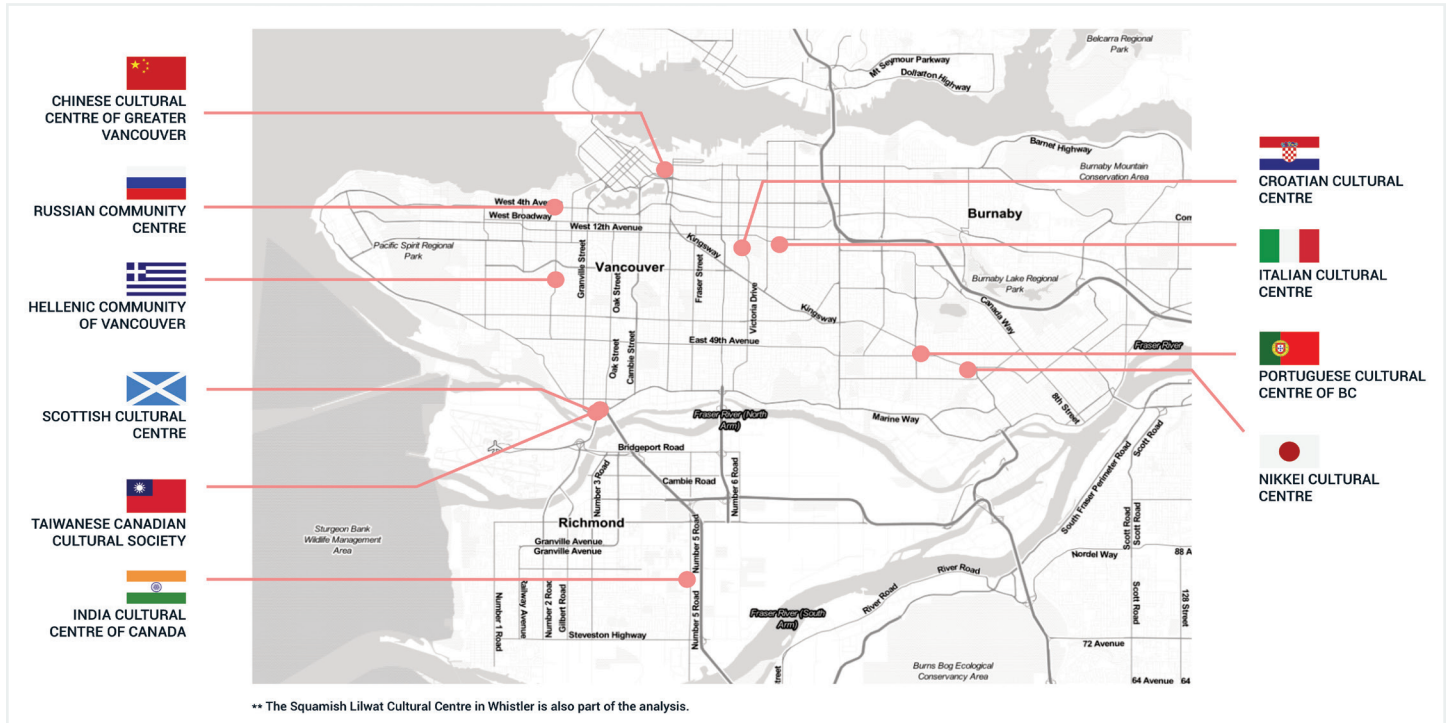


Figure 14. Map of Cultural Centres in Vancouver, B.C.

When researching cultural centers in Vancouver that have a physical centre and space, we chose to also create a map that outlines their various locations, as seen in Figure 14.

During this mapping process, we recognize that ethnic communities are dispersed across many areas in the region and hence many do not have a clear, central location that is ideal for a community centre. Likewise, it is important to recognize that there are limitations due to land acquisition that factor into the location of cultural centre and hence cultural centre locations will not always represent geographical areas where the majority of a particular ethnic community resides.

An important point arising from this observation is that geographical location alone is not a barrier or a determinant factor on how well those centres are serving their communities, with groups hosting gatherings outside the centre for events in parks, streets, and theatres to accommodate more people.

Thus, a Filipino cultural centre has the potential for success in terms of providing a safe space for Filipinos to express themselves and to build a united community with shared values wherever NPC3 and the Filipino-Canadian community choose to build it. Culture can possess a tangible space but also intangible spaces in the lives of its participants, filling a void for people to congregate when they have a part of their identity missing in everyday life.

VI. THEMES

This section explores the frequency of content that was mentioned in our focus group and one-on-one interviews through visual and verbal-textual data to establish a hierarchy to decipher magnitudes of strength. In order to ensure consistency in the data analysis, 25 themes were coded across the focus groups and interviews.

The codes were chosen through the information and insight gained through the focus groups. The positionality of our group informed the decision to only use the knowledge gained through the focus groups as a method to generate themes. As none of us identify as a part of the Filipino community, we wanted to minimize bias from imposing our own ideas of what themes are most important. Thus, the themes were generated from the conversations and sticky-note activities from the focus groups.

Each theme contains a list of relevant sub-themes that we connected together to ensure comprehensive coding. For instance, the “family” category also included the sub-themes: intergenerational, elders, youth and kids/grandkids. This action requires us to apply bias and judgment to the meaning of comments and text that respondents shared.

Values (128); **intersectionality and diversity** (117); cultural expression (112); **family** (106); emotions (97); **identity** (77); intergenerationally (55); **collaboration with communities** (51); facilities (50); **language** (49); connections (45); **food** (42); needs (38); **challenges** (35); **space** (31); social function of the centre (28); **colonization** (25); legacy (23); **Filipino immigration to Canada** (22); history (21); **visibility** (16); indigeneity (15); **sports** (14); housing (12); **heritage/ancestry/roots** (12); recognition (11); **economic opportunity** (8);

and revenue opportunities: **ways to financially support the centre** (3).

It is important to highlight that there is overlap amongst the coded data presented due to the broad nature of the themes. A comment that is connected across two conceptual themes are coded twice to ensure that accuracy was maintained. For example, information that was coded under “identity” may have also been coded under “cultural expression.” Additionally, due to the large number of team members who analyzed the content, some variations may have arisen in the way the themes were identified in the transcripts. Below are the results of the combined data analysis from the focus groups and interviews as a list based on frequency from most to least. A full table, with listed sub themes, of this data can be found in the Appendix.

VI.A. HIGHLIGHT OF TOP 4 THEMES + SUB-THEMES

Derived from the aggregate analysis, shown in Figure 15, there are four key themes that were discussed thoroughly during both the interviews and focus groups. They are family, cultural expression, intersectionality and diversity, and values. These four topics will be discussed in greater detail considering their importance for the Filipino community, starting with family, moving towards the strongest result, values.

Figure 15. Coded themes with frequencies

VI.A.1. FAMILY

Development of connections between generations was repeatedly expressed as a key opportunity and barrier for individuals participating in focus groups and interviews. Intergenerational, hope for the next generation, and sharing between generations are the three most mentioned sub themes derived from the process.

The connection between youth and older generations was identified as a key barrier for identity creation as well as cultural expression and appreciation. The cultural centre was highlighted as an opportunity to bridge this gap between generations when a respondent shared with us that:

"I think that linking First and Second generations with new immigrants. There's been an identifiable divide between the two and that needs to be resolved and worked on in a long-term way, and a Cultural Center is a very good way to bring that together and reduce the friction."

- SI-02, Male, 30's, 1.5 generation immigrant

They continue by describing that there was an identifiable disconnect felt for parents about their children that had grown up in Canada:

"My kids are growing up here [and] they have no clue how beautiful, how rich, our culture is."

- SI-02

Their desire to share showcased the extent that they believed the opportunities to engage within and across families, often acting as a barrier as well as these cultural norms take time to develop. The focus groups and interviews illuminated that when participants were talking about family, it was more so in terms of building connection, understanding and learning between various generations.

VI.A.2. CULTURAL EXPRESSION

One of the most frequently highlighted themes derived out of our content analysis is cultural expression, highlighting its importance to the Filipino community. Participants saw investment in and celebration of cultural expression as a key tool of creating community empowerment with FG-099, 40 year-old female describing:

"I would like empowerment. Empowerment of our artists because our community is so rich in art - the best singers, artists, and writers, but they are like they don't have a lot of exposure [...] they do not believe in themselves like they don't believe that they can compete in white community.

I think if we support each other, empower each other, rather than making them feel inadequate. Filipinos always think about the crab mentality about pulling down others when they are going ahead. I think we should outlive that - remove that from people's lexicon."

- FG-099, 40 year-old female

This quote highlights shame and internalized racism as key barriers for investing in Filipino cultural expression. Another participant, SI-03,

is a female in their early 30's, identified that it is crucial for members of the Filipino community to claim their own identities because:

"If we don't claim our culture and tell it our way, someone else will take the mic and tell it for us."

- SI-03, female in early 30's

However, in order for this process to take place, there must be a safe and welcoming space to explore cultural expression. Drawing on the importance of 'kapwa,' the Filipino concept of togetherness and shared identity, seeing oneself within another individual. SI-04, a female in their thirties, expressed that:

"Unless you're hurting anyone it's not a bad thing to be different. So yeah, I think it's important to have a place that you feel like you can come home to but with that, as Filipinos, you are welcoming and like hosting so like make sure that everyone else feels like they can come home too".

- SI-04, female in their early 30's, second generation

VI.A.3. INTERSECTIONALITY + DIVERSITY

Intersectionality and diversity ranks as the second most mentioned theme that we collected from the focus groups and interviews. The diverse nature of Filipino culture, in terms of regions, languages and values, simultaneously exist as an weakness and an opportunity to seize. Comments describe diversity as an idea that can relate to intersectionality (a theory that examines how multiple marginalized identities compound the effects of discrimination and oppression), particularly when there are minority groups within the Filipino community.

A participant, FG-029, who was a 1.5 generation female immigrant in her early thirties, at a focus group alluded to this when they said,

"How do you create space that celebrates not just Filipinos from Tagalog. But how do we celebrate Muslim Filipinos, Filipinos who are disabled, who are queer. Because we are one nation technically, but there are so many cultures and again I feel like it usually just centres rich Filipinos who live in Tagalog. So how do we get out of that?"

- FG-029, 1.5 generation female immigrant in her early thirties

Participants emphasized the need to create a safe and inclusive space that respects multiple marginalized people, the most frequently mentioned being LGBTQ2S+ Filipinos. Filipino

culture is not monolith, there are many different cultures, geographies, languages and religions that all impact how individuals identify with their Filipino identities. Uplifting members of the Filipino community that have intersectional positionalities that have been marginalized is crucial, and the cultural centre presents an opportunity to facilitate this and challenge oppressive hierarchies that are present in the Filipino community. Lastly, a key take away from decisions pertaining to intersectionality and diversity is solidarity with other marginalized communities,

"My focus is on decolonization and being in solidarity particularly with the black, indigenous, people of color and actually being able to center those values instead of whiteness. There's a lot of Filipino groups and spaces where I feel like we always center not just whiteness, but also like the Tagalog culture"

- FG-029

As the history of Filipinos has been colonized and assimilated multiple times, the indigenous identities are varied, constantly allowing the individual to be engaged and involved, support all the other things that are going on in the journey to recognize that the established community in Vancouver are also settlers on the traditional territories of the First Nations and it's a constant effort to be more accountable in that relationship.

VI.A.4. VALUES

The particular values that were repeatedly emphasized throughout our data collection were interpersonal relations, caregiving, and consideration. Specifically, the discussion around values that related to identity creation as well as the challenges associated with connecting to stereotypical and sometimes harmful values that define Filipino culture. Shame and pride were recurring sub themes that evolved out of questions of identity and values that shaped this theme:

"Growing up a little bit embarrassed about. You know, maybe the under representation maybe being seen my people overrepresented in survivorship type jobs, I didn't have a lot of pride. So I think of you know, why?"

"I'm interested in Filipino issues? Is that I grew up with a certain image of this brand of Filipinoness is that I didn't like... and why I'm here today is because I want to see that [change in] brand."

- FG-030

FG-030 was a male participant in his thirties, who believed the desire to change and see Filipinos around community building was a driver for them to participate to shift the conversation to celebrate their values in society. Tensions of people feeling that the Filipino Community was poorly visible

and poorly recognized due to discrimination and seen an invisible population, where people are recognized as professionals or leaders, but rather in roles that are undervalued and unseen. When individuals congregate, it increases the visibility so that Filipinos are noticeable, challenging elitism, colourism, and other forms of hierarchy that are present in the Filipino community, instilling pride in Filipino culture and identity. At an one-on-one interview, SI-04, a second generation woman in their thirties, said,

"It's that it gets very difficult to be yourself when elders are shaming you for not knowing the language and/or not knowing it well enough – and even if they are coming from a place of love, the delivery can often be really poor and so I had to say like when you shame me for not speaking Tagalog as good as you think I should that causes me to disengage.."

- SI-04

This quote speaks to diaspora and a sense of belonging, specifically how belonging can be policed by people within the community. The shared experience of shame and disconnection is important to interrogate in further consultation done by NPC3. Such exclusive trends should be addressed to prevent further disengagement and disconnection within the Filipino community.

VI.A.5. SPACE + PROGRAMMING

Interestingly, the most frequently discussed themes are not those that discuss physical infrastructure or programming. The premise of the interviews and focus groups was to learn from individuals about what a physical cultural centre should do for them. Instead, space was often discussed in terms of intangible aspects, such as safety, inclusivity, and comfort rather than physical structures. The results suggest that these intangible factors are foundational, and the physical aspect should follow afterward.

Still, there was some discussion about how members of the community would envision this space. The notion of shared property was mentioned on several occasions, describing the space as areas that can have many forms for many people. FG-015, a 20-year old male, saw the centre as a space that reduces the boundaries between generations:

"I think one of the most attractive things for me in prospective community centre is a space for the second and third generation community to connect to those roots[...]"

- FG-015

The roots shared were the intangible themes that were previously discussed around values, identity, cultural expression, and family. Challenges of knowing events and gatherings that are occurring around town are often missed as people don't hear about it until it's over. Similar to many cultural centres in our study, the majority of them engage in marketing events and forms of social media to ensure its delivery of programming is successful. The programming could also include mentoring as a way to bridge the gap between generations as exposed in the following statement by SI-06, a female who moved to Canada in 2015 in her twenties:

"We deal with a lot of things like lack of mentors in the community, space, [...] I think something that appeals to us in a Filipino community center is that potential that will come up of having a space where we can hold camp programs that [don't] have to be in a school. And also, a way to connect with other Filipino in the community to serve as mentors."

- SI-06

VI.A.5. SPACE + PROGRAMMING CONT'D

The potential to use a physical space for celebration was also highlighted. NPC3 may consider creating programming focused on increasing pride and knowledge regarding Filipino culture to younger generations growing up in Vancouver. While the community is rich with authors, artists, and other cultural workers, some people felt that they could benefit from more community support:

"I also wanted to put in that we have a lot of authors and poets and writers in the community. I think we should have a space that celebrates them [...] we can do that in a space where they can make us all proud."

- FG-099, Female in their 40's at a focus group

According to our focus groups and interviews, the space should not only exist for events and gathering, it should also foster social interactions. One of our interviewees, SI-04, a 30-year old female, talked about everyday interactions and how she could see herself having these conversations with friends in the space:

"Let's talk about female emancipation and make lumpia or like let's talk about imperialism and make kare-kare, and [...] even if we just talk about boys and nails that's okay because just being together in and of itself is resistance".

- SI-04, a 30-year old female

With the notion of space, also came the issue of accessibility. On many occasions we heard concerns related to the location of the center.

People want to make the space as accessible as possible in terms of physical accessibility, transit accessibility and economic accessibility. For many, building a safe place is another crucial characteristic for the success of the center. The space should foster storytelling and heal trauma:

"A safe space would involve education and programming that relates to supporting truth and reconciliation. That would start ideally from the level of governance and supported by people that are mixed Indigenous and Filipino".

- SI-02, a 45-year old male who was 2nd generation immigrant

In this context, Indigenous and LGBT members are particularly important to consider and should be included in the programming as explained in one of the interviews. Providing safe spaces for diverse groups of Filipino's such as indigenous and queer Filipino's and engaging in programming that supports diversity within the community was a priority among engagement participants and should be considered by NPC3 during the planning stage of a cultural centre.

VII. BARRIERS TO PARTICIPATION

Understanding that these were our findings, we found that both workshops and one on one methods worked to achieve different things, complimenting each other. The workshops created a great capture of the diversity of concepts, themes all in a short amount of time to bolster strong data. The ability for people to build on top of each other enabled the participants to support each other on common threads of thought.

What it also did was to create a common theme or thought to rise to the top, further entrenching the less popular ideas. There were people that thought that it was hard to voice their desire and their experiences that they felt because their opinion was not as popular with people with Catholic or Christian backgrounds. One-on-one conversations provided that safe space to engage and develop empathy between individuals without recourse or shaming.

VII.A. RECRUITMENT METHODS

Using the demographic data that was collected during the four focus groups, several key points emerged. We discovered that seniors, including individuals aged 50-69, were overrepresented in the community engagement process and made up 48% of all participants. Moreover, there were no youth under the age of 20 present in any focus group or interview sessions.

Meeting people where they are at ensures that we take our best effort to decrease barriers to participation and barriers to creating relationships. This crab mentality was brought up where we see people pulling one another down to succeed, but this is often just in the view of western communities. Many have wished to adopt a different mindset where we recognize and celebrate everyone around.

As a result, NPC3 may choose to carry out further investigation into why youth may not have chosen to attend the focus group sessions that were held or may choose to cultivate more age appropriate methods of engaging young Filipino-Canadians. For example, many individuals who participated in the focus groups mentioned that they were informed about the focus group sessions through email, which may not be an ideal method of communication for youth. Hence, other methods should be considered in order to include younger generations of Filipino-Canadians in the engagement process in order to ensure a cultural centre meets their needs and desires as well.

VII.B. PRESENCE OF CULTURAL CENTRES

This section explores the presence of where Filipino-Canadians live throughout the Lower Mainland as well as where the cultural centres with physical space are located. Arguably, it is important that NPC3 know where Filipino-Canadians reside as this will be important when attracting people to the centre. Figure 15 portrays the distribution of Filipino-Canadians

within Metro Vancouver, with the darker colours representing a higher concentration of Filipino-Canadians. Based on this map, the Eastern side of Vancouver along with areas in Burnaby, New Westminister, and Richmond currently have the highest concentrations of Filipino Canadians.

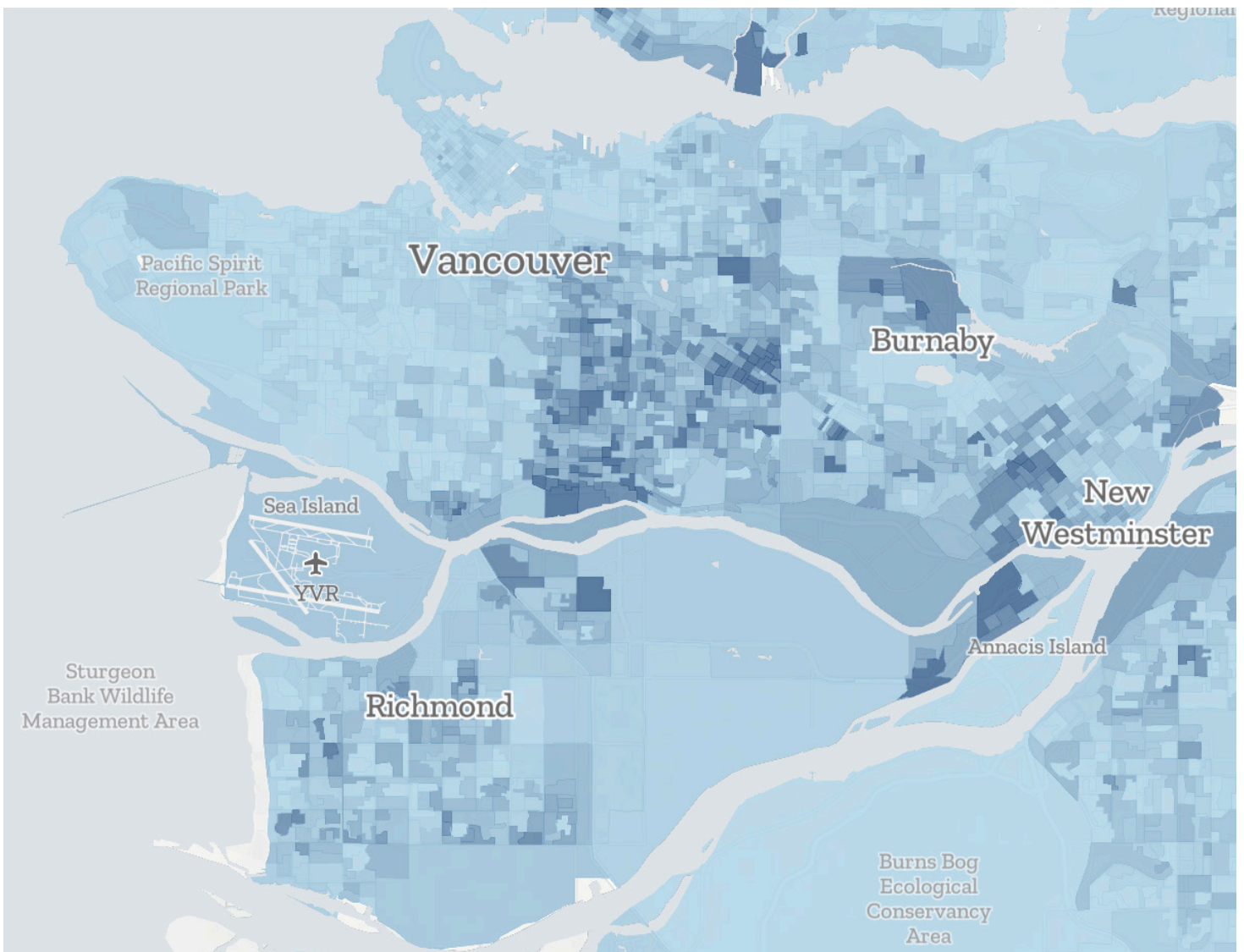


Figure 15. Distribution of Filipino-Canadians in Metro-Vancouver. Source: Superdiversity. (n.d.). Retrieved February 26, 2020, from <https://superdiv.mmg.mpg.de/>

VIII. RECOMMENDATIONS + DISCUSSION

VIII.A. WHAT CAN WE FOCUS OUR ENERGY ON?

The four core themes that emerged through the focus group and interviews and were subsequently noted throughout our thematic coding process were **family, cultural expression, intersectionality and diversity, and values**. Initially, these thematic elements appear to be in some ways at odds with one another.

However, they actually work collectively to produce the key strength of NPC3: the coexistence of both diversity and commonalities. The internal diversity within the community and collective values can be leveraged to provide a space that is safe and supportive of diversity within the Filipino-Canadian community while simultaneously unifying the community around collective values.

VIII.B. SPACE

NPC3 can play a key role in providing safe spaces for diverse groups of Filipinos, including Indigenous and queer Filipinos, through the provision of programming that supports diversity within the community. Moreover, preliminary data from NPC3 engagement sessions indicate that community members are heavily interested in learning about the varied and diverse history of the Philippines and its peoples. Based on learnings from the focus groups, interviews, and from the analysis of other cultural centres, the creation of a physical space that is multi-functional and able to host a variety of exhibitions may provide community members the ability to share different cultural and/or historical components representing the diversity of Filipino culture and identity. Preliminary data from NPC3 engagement sessions have indicated that opportunities to connect with Tagalog and other ethnic-regional dialects are important components to be considered for NPC3. A library and/or book

borrowing program is a tangible expression of creating space that supports cultural connection to language. If NPC3 were to offer language courses, a library may provide the opportunity for community members to learn more about linguistics and practice language in a safe and supportive space.

Simultaneously, activities that support the unity of the community are something that NPC3 can strive towards. For example, food acts as a commonality between people, bridging difference and creating a space for individuals to bond over strengths. With this in mind, spaces that are common to all and provide a space for collective identity, hosting and sharing are essential for NPC3. One example of this that came up in numerous interviews, the kitchens and accompanying meal may act as a chain that connects Filipinos to one another and to their collective roots.

VIII.B. SPACE CONT'D

Similarly, the architecture and interior design of the physical space may function in a way that evokes feelings of acceptance and invites people to visit and engage with the centre. Physical space like large windows, spaces for events, and gardens and figurative space like event programming can be understood as a way of making the centre inviting for both the broad Filipino community, and for non-Filipino visitors of the centre. Spaces should be both figuratively and literally, safe and welcoming.

In addition, speaking to the collective hurt that exists in the community, it is important that NPC3 works to build and maintain trust throughout the consultation and, ultimately, the implementation process. NPC3 should work to build and maintain this trust through the consultation process by creating a safe space to share stories and heal trauma. Efforts should also be made to recruit potential members and implement marketing. These efforts may effectively leverage one of the key challenges of NPC3 as a core strength.

VIII.C. CENTRAL CHALLENGES

A major challenge throughout the focus groups and interviews was that, although the overall atmosphere was hopeful and positive, there was a sense of the frustration caused by a previous unsuccessful attempt at creating a physical space for the community. This failed attempt at opening a cultural centre caused hurt, both emotionally and financially, in the Filipino community that continues to impact people today.

This hurt, and the subsequent damaged trust, is perhaps the core obstacle in the development of

the Filipino cultural centre. The current planning process is an indicator of that previous work not being wasted or lost with many participants believing that by the existence of this process, means something to them.

Connecting with each other with common similarities, created stronger relationships as a platform. So when differences and conflict arises, people can begin discussing and working towards a solution with a common understanding of trust between them.

VIII.D. PROCESS IMPROVEMENTS

A lesson learned in this research was that **people resonated with seeing themselves within other people** with different backgrounds. By creating the representation of the NPC3 board to reflect the demographics that they wish to see and the interests they believe are important, focusing on diversity, age demographic, and hence this lack of diversity in the makeup of NPC3 may contribute to internal bias which could negatively impact the diversity of programming. A core challenge for NPC3 lies in finding a way to **increase intergenerational representation**—a value that was emphasized throughout the focus groups and interviews—within the organization.

In terms of demographic challenges, one key suggestion for NPC3 is to engage demographics that were left out of the original focus groups and subsequent interview sessions. The initial focus groups were limited in scope as the participants were largely neither very young, nor older. These two age groups represent demographics that are important to understanding what a Filipino cultural centre should look like, especially when considering that intergenerational relationships were emphasized by many of our interview and focus group participants.

Moreover, when reflecting on the focus group sessions, there were some challenges with the focus groups such as times that multiple people spoke at once or used Tagalog or Indigenous languages that the facilitators were unfamiliar with, which made data syntheses and follow-up questions challenging. Other times, participants didn't speak much in the larger groups. While these challenges don't negate the effectiveness

of focus groups, they do speak to the need for **multiple methods of engaging with the Filipino community**. These issues could be amended in the group interview by having smaller groups since ours had fourteen people. The interactive and visual aspects, including the post-it note activity and the charts, worked very well to engage participants in the focus groups, prompting discussion and idea generation. Speaking to the effectiveness of these activities, it may prompt more ideas to use a graphic facilitation activity where participants draw and label physical features and programs of their imagined NPC3 facility.

Finally, in regard to individual interviews, as previously noted these individual interviews saw a decline in the amount of time dedicated to discussing facilities and an increase of time allotted to discussions of figurative spaces like safe and inclusive. The one-on-one interviews allowed the facilitators to seek more in-depth responses from participants. Often in these interviews, participants were enabled to give more thorough attention to issues that they were not given enough time for in the focus group, exploring significant topics that they had only briefly touched on, like indigeneity and LGBTQ2+ identities. However, at times the questions asked may have been challenging for participants to understand. With this in mind, for future interviews, the questions should also be amended to be **less technical so that all participants can participate fully** and so that we aren't creating an inaccessible environment for the people we most want to communicate with.

IX. CONCLUSION

Unity is the foundation that moves people to build trust with one another, as individuals and as an organization serving the Filipino-Canadian community. As we identified some of the most important themes resonated with the participants, they were cultural expression, diversity between individuals and anchoring values. Approach of programming has a core function of bridging people together to create social capital, creating new relationships, fostering existing ones and mending broken ones.

As space acts as an instrument to facilitate these bonds, linking relationships together and bridging connections. For instance, learning languages from all of the ethnic-regional dialects can come in many forms - passive methods in libraries and active methods such as classes. Spaces can act

as a place for everyday interactions, serving that social function. At the end of the day, it really is important to anchor this work in preparing space and connection for the second and third generation to connect to their roots and for elders to share theirs.

NPC3 acts as an umbrella which does not represent competition for other organizations, but support the capacity for the benefit of everyone. This organization and centre has the potential to benefit Canada as a beacon around the world around global citizenship, leveraging the history of Filipino Canadians in Vancouver to convey a positive vision.



Figure 17. Working together
source: Freepik

X. ACKNOWLEDGEMENTS

We want to thank the x̱məkəyəm (Musqueam) people and acknowledge that the University where this report was conducted for is on their traditional territory and the research and the events conducted for this report was held on the traditional territory of the x̱məkəyəm (Musqueam), Skwxwú7mesh (Squamish), and sel̓ilwitulh (Tsleil-Waututh).

We thank Dr. Lenora Angeles, the principal investigator from the School of Community and Regional Planning at the University of British Columbia for providing guidance on the research and management of project coordination between the School and the National Pilipino Canadian Cultural Centre Society.

We also wanted to give thanks to the NPC3 project lead, Sammie Jo Rumbaua, who was instrumental in convening and leading the workshops in the community.

We also acknowledge the support and dedication from the many Masters of Community and Regional Planning students that contributed to this project and the many community members that took their time out to share their thoughts, worries and desires with us on the journey of investigating the realities of a cultural asset in Vancouver. The Behavioral Research Ethic Board at UBC assigned the Research Ethics Certificate H13-02781 for this project Behavioral Research Ethics (BREB) approval as all students had current certification through UBC.

The MCRP students include Andrea Barriga, Brooklyn Rocco, Ciara Farmer, Cléo Breton, Danielle Bizinelli, Doug Craig, Elsabe Fourie, John Zhao, Jonah Ruocco Erikson, Lihwen Hsu, Mikayla Tinsley, Sarah Glazier, Sophie Belzil, and Yasaman Mohaddes.



Figure 18. Dr. Leonora Angeles



Figure 19. SCARP students, Sammie Jo Rumbaua and community members



XI.
APPENDIX

XI. APPENDIX

XI A. Appendix: Cultural Centre Website Review

This chapter includes our full analysis of the websites of thirteen prominent cultural centres located in Metro Vancouver. Each cultural centre subsection contains an overview of their website and specific applications to NPC3. In addition, for some of the cultural centres we were able to visit the physical location or obtain photographs and analyze visual qualities of the cultural centre, but this analysis is not present for all examples.

A.1 Brazilian Community Association of BC

Website Analysis & NPC3 Application

The Brazilian Community Association of British Columbia (BCA-BC) is a non-profit institution whose objective is to promote the Brazilian culture, bring the community together and support the interests of Brazilian residents in the province. Its website is not very useful in terms of services provided for the residents, information, activities or events. The page has a "blog" tab and a "forum" tab, but nothing has been posted yet in none of them. The website lacks an "events" tab, and considering that BCA-BC does not have a specific venue for gatherings, the institution does not offer activities on a regular basis.

A useful feature of the website is the option to subscribe to a newsletter, which can be an efficient way of informing people. Another important element is the "volunteer" button, allowing people to engage in upcoming activities. There is also an area dedicated to the Carnawest Fest, which seems to be one of the major events organized by the BCA-BC. This event aims to promote culture and diversity through Brazilian music, dance and food. It is also an opportunity to engage and build the community.

The best source for BCA-BC events is the Facebook page. They promote cultural festivals, opportunities for networking, business meetings and events focusing on careers in partnership with universities and colleges. They also publish job opportunities from partner companies.

The BCA-BC website could explore community building by providing a list of Brazilian professionals like lawyers, doctors, nurses, business owners, hairdressers, and so forth. NPC3 could also benefit from the same resource as a way of engaging the professional community. At the same time, this can strengthen the community and help people who feel more confident when they find a professional who speaks their language or understands their culture. A section where job opportunities from partner companies could be posted would also be an excellent feature to include in NPC3's website.

Significant events in public open spaces such as the Carnawest Fest always involve many people, a lot of preparation and hard work. Activities such as this could be an opportunity for NPC3 in terms of community engagement among multiple generations and community building. In this sense, including the "volunteer" button on NPC3's website could be a good start in finding different ways to attract volunteers. Additionally, these

events could help NPC3 establish partnerships as sponsors and funding partners. These events could serve to introduce to the general Canadian community the richness of Filipino cultural production in art, music, gastronomy and others.

Relying strictly on online means of communication, as BCA-BC does, can be useful to reach younger generations and those who experience some discrimination and are afraid of expressing their ideas publicly. On the other hand, it can potentially exclude those who are not familiar with technology, like aging folks. A monthly newspaper with information about activities happening in the centre, distributed in neighbourhoods where a significant number of Filipino-Canadians are living, for example, would be a good way of reaching seniors. Together with the website and social media, it is essential to invest in diversified means of communicating if NPC3's goal is to reach and engage as many and as diverse people as they can.

A.2 Chinese Cultural Centre of Greater Vancouver

Website Analysis & NPC3 Application

From analyzing the website, the Chinese Cultural Centre of Greater Vancouver seems to function most prominently as a Chinese language school, offering extensive Mandarin and Cantonese classes geared towards heritage learners (those who grew up with some exposure to at least one dialect of Chinese) of all ages. They also offer regular classes and workshops in a variety of traditional arts and sports such as Chinese Opera and Kung Fu. There is a small museum in the centre which showcases the history of Chinese immigration to Canada as well as Chinese-Canadian military contributions. There are also occasional public events such as an upcoming art exhibition featuring a Canadian surrealist painter who is not of Chinese ethnic heritage. Finally, the centre also offers a free book borrowing program for members.

The first strength of the centre's website is that it is entirely bilingual. This not only increases accessibility for members of the community who may only read Chinese or English, but also increases exposure of the written Chinese language for those members who are learning to read Chinese. The website demonstrates the centre's approach to communicating Chinese-Canadian history to the wider Canadian community. They achieved this through the museum, which showcases Chinese-Canadian history, as well as by hosting free public events, including collaborations with Canadians not of Chinese heritage.

The main weakness of the website is that it does not address diversity and inclusion issues within the Chinese-Canadian community. Though The centre offers classes in Mandarin and Cantonese, which confers some degree of diversity, the mission statement on the website only mentions "Chinese Culture" and "the Chinese Community". It is important to explicitly recognize the diversity among Filipino-Canadians, and to avoid an explicit endorsement from/for a particular political group or party.

Furthermore, some of the pages have little content and/or content that is several years old, such as the News page. This gives the impression that the Centre isn't very

active which could make it less appealing to visitors. Thus for topics with sparse information, it may be preferable to include the information as a sidebar on the main page.

A.3 Cultural Centre Photo Analysis



Figure 1. Photo Credit: Ccc M., Yelp user.

Figure 1 shows a view of the outside of the Chinese Cultural Centre of Greater Vancouver on East Pender Street in Chinatown from across the street. The photo was shared on the Chinese Cultural Centre of Greater Vancouver's Yelp page in July 2016. The building is iconic in its Chinatown location, displaying elements of traditional Chinese architecture such as the green roof tiles and roof shape, contrasting with nearby buildings which look very Western in style. The sign on the building stating that it is a Chinese Cultural Centre is written in both English and Chinese and there is other signage on the windows visible in both Chinese and English.

The fact that this building has such stark elements of traditional Chinese architecture makes the building identifiably Chinese to passersby, carving out a space for Chinese-Canadian culture in the visual landscape of downtown Vancouver. Such visible Chinese culture sends a message to both non-Chinese-Canadians and Chinese-Canadians alike that Chinese heritage is something to be proud of and not hide or assimilate. The traditional design may also evoke a nostalgic feeling for first generation Chinese-Canadians who may have seen buildings with similar features growing up.

Figure 2: Inside the museum at the Chinese Cultural Centre of Greater Vancouver



Photo credit: Ccc M., Yelp user.

Figure 2 shows the inside of the museum at the Chinatown location of the Chinese Cultural Centre of Greater Vancouver. The photo was shared on the Chinese Cultural Centre of Greater Vancouver's Yelp page in July 2016. The walls show many prints of archival photos with a sign saying "From Generation to Generation", suggesting that the exhibit is specifically about the Chinese-Canadians and the legacy that the early generations passed down. Some of the display cases hold what appears to be traditional Chinese instruments. On the right side of the room there is a wall with many plaques, which may be a donor wall recognizing donors who have made a financial contribution to the museum.

A museum can serve many functions for an ethnic community. It can be a way to teach their own community, especially second generation members, about their heritage, both in terms of their community's contribution to and history in Canada, as well as the history of their ethnic homeland. Additionally, a museum can showcase these same aspects to the wider Canadian community, fostering deeper intercultural understanding and increasing the visibility of a particular ethnic community, the issues they face, and the contributions they have made. This particular exhibit seems to be focusing on showcasing the contributions of the generations of Chinese-Canadians through archival photographs, and also inspire an interest in traditional Chinese arts through the showcasing of traditional instruments. The museum appears to be professionally curated, and having such a great cultural resource could be a source of pride for the members of the community.



Figure 3: Inside the main hall at the Chinese Cultural Centre of Greater Vancouver during the Canada Day celebration Photo credit: Denise W., Yelp user

Figure 3 shows the main hall at the Chinese Cultural Centre of Greater Vancouver (Chinatown location) during an event. Based on other photos posted to the Centre's Yelp page, it seems that this was a Canada Day event. There are six people performing on stage, perhaps singing. Some of the attendees are sitting facing the stage, watching the performance while eating some food. Many of the event attendees are lined up, perhaps waiting to get some of the food that the others are enjoying. There is a large Canadian flag onstage and some small ones decorating the far wall. The stage also has a projector screen.

One great aspect of the design of this space is that it appears to have multi-purpose functionality. The room can be set up as pictured, with performances on the stage, and seating. However, the room also looks like a gymnasium which can be used for various recreational purposes such as sports, craft markets, or art exhibitions. The projector screen above the stage may make this space suitable for screening various multimedia content such as films or slideshows as well. It may be worth NPC3 considering how to make spaces in the proposed centre flexible for a variety of possible uses, both to make the best use of the space, and also to allow the use of the space to transform over time if the needs of the community shift. It is interesting that this photograph shows a Canada Day celebration occurring at this cultural centre, as it shows that this centre celebrates both sides of the hyphen in "Chinese-Canadian".

A.4 Hellenic Community of Vancouver

Website Analysis & NPC3 Application

The Hellenic Community of Vancouver provides a range of programs, services, and community-building activities. Six main programs are offered, which include: Greek Dance, Greek School, Camp Met, Youth Group, Day Camps, and Altar Boys. A description of each is available as subsections under the "Programs" heading on the homepage. Two main events are listed under the "Community Events" section on the homepage, and

include the Greek Food Festival and the Gold Plate dinner, which appears to be a ticketed, annual fundraising event. The Hellenic Community appears to be affiliated with the St. George Greek Orthodox Cathedral, church services are offered as well. The venue itself can be rented out for large, medium, or small events. The prices for venue rentals are listed under the "Our Venue" subsection on the homepage. Possible uses of the space include sacraments and christenings, marriages, funerals, memorials, and the opportunity to purchase cemetery plots. The fees for each are listed in this section.

There appears to be gaps in the information provided. For example, the Gold Plate dinner is listed as an event costing \$250 for tickets, attendees are entered into a draw to win a car, and there is a sponsorship package available. However, any description of the event itself is lacking. NPC3 should learn from this example, and clearly describe all programs, services, and events on its website, particularly any fundraising type event.

Another issue is disorganization and redundancy. There does not appear to be a compelling reason why "Community Events", "Programs", and "Church Services" could not be consolidated into one single section of the homepage because there is overlap within these sections. Also, having a separate section on the homepage for "Our Venue" versus "St. George Orthodox Cathedral" is confusing. There is no "About Us" section on the homepage, which is a serious omission. Due to this, it is not clear what the Hellenic Community of Vancouver is all about, and whether it is some sort of religious organization. This ambiguity may actually deter potential community members from becoming involved, if they themselves are not personally religiously-minded. Thus, NPC3 should take the time to consolidate similar information under broad topics on their homepage such as "Fundraising", "Programs/Events", "Venue", and "About Us" to avoid confusion, duplication, and redundancy.

Finally, dead links are a problem. The icons for the organization's Facebook and Instagram pages do not lead anywhere. This communicates a low degree of digital fluency, and is not an attractive aspect for younger demographics who generally rely heavily on social media as a tool of community engagement. NPC3 should take the time to actively include and maintain a social media presence which connects to their website, as a way of engaging younger generations of Filipino-Canadians. Incredibly, the "Donate" button on the homepage is inactive. As a community organization presumably interested in raising resources in order to provide programs and services to benefit their community, this oversight communicates apathy towards their own members, and is something which NPC3 should avoid at all costs.

Cultural Centre Photo Analysis



Figure 1: Front facade of the Hellenic Community Centre

Figures 1-3 show the physical location of the Hellenic Community of Vancouver, and were taken on February 19, 2020 at 4500 Arbutus Street, in Vancouver on a digital phone camera. Figure 1 shows the main building for the cultural centre, with writing in Greek on the exterior. There were posters for upcoming events visible from the main doorways, including for a Greek singer. Also there was small, white lettering on the main doors which said 'Hellenic Community Centre', however this was not clearly visible from a distance.



Figure 2 shows stone signage on the grass in front of the cultural centre, facing Valley Drive, near Arbutus Street.



Figure 3 Attached St. George Greek Orthodox Church

Figure 3 shows St. George Greek Orthodox Cathedral, which is a church attached to the cultural centre. This space is rented out by the cultural centre for events as a form of revenue generation, in addition to holding regular church services. The building and landscape architecture evokes Mediterranean style, which reflects the cultural heritage of the Hellenic Community of Vancouver. These elements include Greek style columns, palm trees, domed roof, and a Greek flag. Overall the site appears clean and aesthetically inviting.

There is an issue with the signage however, since people outside of the Greek-speaking community most likely cannot read Greek and also may not realize that 'Hellenic' actually refers to Greek people. This is a barrier for engaging with non-Greek citizens in terms of readability and comprehension. Nowhere is it immediately apparent that this is in fact a cultural centre, aside from the small white lettering, positioned on the main doors but behind the columns, in Figure 1.



Figure 4: Hellenic Community of Vancouver homepage

Figure 4 shows a screenshot of the homepage of

the Hellenic Community of Vancouver's website. The header image automatically rotates between three photos of the interior of the church. There is no image of the exterior of the buildings, or even of the cultural centre itself.

Visually, the homepage appears quite basic. There is no clear branding, and again, the term 'Hellenic' may be problematic for non-Greeks to associate with the Greek community. Also, there seems to be a heavy visual emphasis on Christianity and the church, which may lead some people to feel excluded if they are not religiously affiliated, or have faced historical discrimination by the church, such as members of the LGBTQ+ community.

A.5 India Cultural Association of Vancouver

Website Analysis & NPC3 Application

The Indian Cultural Association (ICA) of Vancouver's website contains information about the non-profit, what it offers specifically to the Indian community and the Metro Vancouver community at-large. The website conveys this message through the use of text, graphics, bright colours and eight webpage tabs. The homepage summarizes the eight webpage tabs; it describes ICA and its values, who is involved, upcoming events, latest articles, how to join, ICA sponsors and how to get in touch. A key component of the website is the "Events" category. This category is organized by date, includes both upcoming and past events, as well as promotional graphics and short descriptions of each event. The "Blog" section also promotes ICA events and other non-ICA events that may interest this specific community. ICA uses inviting language on the website, in which in all of the tabs have some reference to how to get involved, volunteer or simply to join ICA in the community.

The ICA of Vancouver's "About Us" section on their website is relevant to National Philippines Canadian Cultural Centre (NPC3) Society's desire to represent their specific cultural group, while also engaging with the broader Canadian population in the Lower Mainland. The inclusion of this statement sets the tone for how the ICA seeks to support their members, while also creating an opportunity to include and educate others, which NPC3 has indicated as a priority. This section contains references to the people who are a part of the ICA team, which highlights the diversity of backgrounds people come from

within the community. This also creates an element of relatability between those in leadership positions and those who may be interested in participating.

While ICA's diversity is referenced among the leadership team, there is no explicit reference to the types of people who engage in their association and related events. NPC3 has outlined a desire to be inclusionary across different identities such as generational status, sexual orientation, and gender; it could be worth including this type of information in messaging and online materials to encourage greater participation. Similarly, the ICA website's "Events", "Volunteer" and "Sponsors" sections are relevant for NPC3 as they plan to host events and will most likely need volunteers and sponsors to help run and fund events, services and programming. The use of bright colours, and easy to read font on the event graphics are useful, as well as the short event descriptions. This marketing technique could be used by NPC3 especially as they hope to host a variety of events and advertise for other Filipino community groups. ICA has kept an array of past events on their website but it is difficult to ascertain whether or not these events represent the many members of their community. NPC3 wants to ensure that their center and society's goals, programs and services represent the community, which may involve surveying the community to determine interests and/or experimenting with event types to gauge participation.

Cultural Centre Photo Analysis

The Indian Cultural Association (ICA) of Vancouver, does not have a physical centre. However, what they may lack in space, they seem to make up for it with the number of events they host as demonstrated in Figure 1.



Figure 1: Screen capture of an aspect of ICA's homepage taken on February 18th, 2020.

The homepage is a great way to get to know an organization as it allows site visitors to get a sense of what they are about without having to try too hard to find out more. ICA is upfront about who they are and what they do by providing a short description. Below this, there is a brightly coloured icon, "About Us", in which if you click it, you can learn more about the organization. This description is well placed next to the "Event Spotlight" as it may be representative of the organization's desire to build relationships and network together. The "Event Spotlight" graphic, leads to a link where you can read more about "Holi Milan" and we assume it changes as different events approach. This is a useful feature as it is a way to highlight upcoming events, while also allowing ICA to assert their brand through the use of text, colour and event style. The website has a whole page dedicated to "Events", so the spotlight works as a way to showcase one main event they have in the works. Perhaps, they reserve this for larger events. Lastly, the website also features bright colour, which you can see in the above

screenshot and is an important visual feature that may also speak to cultural values associated with colour.

A.6 India Cultural Centre of Canada

Website Analysis & NPC3 Application

The Indian Cultural Centre of Canada, also known as Nanak Niwas, is a faith based cultural organization based in Richmond, British Columbia. Nanak Niwas is in reference to the founder of the Sikh faith, and the website describes how the site was originally built as a Gurdwara, meaning a place of worship. The website is divided into six sections, including "about us", "history", "membership", "events" "gallery" and "contact us" pages. The centre includes a large hall often used for weddings, a kitchen, library, and places of residence for priests. In terms of programs offered, The Indian Cultural Centre hosts several events throughout the year, their events page currently specifies their new year celebration, Diwali celebration, and also advertises that members can come to the centre to get their flu shots. In their photo gallery there is reference to other past events as well, including a Canada Day celebration as well as what appears to be an information session including members from the RCMP, Vancouver Police, and the military.

The centre's website seems to be focused on providing information to the non-Sikh and non-Indian community. Their history page provides a brief outline of Sikh immigration to Canada and their faith. NPC3 may also consider having a similar section on their website, as it may be a beneficial way to engage and educate members of the non-Filipino Canadian community regarding the community's contribution to Canadian society. The Indian Cultural Centre of Canada's events page does not appear to be updated regularly, making their photo gallery a better resource for understanding what types of events the centre has to offer. This may be due to the fact that the centre is first and foremost a religious institution, and not a community organization. Events seem to be designed with the goal of helping newcomers integrate and become more familiar with Canadian customs, while also attempting to keep the Sikh faith and tradition alive for members. This can be seen by the centre holding a number of cross-cultural events, including celebrating Canada Day. Having cross cultural events like these may be useful for NPC3 in order to engage non-Filipino Canadians in their community. Events that also familiarize newcomers with Canadian institutions like the armed forces can also be highly useful, especially if NPC3 believes many newcomers in their community may have experienced trauma or distrust in police in their home country. Since many of their events appear to be newcomer focused, images in their gallery appear to indicate that their events fail to engage youth and young adults in the community. This is an issue to keep in mind for NPC3 as one of the main goals for the centre is to be a hub for all generations of Filipino-Canadians to participate and engage in. NPC3 may consider seeking out commonalities among the needs of younger and older Filipino-Canadians in order to help foster greater intergenerational integration and interaction.

Moreover, depending on NPC3's intentions regarding website design, ensuring that the website is updated should also be a priority in order to actually promote engagement with other cultural groups at community events. However, making the website also be useful as a resource for community members could improve engagement within the Filipino-Canadian community in Vancouver as well. Having

resources available on their website for various groups within the Filipino-Canadian community such as artists, business owners, etc can make it so more members from within the Filipino-Canadian community view NPC3 as a vital resource and promote engagement and support for their events.

Cultural Centre Photo Analysis



Figure 1: main hall and worship space found at the Indian Cultural Centre of Canada

This image shows the main hall and worship space found at the Indian Cultural Centre of Canada. The centre was unresponsive to phone calls asking to tour or access the centre, therefore these photos have been obtained from the centre's gallery on their website. This large, open space is conducive to communal worship, while the website also describes how this space is also used to host a variety of community events and weddings. Integrating this worship space with the use of multimedia as demonstrated by the use of projectors built into the walls may be a useful spatial element for NPC3 to consider during the planning process of the construction of their main hall as well. Having multimedia elements found in the mall hall will allow for more integrated programming with a greater variety of events to be hosted at the centre. The space is incredibly open with very little spatial boundaries, NPC3 may consider having a similar open space for community wide events. While it is traditional for Sikh's to sit on the ground during worship, NPC3 may consider other culturally cohesive seating arrangements in the main hall while considering individuals with disabilities who may need seating assistance.

A.7 Italian Cultural Centre

Website Analysis & NPC3 Application

The Italian Cultural Centre of Vancouver has played a fundamental role supporting cross-cultural exchange, acting as a nexus point between the Italian-Canadian and Canadian community at large since 1977. The Centre offers a wealth of programs, services and activities with a mandate "to promote and share Italian culture, values and heritage with all communities" (Italian Cultural Centre, n.d). The Centres website is comprised of four main sections including: Banquets and Catering, Arts and Culture, Italian Language Classes, and Community Building Workshops, with additional categories including: About Us, Support Us, and Donate. These categories work together harmoniously resulting in a very user-friendly experience while an assortment of multimedia experiences engage its users.

The Italian Cultural Centre provides a well-rounded set of services and programming that support Italian culture and may be a useful point of reference for NPC3

to advance their own project goals and objectives. The overall design for the website is very organized and informative creating a cohesive and visually pleasing experience. The creation of the website may be an effective tool for delivering NPC3's strategic goal of establishing presence in the community. The Italian Cultural Centre puts an emphasis on the Arts including Il Museo - Museum and Art Gallery which aligns with NPC3's mission "to provide opportunities for the education of Canadians to enhance their knowledge of Philippine history, arts, culture, language and heritage". The Italian Cultural Centers banquet and catering services include a diversity of programs including an Italian food take-out program. Such an enterprise may present itself as an opportunity for NPC3 to diversify its strategic goals that will advance Philippine culture, recognizing the integral role that food plays in culture. The Italian Cultural Centre website details opportunities for volunteering and donation through a variety of forums. The Italian Cultural Centre has diversified asset opportunities through various strategies including options for individuals to become paid members and sponsoring for paid recognition on the Centers Donor Wall, in addition to traditional volunteering and donation schemes. These options provide a variety of opportunities to contribute both personal and economic resources.

Cultural Centre Photo Analysis

The first photograph (Image 1) was taken within Il Museo- Museum and Art Gallery. The mission statement for this particular space is "to be a living narrative of the contributions of pioneer and contemporary Italians and their institutions in Vancouver and beyond." (Italian Cultural Centre 2020) The photograph is of a traditional 1930's Italian garment with a plaque indicating the history of the piece, including dates, design principles and contemporary relevance. This was one of the many garments in the space as part of the "All'Italiana: The Craft of Italian Fashion Exhibition", which explores the impact of Italian tailoring, design and style on the development of 20th century fashion. With rotating exhibitions Il Museo offers visitors and community members alike the space to connect with culture in a very engaging and visceral manner.



This photograph and the Museum and Art Gallery space in which this image represents' may be of relevance for further inquiry by NPC3. Preliminary data from NPC3 engagement sessions indicate that community members are heavily interested in learning about the varied and diverse history of the Philippines, in addition to articulated interests in visual arts and fashion. The establishment of a space similar to Il Museo may be one way for NPC3 to support these voiced desires within the community. A space that is flexible and able to host a variety of exhibitions may provide community members the ability to share different cultural and/or historical components representing the diversity of Filipino culture and identity.

The second photograph (Image 2) is La Piazza Dario, an onsite restaurant at the Italian Cultural Centre. This full-service restaurant offers an extensive list of authentic Italian dishes and wines. La Piazza Dario premises the importance of food as an opportunity to connect with culture and is used regularly by the Italian-Canadian and broader Canadian community. The restaurant also offers a variety of catering services, including off and onsite banquet and buffet options.



Preliminary data from NPC3 engagement sessions have indicated food as an essential cultural component to Filipino identity and cohesion. Considering the importance of food, NPC3 may consider the possibility of establishing a community kitchen or restaurant onsite, in which individuals of both the Filipino and larger Canadian community can connect over. A kitchen may also act as a space for cooking classes where intergenerational dialogue and cultural exchange can occur. NPC3 may also wish to consider the economic and employment opportunities that a restaurant and catering may provide in terms of sustainability and new immigrant employment opportunities.

Images 3 & 4

The final collection of photographs (Image 3)(Image 4) of the Italian Culture Centre are of the library. La Biblioteca (The Library) is home to thousands of books written in the Italian language. This library includes a variety of children's books and a separate childrens reading area. This space is designed to encourage and support community members to learn more about the Italian language and culture. Within the library, there are posters promoting Italian Language Courses at reasonable prices and a variety of language competencies.



(Image 3)



(Image 4)

Preliminary data from NPC3 engagement sessions have indicated that opportunities to connect with Tagalog and other ethnic-regional dialects are important components to be considered for NPC3. A library is a tangible expression of creating space that supports cultural connection to language. If NPC3 were to offer language course a library may provide the opportunity for community members to learn more about linguistics and practice language in a safe and supportive space.

A.7 Nikkei National Museum and Cultural Centre

Website Analysis & NPC3 Application

The main page for the Nikkei National Museum and Cultural Centre (NNMCC) in Vancouver, British Columbia has ten primary tabs: "About," "Programs," "Events," "Exhibits," "Research," "Education," "Rentals," "Shop," "News," and "Support Us," each of which has a drop down menu. Additionally, there are "Donate" links and "Visit" links at the top of the page just above these primary tabs. Underneath the ten primary links, there is a rotating series of advertisements for the museum and upcoming events which, when clicked, lead directly to the "Events" page. Below the advertisements, the mission statement, "to honour, preserve, and share Japanese culture and Japanese Canadian history and heritage for a better Canada" is superimposed over a sepia-toned image. Below, the same

links are offered again, but this time with the words superimposed over images in an inviting way, with upcoming events and news articles highlighted.

Although the NNMCC is distinct from the National Philippines Canadian Cultural Centre (NPC3), in that it also operates a museum, it is an excellent model for engaging individuals both within the Nikkei community and from the broader community. Broadly, the NNMCC website is organized, bright, and engaging, inviting people to interact with both the website itself and drawing them to visit the physical location. All of the links are clear and easy to access. The "Visit us" tab opens a page that clearly states the opening hours, including the hours for holidays, the address, and the best ways to access the centre via both public transit and vehicle, posted both in English and in Japanese. Additionally, upcoming events and news features, both of which include aesthetically pleasing photos, are highlighted both on the main page and in the events and news pages. The events themselves seem to be designed to draw a variety of people from different age groups, and from both the Nikkei culture and the general community. The events include crafts, markets, and cooking classes, which are engaging for multiple demographics. NPC3 may want to consider a similar method for attracting interest to their events. In addition, NNMCC has retained a list of past events on the website which, alongside current events, might be helpful for NPC3 for cross-cultural and inter-generational engagement ideas in terms of looking at opportunities to engage people in different demographics. NNMCC offers the opportunity for people to engage with their culture directly on the website. Giving people easy online access to information about the culture and history may facilitate learning and interest in the culture, which could be a community building asset for NPC3. At the same time, the volume of information on NNMCC's website is at times overwhelming. NPC3 may wish to seek a balance between providing enough information to engage the community but not so much as to be arduous for the viewer.

A.8 Portuguese Cultural Centre of BC Website Analysis & NPC3 Application

The Portuguese Cultural Centre is a long-standing cultural gathering space in the Vancouver area. Established in 1987, the PCC began as a space for Portuguese seniors to gather, socialize, and participate in activities. The PCC began with only 16 members, and now has expanded to have over 1600 members. While the PCC was first exclusive to seniors, the centre now provides services and activities for all demographics such as weekly dinners and dances. The PCC is an established cultural centre that has had a permanent facility for many years.

The PCC's website has a bulk of information of the centre's creation, but a lack of information of the current events and activities happening at the PCC. An updated website that clearly shows the activities and events would create an illusion of a lively and active centre, which should encourage more people to participate. While information is lacking on the website, PCC Facebook page is updated frequently and there is regular posting about upcoming events. A younger demographic typically derives most of their information from online spaces, making a social media presence quite crucial.

The PCC has its roots as a senior's only facility, and in order to honour that origin the centre holds senior's only days on Fridays. This model creates a space exclusive for the senior community to use the space in the ways that are most appropriate for them. There may be some value for NPC3 to utilize this model and hold days that are exclusive for particular demographics to use the space as they sit fit. However, what is equally important is to create programs, events, and activities that facilitate interactions between age categories to allow for intergenerational learning.

NPC3 has stated that one of their goals is cross-cultural learning that provides the space for the non-Filipino Vancouver community to learn about Filipino culture. The PCC website has created the illusion that this space is exclusive to those from the Portuguese community. Therefore, NPC3 should clearly state the events and activities that are aimed at those who are not of Filipino descent in order to allow this cross-cultural learning and appreciation to take place.

A.g Russian Community Centre

Website Analysis & NPC3 Application

The Russian Community Centre of Vancouver was started initially to unite Russians from different religious backgrounds, but now provides a place for everybody to appreciate Russian culture. RCC hosts many Russian performing arts groups, such as the Russian Balalaika Orchestra, Yablochko Russian Dance Ensemble, and Palme Theatre Group. RCC also hosts a Russian School for eight grades, covering various subjects including Russian. Beyond these ongoing groups, RCC hosts additional events such as concerts, food fairs, and lectures, all focused on Russian culture. The website includes pages for its major activities: Russian School, orchestra, dance ensemble, events, and history. The history page details how RCC changed over time, providing a compelling argument for its importance to the Russian community and wider community in Vancouver. Throughout the website, RCC emphasized the open nature of the centre, and that it is also a welcoming space for non-Russians who are interested in learning more.

All the artistic performance events held by RCC are an effective way to share traditional Russian culture with the greater community to cultivate an appreciation. Likewise, NPC3's emphasis on artists and creativity is well aligned with NPC3's vision and mission of increasing Canadian appreciation of Philippine arts and culture. Based on RCC's Russian School, NPC3 can consider offering classes on subjects beyond Philippine languages, history, and culture such as literature, art, drama, and other subjects. RCC seems to avoid events with political connotations, tending to focus solely on traditional Russian culture rather than current events and political history. This contrasts sharply with the NPC3 talk themes, which deal with social and political issues, both past and present. These two different approaches highlights the question of how NPC3 will deal with differences within the Filipino community. RCC's website lacked a mention of established values which inform how RCC would navigate differences and potential conflicts. On the other hand, NPC3 has established core values which will be necessary in providing a community space for the diverse Filipino community. Just as the RCC was established for

Russians across different churches, the Filipino community boasts a diversity of languages, cultures, ideologies, and identities. The values of "inclusivity" and "responsible use of power and privilege" will be crucial in fostering a community that is inclusive of often marginalized people such as LGBTQ+ people and disabled people.

Cultural Centre Photo Analysis

The Russian Community Centre is located in Kitsilano's West 4th Avenue commercial corridor. The vibrant neighbourhood features colourful storefronts and quirky signs. In comparison, the Russian Cultural Centre's unassuming façade can be easily overlooked. The building is brown, rectangular, and with no embellishment. From across the street, the building appears anonymous, with no large signs like the neighbouring The North Face store. Up close, there is a small wooden plaque labelling the building as the Russian Community Centre, established in 1956. The building's older, traditional architecture suggests a sign of history and heritage. Indeed, the Russian Community Centre occupies a century-old heritage building that was previously home to the Kitsilano Theatre.

Despite the unassuming exterior, the Russian Community Centre has vibrant, high quality interior spaces. The interior decorations bring out the character of the centre. Portable chairs and tables allow for flexible use of the large main space. Additionally, there is balcony seating which could be used for performances. The space is used for practices and performances of traditional music and dances.

The Russian Community Centre takes unconventional approaches in how it presents itself. Most people who pass by the community centre would likely not recognize it as the Russian Community Centre unless they knew to look for it. Thus, the façade does not effectively attract visibility for the centre. Perhaps the heritage status of the building plays a role in the exterior design, and the Russian Community Centre may have limited control. If a primary goal of the centre is to raise the profile of the centre outside of the Russian community in Vancouver, this exterior appearance is counterproductive. Regardless, the Russian Community Centre provides a satisfactory experience once indoors.



NPC3 can consider how it wants to present the centre on the exterior and the interior. This would require some reflection of what audiences NPC3 wants to attract. The Russian Community Centre seems to prioritize the experience of the community that is already engaged, who are most likely Russian Vancouverites. However, if NPC3 wants to raise the profile of the Filipino Canadian community, a more visible and inviting exterior should be considered.

A.10 Scottish Cultural Centre

Website Analysis & NPC3 Application



The tabs at the top of this homepage include "Scottish cultural centre", "weddings", "bookings", "reviews", "spaces" "cultural calendar", "events and news" and "contact us". Whilst these tabs cover a wide range of important aspects of the cultural center, many of these tabs lack content once you click on them. For example, the "news" tab does not have any information on it, as well as the "cultural calendar" tab which features a blank calendar.

When you first click on the Scottish Cultural Center (SCC)'s website, you are brought to a home page that features an almost full-screen slideshow of photos of the center, its events, and the people who attend. This website is overall incredibly visually appealing but lacks much of the substance that a user is trying to access the center. When creating the NPC3 website, there are two key findings from the SCC website that should be drawn upon: 1) allowing easy connection with NPC3, and 2) sharing upcoming events, activities, celebrations and so forth in an easily accessible, up-to-date and easily accessible manner.

Alongside the aesthetic appeal and user-friendly design of the SCC website, one of the most important features is arguably the "Let's Chat" button located at the top of the page. Clicking on this feature brings the user to a section with information that includes the phone number for the General Manager, a mailing address for the center, a phone number for the center, and an e-mail. This information is alongside a map of the center's

location so that users can see where the center is located. Individuals who are interested in connecting with the center are given a variety of options to choose from.

A gap in the SCC website is the lack of content on the website itself pertaining to the cultural and social activities that the center hosts and the services that they provide. The social calendar, for example, contains no entries for any of their events or activities, and hence users are unable to gauge what activities the center is hosting. Its lack of event entries renders it useless and hence there is a missed opportunity that could have been quite a valuable tool in reaching the community. The SCC also has a Facebook page which actively posts about cultural events, shares interesting facts about Scotland and its culture, as well as posting about important moments in Scottish history to better educate its users. It would be beneficial if the Facebook page was linked somewhere in their website for easier access.

A.11 Squamish Lil'Wat Cultural Centre

Website Analysis & NPC3 Application

The Squamish Lil'wat Cultural Centre (SLCC) provides members of the Squamish and Lil'wat communities, other Indigenous peoples, non-Indigenous Canadians, and international tourists with an immersive and experiential opportunity to learn about and connect with the Squamish and Lil'wat cultures through the following features: Three galleries of historic and contemporary cultural artifacts and art, Hourly What We Treasure guided tour (including a traditional welcome song, short film, guided exhibit tours with cultural teachings shared by Cultural Ambassadors and optional creation of a take-home cultural craft), Thunderbird Café, which serves First Nations inspired cuisine, gift Shop with First Nations merchandise for sale, outdoor interpretive trail through the surrounding forest, website blog and social media and downloadable visual maps and audio guides for individuals to go on self-guided cultural journeys through the Squamish and Lil'wat First Nations.

In addition to walk-in visitors, the SLCC actively engages the community through: Winter Feasts – offered weekly between January - March, group tours for school age children, post-secondary students, or private groups, venue rental for weddings and private events, and an Indigenous Youth Ambassador Program. The SLCC is an example of a thriving cultural space for both members of the Squamish and Lil'wat Nations and for non-Indigenous public to learn about and develop an appreciation for Squamish and Lil'wat ways of life, art, history, and food.

The physical building and surrounding grounds also reflect the Squamish and Lil'wat traditional architectural forms. This model of programming and utilization of space may be applicable to NPC3 as they develop their physical, social and cultural space. Of particular relevance to NPC3's strategic objective to engage Canadians of all ages, the SLCC provides a model of strong youth engagement through their Indigenous Youth Ambassador Program. This is a paid twelve-week cultural and business program for Indigenous youth ages 16-30, which includes four certifications, an introduction to the tourism sector, professional development and mentorship, while building positive cultural

awareness, connection and pride. In addition, the following elements make the SLCC accessible to a wider audience: (1) the availability of language maps - exhibit maps are available in French, Chinese, Dutch, German, Japanese, Korean, Portuguese and Spanish; (2) wheelchair accessibility; and (3) the SLCC is open daily.

NPC3 may also benefit from using the SLCC website as an example when developing their online profile. The following elements of the website contributed to the positive user experience:

- Frequently Asked Questions section
- Pictures and videos of the SLCC space and programs
- Links to SLCC social media profiles
- History of the SLCC and both the Squamish and Lil'wat First Nations
- Information about programs and services offered at the SLCC
- List of funding agencies

A.12 Taiwanese Canadian Cultural Centre

Website Analysis & NPC3 Application

The Taiwanese Cultural Centre Society (TCCS) has been serving the community since 1991 as there was a sudden increase of immigrants from Taiwan to Canada. The organization initially started off by providing settlement services with the long-term mission of promoting and facilitating the exchange of Taiwanese and Canadian cultures. The TCCS has nearly 30 years of experience, adjusting to the changing environment of Taiwanese-Canadian culture. The TCCS has developed a wide array of services and programming from arts and culture, health, education, language, recreation and sport for youth, adults and seniors in the community. Activities such as Taichi, Go chess, karaoke, calligraphy, bowling, dance, piano, and tea meetings began to take place informally as immigrants gathered, later to be formalized with more resources from TCCS. The centre is flexible and basic in its design, while the approach is to encourage community members to take the lead on programming and events, highlighted by an art gallery, exercise/rehearsal space, meeting/classroom space and a library.

The website and monthly newsletter are developed in collaboration with the community members taking the lead on laying out the, which is predominantly in Traditional Chinese with minimal English. Lessons learned around iterative scope of the organization, healthy financial growth, and creating flexible space, adapting to the needs of the community are highlighted in the TCCS case study. As the organization's original mandate was to be a settlement, Dr. Tsung-Yin Lin, the founder of TCCS, was well-positioned in his career to bridge western and eastern cultures through his interest of sharing medical best practice between western medicine and Taiwan. The role of the constant champion continues to this day as the organization empowers the members to bridge cultures together.

The scope of TCCS began adding layers on top of each other, adding complexity on top of its basic function of being a settlement agency for Taiwanese immigrants. Eventually, informal needs assessments seeded the start of activities such as Food Safe courses, kitchen demonstrations, field trips and a yearly cultural festival called TaiwanFest – all with the ongoing support of its members and extended networks. The programming was determined based on continual communication with and feedback from its members and participants, with the decision ultimately approved by the board. The financial model relies largely on its charitable status, society membership (approx. \$60), cash donations, program fees and rental of the space. The organization also advertises on its monthly newsletter for international group tours to Western Europe. The organization leverages its space efficiently with an updated calendar and outside public spaces, hosting walking groups, Tai Chi, Yoga in parks around Metro Vancouver. These programs and methods of financial stability are a result of grassroots organizing, encouraged by the organization's members to take the lead on organizing activities for other members, lowering the staffing costs.

This culmination of diversity of activities and adaptability of the organization is showcased with the monthly newsletter, which promotes successes within the broader Taiwanese-Canadian community, advertises member-to-member events and activities and broader community events and services provided by external organizations and governments. By adopting these principles, the TCCS is able to continue providing a role as a connecting hub between Taiwanese and Canadian cultures.

Cultural Centre Photo Analysis

The last photo is one of the Taiwanese Cultural Centre's kitchen, taken from the centre's website. It is a simple kitchen that has a demonstration mirror for classes as well as normal function for the centre's staff. The space is held with classes for 10 people at a time to learn about traditional Taiwanese dishes and desserts. The kitchen is not a commercial kitchen, but rather a piecemeal kitchen with residential-grade appliances,



reflecting the low-cost nature of the rest of the cultural centre. The centre holds itself as a space for congregating for small groups, ensuring that operation of the centre's spaces requires lower cost.

A.13 Vancouver Latin American Cultural Centre

Website Analysis & NPC3 Application

The Vancouver Latin American Cultural Centre is a nonprofit organization created with the purpose to contribute to the education and cultural legacy of Canadians through exploring and sharing a profound understanding of Latin American Culture. The two main

ranges of services offered in the centre are Community & Education and Arts & Culture. Community & Education offers a variety of programs, which include intercultural exchanges in a variety of artistic disciplines, language classes, volunteering opportunities in a supportive environment, adult choir, and collaborations among local, national and international artists. The Arts & Culture aspect of the centre offers programs such as sharing the best of Latin American cinema, music dance, exploring the roots and tradition of music and providing hands-on experiences of Latin American Cultural traditions to children.

All information on both their website and social media platforms is provided in English, which helps non-Latino communities be more involved and engaged. However, Spanish and Portuguese cannot be found anywhere on the site. This could be a major challenge if their goal is to also serve people from these communities such as 1st generation Latin Americans who are trying to get involved but might not know English. Additionally, this community centre is more arts-based than service-based on purpose. It was only in 2019 that the centre started incorporating programs such as language classes. Art and Culture is a huge component of culture but when representing several nations in one centre, it can be hard to represent them accurately.

The biggest challenge that this community centre faces is the constant struggle to represent all the countries within Latin America. Latin America has around 30 countries with sometimes very different cultures and by putting them all in one, there is a high chance that not all countries are being represented fairly. Moving forward, the Vancouver Latin American Cultural Centre will face many challenges as the Latin American populations keep increasing so that their mission of representing these cultures is still accurate and authentic. This could be a similar challenge for NPC3 as they will need to consider how to represent the 13 regions and 80+ provinces, including upland tribal minorities and of course, Muslim Mindanao.

The NPC3 will benefit from making their goals clear so that their website and centre represent an accurate picture of their mission, goals and the variety of programs they offer. It will be important, when engaging the Filipino-Canadian community, to see whether or not they would like the centre programs to be more art -based, service-based or a combination of both and their target audiences.

XI.B. Appendix: Focus Group Collection of Ideas

XI.B.1. Questions Asked at Engagement Sessions

- On a scale of 1-4, how would you rate our Filipino Community's visibility and recognition by the City of Vancouver and the general public?
- What comes to mind when you think of Filipino culture, identity, and heritage?

- What cultural programs and services do you want to see in a cultural centre? Do you have any ideas for a space that would make Filipino arts and culture more recognized in Vancouver?

XI.B.1 Focus Group Questionnaire

Interviewee Questions (Adapted from Focus Group Questions)

Thank you very much for agreeing to be an interview participant. The purpose of this interview is to learn more about what you would like to see in terms of programs and resources provided by NPC3, and what your vision is for NPC3 as a whole. You can choose to remain anonymous if you wish and we can stop this interview at any time. You're also not required to answer any questions that make you feel uncomfortable.

Background

- Tell us about yourself and your background in the community.
- Do you belong to a Filipino-Canadian organization? If yes, please describe your organization and how it operates
- What are your organizational goals and some programs and services you provide to meet those goals?
- What are some arts and/or cultural events that you plan on working on this upcoming year?
- If you don't belong to a Filipino-Canadian organization in Metro Vancouver, can you please tell us why?

Capacity-Building

- How can the proposed cultural center support what you are already doing?
- How can Filipino-Canadian build even greater community capacity through a cultural centre?
- What do you envision the proposed cultural center to be able to provide the community? Who should the Society behind the centre involve in its planning? What should the Centre look like? What should its planning look like?

Spaces

- What are some things that would draw you personally to a cultural space?
- What are some physical spaces that you know that make you feel comfortable and connected to your cultural heritage? Spaces that are more accessible?
- What does Filipino culture/history/art/heritage mean to you?
- What cultural programs will appeal to you and your family, friends or organization members to make them go to a cultural centre? I.e. space, events, demographics, etc.
- Tell us a story of how you work with a diverse demographic of people in your community? (e.g. youth/seniors/LGBTQ/people with disabilities)

Challenges

- What are some challenges that you think Filipinos face in connecting with the city and wider Canadian society?

Demand and Need

- Do you think there is a need or demand for a Philippine cultural center among Filipinos in Vancouver? Why or why not?
- How would you characterize this demand or need?
- What are some service or program gaps that can be filled by creating a Philippine cultural center in the city?
- What are some opportunities that such a center can create for various generations?
-

Final Thoughts

- What aspects of Filipino culture and history would you like to share with the wider Canadian community?
- What makes you proud to be Filipino?

XI Appendix C: Focus Group Interview Transcription

For all transcripts, participants were anonymized by assigning a numbered code in the order they spoke in the focus group sessions using the format "FG-001", "FG-002", etc. FG-099 indicates that we could not identify which participant was speaking. Names of facilitators, student volunteers, and members of the NPC3 board were not anonymized.

C.1 January 19

Date of Focus Group: 01.19.2020 @ 10:30-11:30 am

Location: Creekside Community Centre

Clip Transcriptions: 1 & 2 Brooklyn, 3 Doug

First clip: 23:36 minutes

[Start of recording]

Beng: We have facilitators, who are going to take notes who don't know how to speak Tagalog. Right? That will help them excel, okay so, umm, umm, let's see, let's see. Kay. So I just want to introduce myself, I'm Bueng guerro Campbell. It's so nice to see all of you again, it's been a long time since we have seen each other. I am the CEO, volunteer CEO of NPC3. I'd just like to introduce you to the key people of NPC3 who are here in the room right now. Okay so there, so, Mable Elmore who is our MLA for Kensington-Vancouver and she is one of the founding supporters of NPC3. I want to introduce Nora Angeles. Nora Angeles who's the president of NPC3. Umm who else is? Tornette over there. Who is treasurer or npc3. Who else is here?

Nora: Alden?

Beng: Alden who is the vice-president of NPC3. And assisting us today are Doug and Brooklyn who are planning students at UBC. They will be facilitating the session and sort of helping to report out on it. And over here, is Clayton Campbell, who is my husband.

Everyone: YAY

Beng: and our coffee go to. And our sponsor for today actually. For today's session. And this is ____ mercado, go on go on. You can introduce yourself later on. Who else is NPC3 to introduce? There isn't. Sorry?

Nora: (muffled sound)

Beng: Could you do that? I just want to do the land acknowledgment with the indigenous

Nora: yes sure. We just want to recognize that our session today is going to be held on traditional, unceded and ancestral territory of the musqueam first nation

Beng: okay so thank you. So what we are going to have, a very interesting session today and we will describe what the agenda is and so on. But for the meantime, i just want to go around the room and ask each one of you to indicate your name and organization. That's all. Name and organization. Okay.

FG-001: Hi my name is FG-001. I am representing Kathara: filipino indigenous arts collective society.

Beng: thank you FG-001

FG-001: Thank you.

FG-002: Hi there, my name is FG-002. I am representing the Association of Filipino Canadian Accountants.

Beng: Thank-you FG-002!

FG-003: hi, my name is FG-003. And I'm from nursing services memorial. And also I'm a member of B.C. Nurses Union

Beng: Sorry?

FG-003: Also a member of the B.C. Nurses Union.

Beng: Wow, great!

FG-004: I'm FG-004 flipino canadian ___ society.

Beng: Okay thank you, Amaads? Sammie JO?

Sammie Jo: um, sammie jo. Who am I representing right now? I am (laughter). I will be observing the community engagement and continuing to help with the recruitments for the community engagements as we go further.

Beng: Sammie Jo will be providing outreach help for us, for the next session, for this community engagement. Alright?

FG-005: I'm FG-005, representing the University of the Philippines Alumni Association.

Beng: Thank you Mylene

FG-006: And I'm FG-006 _____, representing the ___ (assumption?) alumni association.

Beng: FG-006?

FG-006: FG-006 ____.

Beng: Okay. Ay FG-006.

FG-007___: I'm FG-007___. I don't know if I'm representing NPC3. But...

Husband: Yes. yes you are.

Beng: Laughter

FG-099: You are exactly right!

Beng: Okay. Whatever!

FG-099: muffled sound

Beng: I am sure you are helping an organization! yeah.

*Loud chair noises

FG-008: My name is FG-008. I am representing the Adamson university, Filipino association in B.C., FG-009 and I are members of the board of directors.

On my right hand side is my beautiful wife, FG-009, who I will always tag along with me. Especially when it comes to community.

Beng: wonderful

FG-008: thank you!

Beng: thank you very much. Welcome all. Everybody has introduced themselves, right?

Okay so.

FG-009: someone in the back! We have a new one.

Beng: Oh! FG-010

FG-010: FG-010 from ____.

Beng: He is also from ____. right? Okay so. We are going to be together until about 4:30 and then there will be snacks and mingling. And all that. So, In the meantime, let's talk about how we are going to conduct this meeting. So in this meeting we want to do... Nora is better at this.

Nora: Sure! So whenever we begin with any kind of workshop, we want to make sure that we have some kind of, not so much terms of reference like in business. But in the agreement among ourselves to say, how would you like to conduct the meeting ourselves, our own behaviors, maybe things. If we could listen actively to each other. So that one person talks. No, there's no, no bad ideas. And every idea is _____. This is a safe space. And so we want to ask for your confidentiality especially of information. And that it's a safe space for us to umm share any ideas as we participate actively in all of the discussion. We are also recording this and we want to get oral consent if it's okay for us to document this. And also for those who are not okay with getting your picture taken, because we might use this for our NPC3 website. Please raise your hand and we will avoid taking your, your, face. So would that be okay? So we have ethical approval to just take oral consent which is appropriate for our community. Everyone okay then?

Beng: great

Nora: would anyone like to add to this? And of course, please turn off any device that will disturb this discussion. Are there things that you would like us to think of, how we can have an effective conversation to add to our community agreement?

PAUSE

FG-009: (muffled comment)

All: laughter

Beng: Okay. Thank-you very much Nora! We are going to get Alden now to go over the Powerpoint to show us what NPC3 is all about. I just want to walk you through our agenda for today. So after this welcome introduction. We are going to ask you what our Filipino culture, heritage, identity, what do these things mean to you? That will be one question for you today. Then we are going to ask you what are the cultural programs your organization is currently offering. We are going to ask you partnership and volunteering opportunities that will be available at npc3 and which you would like to invite you to participate in. and then we are going to have a city plan questionnaire, a very brief online questionnaire. Then snacks and thank you's. Okay. so we hope to get you here, snacks and things at about 4 o'clock and then we will have some time for mingling until about 4:30 and then we will wrap up. okay?

Alden: Hi

Beng: thank-you! Alden!

Alden: Thank-you! Thanks everyone. Thank you again for making the time to be here. I know you are all busy, you've got families, so this means a lot to us. One of the reasons

we are doing this and we have a series of consultations throughout the next couple months. We want to make sure the development of cultural centres is in fact consultative, we want to make sure all the voices that possibly could contribute are asked and feel that they've been asked in a wholesome way. So my role today, in today's meeting to very quickly go through some background around NPC3: who we are, why we exist, and so forth. To get a sense of it and hopefully that will give you some ideas on how we might be able to work together. How we might be able to support the work you're already doing. This is not NPC3, um, coming at a middle of nowhere, it is a cultural centre that is connected to all existing organizations in our city. Okay? So just, just from the beginning, why we are, why this even came into being. There are 4 key pieces. One there's this real sense in our city that a cultural centre would feed the soul of the Filipino community. There's a feeling that something is missing in ensuring that our community's spirit is being fed. Secondly, real sense, a consensus that Filipinos are some of the best kept secrets in our city. Quality people, quality of the art, the achievements of Filipino Canadians throughout the Lower Mainland. Um, we might be aware of them within our community, but outside of our community there tends to be very little awareness. Third, second and third generations of Filipino Canadians are telling us that they are yearning to understand their roots. They are longing for more connection to a historical traditional culture and language. And then the fourth motivation is that our community is growing. As the population grows, so does demand for a cultural home. A place where people could go and feel that they're connected to other organizations across the city. Okay. where we kinda draw these motivations, is from very things you might recognize _____. He has this very famous quote, "he who does not know, he, she or they, who does not know how to look back at where they've come from will never get to their destination". Right? That's something that affects all communities, not just the Filipino Canadian community, but all communities. How have we seen this most significantly? From our local Indigenous communities. They have shown us that if you do not connect to your roots, that it is really difficult to have pride in where you're going and where you are today. We want to be able to fill that gap for our community. So our vision as an organization is to raise the Filipino Canadian self awareness of their identity and culture in such a way that they're proud to share it with Canadian society. That they feel respected, they feel understood, and they feel embraced by all of Canada. That's the ultimate vision for this. And tied to that our mission, to provide opportunities for the education of Canadian to enhance their knowledge of Filipino history, arts, culture, language and heritage. And secondly to advance, the Canadian public's appreciation of Filipino arts and culture. You'll see lots of images of in this slide around food because we are icons. "Where's the best food, the best Filipino restaurant to go to?" People keep asking, Filipinos have been here a long time. Why isn't there THE place that everyone can go or comes top of mind? Kind of something to consider. We want to raise the profile of all the great things that our community has to offer. Okay. Just to review what Tita Nora has- or Tita Beng has shared, the sort of, kind of, team right now for NPC3 there's Tita Nora Angeles, there's myself, ___ Maestro our secretary, she's also the branch head at the Kensington Branch of the Vancouver Public Library. Mary ___ is here, Eleanor is here as well. That's our team. Our founding supporters and so these folks aren't necessarily on our board, but they have been to use their words 'the wind behind your wings'. The wind behind us, pushing us kind of forward and ensuring that we have what we need to push this forward. At the top of the list, Toby Reyes, who is the founding patron, as well as CEO of Port living. Lara Honrado who is the

A. Director of Cultural Services at City of Vancouver. Um, MLA Mable Elmore. Maria Ostria, who's the Consulate General in Vancouver. Ed Teodora who is the wealth manager at RBC, who is kind of our financial advisor. Joseph Cuenca who is our legal advisor. Okay so. Though you might know who is powering us, supporting us. Then of course the creative direction. We talk a lot about arts and culture, we need to identify those who are giving us credibility around that. So we've had the We've been very fortunate, very outstanding, talented creative people have volunteered to help provide some creative directions, so Alvin Tolentino, Denis Gupa, Jermiah ____, and Leonardo Lim. and missing today? But happy to connect you to them should you need to do. What's consistent with all of that is that all of our members is our core values. So we took some time in our initial community engagements where we consulted with both business and cultural communities and we came up with some core values. They include inclusivity, fierceness of spirit, innovation, open mindedness, creativity, trust, fortitude, perseverance, professionalism, cosmopolitanism, global diaspora, outlook, resilience, leadership, succession, long term sustainability, responsible use of power. A lot to go through, wont do in too much detail. Our strategic plan, this isn't a plan that we came up with on our own, we actually developed this based on 2 community consultations that we held in August. If you were there, I want to thank you so much again for having giving us some contribution to that. We met with arts, culture and heritage practitioners first and then we met with development and business leaders and we came up with the strategic plan. Stage 1 of the plan is to establish some capacity for the organization and then stage 2 we're really looking for to plan for our future permanent building in partnership with Port Living development. Okay. We do have office space, if you're wondering about our current capacity. At our office space we're going to be able to hold meetings and bring people together and kind of hopefully help to coordinate across organizations as well as have small group workshops and that is going to be on cambie street in the next couple months. Okay. The dream - this is what the communities shared with us, as to if we could have a physical building, one day, this is what we would love for it to have. We're not at the place where we are designing this building and we don't have a place for this building, but we thought we would make sure the dream is well articulated. So here's what folks have, I'll just go through this quickly because what we really want to get to today is your input on these 4 ____. Classrooms for learning about history and culture. Studios for artistic and cultural production. And not necessarily production that we would do, right? But studios if other organizations could use that we could help to maintain. Galleries for visual arts, for all kinds of visual, cultural production and again not necessarily ones that we would be doing ourselves. Places for performance, places for movie screenings and um, some support available for, give more input to Vancouver's festivals. Right? Vancouver has a lot of festivals. It draws lots of people from all over the world: the jazz festival, resorts festival, literary festival, our dream is to be a place for the festivals to go and say hey, we are planning for 2021, who would you recommend to represent filipino arts and culture today, from anywhere in the world. Whether they be local or the United states or the Philippines. Kay? A centre that supports artistic and cultural productions. So a library, Toby has a dream of a gigantic kitchen. Right? There can be lots of culinary arts, there could be places for people to learn and explore our rich recipes that are, I feel like best kept secrets at home. Places for meetings, support of emerging artists, a place where artists can go and feel like they can be supported and encouraged, as well as office space for not just ourselves, but for other arts and cultures. Other not-for-profit

organizations so that they are able to work together and collaborate. And then lastly, a centre that fosters that social sustainability. So in addition to all of that, a place that also supports, supplies and provides umm, umm, child minding, right? It's hard to be an artist and a parent. Right? To work on your craft and to do rehearsal if you don't know where the babysitting is going to be. So this can be a big barrier. Ultimately, we would love to see us, a cultural centre tied to senior care. Our seniors in our community don't have a place to go to connect necessarily. Umm, eat traditional food, connect with younger people, share their stories and and, one of the brainstorm ideas was a garden. Apparently, Filipinos love to garden. And my mom is actually a huge gardener and there's this idea that one of the things that we lack in moving to Canada is a connection to the land. My mom's garden in the Philippines is an orchid oasis. Here, her garden is small, on her balcony. And so it's just something we can do about that. That would be great. So that's the dream. We aren't going to get into too much of that today. We do want to have a few questions. So I will turn things back to Tita Nora around the questions we want from you today.

Nora: Okay! Thank you so much Alden. Now, umm,
Muffled

Beng: Can I just add one thing?

Nora: Sure!

Beng: Just to unpack the one thing about Port living.

Nora: Mmmm

Beng: that you had talked about

Alden: Sure

Beng: SO why is Toby Reyes, Port Living, why are we calling him our founding patron? He has actually offered to provide us a centre, but it does require re-zoning. So we're not sure yet whether the city will approve this and in what form and everything, so it is kind of up in the air that way. The site that he is planning to do the rezoning on is a very, very great site. It's on cambie street and marine drive, right across from the canada line. Excellent access for all of the region. So anyway, so that's what we're talking about in terms of that Port Living offer. We hope everything goes well and if it doesn't go well, we will have options.

Alden: Yes and we should also acknowledge that our office space is, is being provided to us also by

Beng: Port Living. Free rent.

Nora: Thank you Beng and Alden! I heard that there's a lot of questions and things that you probably are thinking about now. And if there are things that you don't feel comfortable speaking out in the open, we come up here with a kind of sacred secrets and suggestions box

LAUGHTER

Nora: Including questions that you might have which you could use of course in your post-it notes or ummm this paper here. And then just write them and then put them later on as you exit later on. So now, with Brooklyn and Doug's help, the reason why they're here is because at the end of this five sessions we are going to have in the community, some of them would like to perhaps even co-sponsor with some of the organizations that you would like us to connect with. We can even go to the every organization should you be having an annual general meeting, would like to do that and think about potential partnership. We will be submitting a report after this 5 consultation series. Which we will

present at UBC so if you could take down the date now, March 4th at the AMS, Alma Mater Society, the Nest. The building is called the Nest. at 1:30-4:30. We will present what we found out from the community and how we can include diversity. March 4th is a Wednesday, 1:30-4:30. So please do come! Now... as Alden said, we are interested in creating a big tent for all of our organizations through the arts and culture. But what does culture mean to you? (Nora speaking in Tagalog). Heritage? Cultural values? What does it mean exactly? So, on each Post-it note on your table, I'd like you to come up with 1 idea. Things you associate with the words culture, Filipino, Filipino culture, filipino identity, filipino heritage. And stick them on the wall here. And then Brooklyn and Doug with my help, will cluster them and organize them. And then we will report back. So one idea. (Nora speaking tagalog). What are the first things that come to your mind? Go. Five minutes!

Unknown voice: Just one?

Nora: Just one idea per post-it!

FG-ogg: Oh! Per post-it!

Nora: Okay! One idea per post-it.

Chatter in the room

Nora: Include values, cultural values.

Chatter in the room

[End of first recording]

Second Clip: 37:31 min

[Start of Recording]

People are writing their ideas down on the Post-it notes

Nora (to the group): Culture, heritage, identity. What does it really mean to you? Filipino?

Okay. As many ideas as you have.

[Nora talking to Brooklyn and Doug]

Nora: We won't have much time to facilitate this. Doug and Brooklyn, go cluster.

[Muffled sound]

Nora: One idea per post-it. As many ideas as you can come up with!

[lots of people chatting at once, laughter]

Nora: So, one minute more.

[lots of people talking over one another]

Nora: Beng, we could participate too!

Beng: We should!

[Lots of chatter and movement, chairs creeching, people talking amongst themselves. No clear voice on the recording.]

Nora: Okay, so, while my two assistants are working on that, here is the controversial part of what we were thinking. Do you remember Alden's phrase earlier, Filipinos are the best kept secret in Canada? Is that good or is it bad?

[Laughter]

Nora: We are going to have a discussion. We are going to have a discussion. But before we do that, think about this, on a scale of 1-4, yeah. (Tagalog). Putting a checkmark, your bodies will be a checkmark in a way of identifying. You'll see at the back here, look at the wall behind you. There are 4 scales there. One, two, three and four. Okay. walk to number one if you think if we are poorly visible, poorly recognized in Vancouver or in Canada as a whole. Two if we are moderately visible, somewhat recognized, if you notice I used ____

coloured paper. Doesn't mean we are visible or recognized. If you think we are moderately visible, moderately recognized, go to that. But if you think we are highly visible, highly recognizable, go to 4. Then we will come up with indicators. You see there are pieces of paper and post-its you will discuss amongst yourselves. So for 1, ask yourself why you go there and what way? Are we visible and somewhat recognized? And then, so, go there first and then we will see how many people will gravitate towards that scale? Okay?

[chatter, movement, tagalog]

Nora: walk around, on the side, thank you so much. Great! Okay! Let's see how many people go to 1, 2, 3 or 4.

Beng: (speaking tagalog)

[muffled sound]

Nora: Okay so please go, please go to the space. Okay, okay.

[muffled]

Nora: 2s, 3s. Let's see how many people. Let's see, 2.5! Alden! Is that where you are? What about ____? *Laughter*. Please go to where you think we are. What about Beng? Sammie Jo? *laughter*.

[very muffled]

Nora: oh oh, okay! Okay! Now, if you could get a piece of paper. Okay. come up with your own ideas, first individually. What did you, why did you choose #2? Moderately visible and somewhat recognizable. Or for your group, (tagalog). See the blue at the bottom please.

Individually, what did you think? Why are we moderately visible, moderately recognizable?

Okay. so write down one idea. Your indicator. Why? Why is it like that? Name an idea.

Okay. What are the indicators that you used individually first? Ahhhh.

[Chatter, movement]

Doug: There's something!

Nora: indicators you used

Beng: (muffled sound)

Nora: Okay, FG-011! I like the fact that you're the only person there! But if you could -

Unknown Voice: (muffled sound)

Nora: Okay so stay where you are! Stay in your group. *Pause* Okay now. I'd like you to discuss amongst yourselves, why did you choose this? Read what everyone has there and then discuss. And if there are any new things that you think should be included. Why did you choose #2? And then you can just read. Someone from the group. We are going to hear from #1? (speaking tagalog). We are going to go to #2 first. FG-005, could you read what people here said?

FG-005: Number in professional roles

Nora: Aha, of course! Number in professional roles.

[very muffled background noise]

FG-005: Most filipinos...

[very muffled noise, people talking in the background].

FG-005: Filipinos in post-secondary.

Nora: Yes!

FG-005: Filipino vs Chinese.

Nora: Oh yeah, yes yes.

FG-005: Interaction with non-Filipinos.

Nora: Okay, so could you discuss in your group, are there things we think we forgot that should be included there? Okay? What about #3? What did you say before you go into discussion? FG-001, could you read for the group?

FG-001: First I have political, controversy with the Vietnamese community.

Nora: Ahh, a comparative analysis. With the Vietnamese community we have some political currency. Okay.

Unknown voice: Gender neutral?

FG-001: Healthcare, healthcare professionals

Nora: Healthcare professionals

FG-001: Somewhat related to work, we're shy.

Nora: Work and shy. Interesting

FG-001: Competitive careers

[muffled voices talking]

FG-001: Social justice.

Nora: Social justice. From the science? Social justice.

FG-001: Civic engagement

Nora: strong civic engagement. Interesting

FG-001: First Nations engagement.

Nora: Uh huh, good.

FG-001: Hip-hop scene

Nora: Hip-hop scene. Strong. Okay, now, are there things that were not included? Could you discuss in your group? Okay? That you did not include or should've been included

[muffled voices, people talking]

FG-001/Alden: Caring?

Brooklyn: ...us?

Nora: Okay, and what about Beng and FG-011?

Beng: Okay, so

Nora: No, no, no

FG-001: poorly recognized?

[background talking]

FG-001: we are not good enough with the skills that we have, even if you went to university. First thing they will ask you is if you have Canadian experience. Right? So, what do you do? Take a union job? Then with that...

Nora: Do you think you could discuss it with FG-011?

FG-001: FG-011?

Beng: Sunshine? We are very humble, bring the culture here.

Nora: Mmmm

[lots of people talking]

[Alden talking]

Beng: Waiting for things to happen

Unknown voice: In a good way.

Nora: Can you discuss some more in your group? I'll introduce. Beng, I'd like to add the numbers, indicators.

Beng: Okay

[muffled people talking in the background]

FG-001: See what we have when it comes to...

FG-001: I'm an accountant representing today, I was asked...

[muffled people talking in the background]

Nora: 1 minute more

FG-ogg: if you're not seen there...

[muffled people talking in the background]

Nora: Okay, so, 30 seconds, wrap up

[muffled people talking in the background]

Alden: You guys should be here...

Nora: What you could see there, poorly visible...

[muffled people talking in the background]

Nora: Okay so if you could wrap up now please. If you could please go back to your chairs. We will now...

[muffled people talking in the background, someone speaking Tagalog]

Nora: The important part of our discussion. Okay? So if you could please go back to your seats. We will discuss more. We will document this all. What's interesting to me is that no one said we are highly visible and highly recognized. Right?

Alden: Yeah

Nora: As the group in #1 said, because of all this many issues, the values that we have to be under the radar, to be shy, not to assert ourselves too much. We don't really make a fuss even if sometimes we are already being oppressed, bullied, right?

FG-ogg: yeah bullied

Nora: Or whatever, right? And in this case, our numbers, the 3rd largest growing immigrant population, a bout a million projected by the end of the year

Beng: Oh really?

Nora: We are not translated into numbers. We only have Mable as our MLA, that's it. Right? So why is that? Now, we would like to know. Brook and Doug will give you pieces of paper here. Do you think we should just keep it to the group here at the table or do we mix all the professionals and alumni associations?

Beng: We should just leave it here

Nora: Okay so. On this piece of paper, what we'd like you to do, on each paper per group. Is if you could share with us what go-to programs are your organizations right now doing? [paper tearing]

Nora: What cultural programs do your organizations already have? And what are your plans - for the 3 or 4 organizations represented, okay, what cultural programs are your organizations already doing and if there's none, I guess.

Alden: Can you expand what you mean by cultural?

Nora: Ah yes.

Alden: Because they could be providing programs, but not necessarily cultural

Nora: Good, good, good point! You might be providing programs, but are you using the arts? How are you using the arts, from land services for fellow nurses or fellow accountants? Propose a musical even as a fundraiser. Right? Those are examples? Are there things that you think you might be doing for the next 2 years at least? Okay, go ahead. Kathara, accountants. Can you share even some ideas of what those are? You can just list. Okay. and please use the felt paper, felt markers.

[everyone talking, brainstorming]

Nora: Okay so we have about 5 minutes for this.

[everyone talking]

FG-ogg: Culture professions

Nora: Fundraisers, using it to attract members

[everyone talking]

FG-001: Arts and culture, my organization is kathara. I used to be the treasurer there. Arts and cultural programming -

Nora: Can you also -

[everyone talking, markers]

Nora: Can you also indicate the month and year?

FG-001: Coloniality

Nora: Okay, 2 minutes more

[big laughter]

FG-099: I messed up!

Nora: It's okay.

Nora (speaking to Brooklyn and Doug): You can put it in the middle between 1, 2 and 3

Nora: Okay, so when you're done. Brooklyn and Doug will put up.

[chatter]

Nora: Maybe for the next group, okay?

[can hear a couple of voice over the noise]

FG-003: Gender equality

Brooklyn: Thank you!

[brainstorming]

Walter: Work with Vaisakhi, Philippines independence day, Chinese -

Nora: Wow, look at all this!

[back to chatter]

FG-003: Aboriginal leadership, we have a LGBTQ office as well.

Nora: Okay so, would you like to hear from the groups quickly? So maybe, 30 seconds.

And report back from each group. Who would like to speak from your table? FG-011?

[chatter]

Nora: Just 30 seconds. Can you listen to FG-011 on what they're doing so far?

FG-011: Okay. we decided that we are going to a symposium?

Nora: symposium of Michelin exhibition. Very critical

FG-011: 500 years of anniversary

Nora: Of Michelin's landing

FG-011: Landing in the Philippines, in 2021. It being a - the celebration being sponsored by Seville? Our speaker is part of the 6 communities, member of the community, the seville community, he is the Author of that book, Mighty Man, so yes, so we are bringing him over. So we have lectures, symposiums, and exhibits.

Nora: Wow. that would be excellent

Alden: That's wonderful! How was that attended? Was it well received? Was it well attended?

FG-099: we are in the process of -

Alden: Oh okay, good to know!

Nora: Can we hear from the 2nd table? Who would like to speak for this table?

FG-005: I can!

Nora: Okay Mylene.

FG-005: So, we have Assumption, is planning to bring a Filipino a grand opera (?) [couldn't make out the first word] game. In name. Pero, there's a lot of -

FG-099: Still trying to figure out how to do that.

FG-005: UPS we have 2 events which we invite the public, one is the Bahatasin, this will be our 5th year. Last year at the consulate, it was in partnership with the consulate. We are trying to get a bigger venue this year because [muffled] we are limited to 70 people standing and we had to turn people away. The second one, is our Fiesta-ival, the food is by donation (Tagalog). And then those who come in, they give just \$10 and then they get to try.

Alden: Wow!

FG-005: and then - homemade (dishes in Tagalog). Ingredients. Last year we had that in Metrotown. WE had about 80 people. Again, it was packed, at capacity. We had so much food, pero, space. We are looking for a bigger venue for both activities. If you know of any space we could take 100-150 people, we could invite more people. And then, 1 Filipino Association in BC, last year we were a part of [missed the word, think it started with a "b"]. August? June? We don't have any activities right now.

Nora: Okay, thank-you Mylene! We will now go to the last group. Quick (Tagalog), then we can move onto the next items in the agenda. Can anyone speak for the group?

FG-001: I'll just speak for my portion?

Nora: Sure!

FG-001: So I represent Kathara society and we work extensively with First Nations communities in the Lower Mainland. And from the events we planned for this year, one is a food sovereignty garden with first nations so we are speaking with first nations to build our filipino garden. #2 We are developing a [missed the words - pote?] building with Coast Salish, and are trying to get together with both elders from the Philippines. And #3, reconnecting with the motherland. So we provide the lens of the indigenous peoples' culture and history as a lens for those who like to investigate and explore Filipino culture as an in. We are connected internationally within North America, Canada and the United States, Toronto, San Francisco, Chicago, with this movement, whose lens as the same, as we investigate First Nations. So those are the ongoing things.

Nora: For Kathara?

FG-001: Mhmm

Nora: What about the other groups represented in the table?

FG-009: uhh

Nora: FG-003

FG-003: BC Nurses Union has so much diversity, we call it a human rights and equity group. We have so many caucuses that focus on the committee: public health, and culture of the minority of the province. So we focus on the types of colours, workers rights, focuses on them joining Vaishaki. This is a very big event that we have participated in. It came to realize, is why can't Filipinos also do the same? I've been involved with Vasakhi since 2009. I made the group, I participated. I love the committee and the focus on their community as well. Really good event itself. Unfortunately, we participate also in Independence Day. So many groups of Independence Day going on, confused nurses, who are confused of where to join. So politically, I have no idea why those. There are 200,000 who participate in Vasahaki who provide food, blood pressure, [something else, but missed it]. We also do a Chinese New Year's, participate nurses, participate with that. We have this Aboriginal leadership [missed it], at any event a first nation here we participate. LGBTQ+ [unclear words, couldn't get it]. I am in a working group. I am one of the RNs, recognized by Mable in 2011. We went to the legislation to help those international nurses. I am working on those who cannot even practice here in BC. The

struggle they are dealing with right now, you have to wait years before they can even practice because of the bureaucracy of... regulatory body. So other than that, we do lots of things in the community. But that's the unfortunate in our own culture. There are so much things going on.

Nora: Well those are interesting points, no? Well in fact when you go from my decision across canadain cities, it's very common for 1.5 and 2nd generation to express frustration over this observation. We join other ethnic cultural communities cultural events, but our own, (tagalog). So we are highly visible? Whether Montreal, in toronto. And of course we see it in vancouver? Now, this is now the item on our agenda that will ask you, if we come up with common programs for cultural centres, that will bring in a lot of people that's our hope. What are the things that you think will attract multi generational filipino canadians? So brook and doug will put another piece of paper on your table. How can we guarantee if we build the centre, we will come? That they will come? What are the conditions that you think in your group that will make us use the centre, unite our community with a feel? What programs will be appealing? Okay! (Speaking Tagalog)
[people start talking amongst themselves, can hear a couple ideas]

FG-099: Skills and development, for example uh -

FG-099: Power

FG-099: Churches, stuff like that

FG-099: I think -

FG-099: Most

FG-099: Seniors

FG-099: For example...

FG-099: How can we -

[Beng and Nora talking in the background, can hear someone writing with a pen/marker]

Nora: Wow! Interesting!

Nora: Whether it's the design, inviting ambiance, environment!

[laughter and talking]

FG-099: youth events

Alden: basketball

Doug: yeah yeah

Brooklyn: yeah

FG-099: once a week

Brooklyn: Nora, where do you want this?

FG-099: religion?

Nora: Okay, let's go! Let's see -

FG-099: role models

Nora: Maybe we can also report back. Whoever is the group that finished first, maybe we can hear from them as others are probably still thinking what might be umm, maybe evident in the design? Wait for the group.

Nora: Maybe FG-099 can speak for the group? Okay just a minute to just summarize please. Okay! Carry on. Now FG-099 Please.

FG-008: Ideas, too many ideas have been put forward in building a cultural centre for the community. Not so far of work. First is, We lost track between the organizations and the community. Secondly, the cost of putting up a cultural centre. Needs a lot of funding and

resources. I think one, the key areas I feel is that we should bring in the community together. How do we build that trust within the community and within the organizations? Now, we are holding our heritage month in June. There are so many organizations already trying to compete on what to do within their community. So far from what I can count there are already 3 over There. So is vancouver, and so as chilliwack and north vancouver, new Westminster. How can we meet this as one group? As your question earlier today? How do we find out the solution for this? To bring the trust within the community and within the organization.

Nora: So trust building over time. The process. What about the second group? Would Susan speak for the group or [someone else's name I didn't catch].

FG-ogg: Something that came up is the centre should be _____, no kind of leaning towards certain groups as our friend earlier said there's a lot of bad experience before in terms of building a centre. Namely, the politics destroyed all the [missed]. There should be no regionalism, we shouldn't play up any specific region from the philippines. It has to be a common Filipino thing.

Nora: Multi-ethnic, multicultural, multi-

FG-ogg: Yes.

[End of second recording]

Third Clip: 47:19 minutes

Legend:

Nora: Nora Angeles (facilitator)

Alden: Alden Habacon (NPC3 Vice President)

Beng: Beng

Sammie Jo: Sammie Jo

FG-ogg: Unknown participant

[Start of Recording]

FG-ogg: Membership fee should be inexpensive, and based on what Alden said earlier, there should be food, Filipino food [laughter]. So, it also should be interesting and diverse.

Nora: Think about membership. Should it be an individual membership, or organizational membership in the center, or combination? Okay, so that might be something. Then, the last group please?

FG-ogg: So we pretty much have different ideas of how we can draw in people. So, first and foremost, do it right. Some things we also thought about were skills development, so develop literacy, soft skills workshops that'll help us increase our professionalism, some activities for seniors.

Bingo, make it accessible for them through having convenient transportation. Number one, location, location. Essentially, sports was mentioned for the youth, right, kind of like after school programs, bring them in like sports and recreation things that are added to the attention as well.

And there's like career mentorship role models so kind of just showing them that and having role models there that are visible for the youth.

FG-099: We need to compete with the casinos because seniors...[laughter]

Nora: Moving to Alden's input now, this is very important.

Alden: We wanted to give you a sense of what we were imagining in terms of a program plan. We didn't want to give it to you first. Because in fact, we're still gathering information and we didn't want you to give you the sense of like, you know, here's our plan what do you think we actually want to hear what you think first and then share with you our plan because this is not set in stone. But we do need to have some structure to be able to apply for grant funds, with the city and with the province and with the, with the federal government and so here's the idea.

Alden: We've kind of established this five-part program just in general. The first part is a community outreach campaign which we're engaged in right now so this is the one in five may end up being one in seven but we'll see where that's going. We are committed to programming a series of talks and workshops on Philippine History and Culture. This is the piece that we feel is really, really missing. There are other organizations and we want to support them but this is the one piece that we feel could really exist, whether it be just stuff about our history and our culture that I feel like I want to tell my kids about, I don't know where to learn it. Right. And so this is a real challenge for new families as well. We're going to make a commitment to ensuring that there's the provision of Philippine language, should actually be languages classes, right of multiple languages, we've got, you know, monthly language classes for different levels and ages featuring Tagalog and on and on and on as many as we can get the resources to be able to do like you said it has to be balanced It can't just be Tagalog. It has to be more than that. And then as well, a series of Philippine arts and culture salons, all centered around the salons. Salons are kind of like an informal smaller group setting where you have the opportunity to learn about Filipino artists and learn a little bit about their work and their story and where they've come from and the work that they're doing. And of course all of this centered around food right that's why the show is in the mail. Right.

Alden: Right. We don't want to lose sight of the fact that this is in fact a very big piece of our, our history, and you know one of the things that the Chinese New Year has done really well is Canadians in general are familiar with Chinese food as a result of this celebration and when you ask people what's Filipino food like, there's very limited knowledge of what Filipino food would be. And so, so much is tied to our food. Okay. And then there's a big piece, or all this kind of comes together. In September, around the launch of a festival it's called Kestahan, a feast of Filipino arts and culture, and I'll share a little bit about that in a second. So, that's kind of the big picture and then in terms of actually programming this, we have this model in mind.

Nora: This is where our kind of artistic director is coming because they say that part of the thing while our community doesn't know where to go is because they don't know what's happening and that if you have year-long programming and knowing how what Alden

previously presented, connect with each other. And it might give us a chance to have a kind of a regular programming that people already know in advance. So for instance, we were thinking, how we could partner with your organization where the things that Alden mentioned earlier, the cultural salon, the history talks, the languages might be connected with a major production that all of our organizations including yours might see as a fundraising activity in partnership with your organization may be from the perspective of the creative directors, why can't we have our own community also be trained to act in display like more like a community based arts. So for instance, can we combine a Shakespearean Jose Resal production, right on stage, that might include around that let's say this is July or June around his 160th birthday next year, for instance, an historical talk on what would Resal do today, right, in the face of all the things happening in the Philippines. Looking at a cultural salon on Laguna cuisine beyond Bukupai. And what's the difference between the different Southern Tagalog languages talk.

Nora: And then a more political economy and coconuts in Laguna, and then September or another month to talk about Carlos Bulosan, and how he's become emblematic of the history of Filipino migration in the Pacific Northwest particularly the United States, and maybe revisit his play, his novel *America's in the Heart* in relation to Philippine colonial mentality. It's fun pangasinan so maybe we'll focus on pangasinan languages and cuisine. So just some ideas.

Alden: So just to reiterate the idea, if it's twice a year, there's a focal point. Unfortunately our creative directors they had to come up with this very quickly so these are just ideas, but if we had more time right to connect with the creative directors across the city, we would want this to be more kind of consultative process, but it is there's a focal point and then we program around that focal point language classes, artistic things, cooking classes, all sorts of things may be built, you know, a youth outreach children's readings program whatever they might be, they all kind of point towards this focal point and maybe there's a way to involve youth in the play, maybe there's a way to involve children into the into the production and that sort of thing. So, there's still different, like a diverse range of activities that people can be engaged in that different community organizations can be engaged in, but there's something happening in our community that brings us all together that forces us to all come together and contribute to something together, at least twice a year. There's kind of the idea that we'll build on this idea of one.

Alden: You know that our programming has two seasons. So whether it's been a spring winter or fall summer something like that. There's, there's one focal point for each season, that's kind of the thought.

Beng: So are you excited about this? Because I am very, very excited about this because this is a professional. It is so relevant to our culture, nobody's doing anything like this, and our children and our grandchildren will know all about our history so to do something like this, I just want to get a sort of a sense from the room. Is this something that is of interest to you? Is it exciting, is it good?

FG-ogg: I think a lot of the things that have been mentioned today are already existing in our community. And I do understand because all of our, some of our members in this

room have already tried to put them together. This way, I think is, I think it's a great idea. Okay, but I just want for us to acknowledge that there are things that are already happening, things that are happening.

Beng: That is just so, so perfect. And one of the things that we hope to do in our website is to promote all these events in that website, so if you want to know what's going on the Filipino arts and culture community, you go to this website and it's gonna tell you what all of the programs are, who are the artists, etc etc.

FG-ogg: Because there's many places you can find it from. You can find it from Eventbrite for example, on social media, or Facebook or Instagram it's all there. Their websites also it's all just a matter of streaming.

Beng: Okay, great. Any other comments before we go to the next question?

FG-ogg: I think just like as a second generation, I just want to express my excitement over something like this because I've always kind of had that fear that you know the Philippine culture is going to die with me because like I don't think I'm knowledgeable enough about any of these things right but like I don't think I'll be able to teach my like my children any of this stuff so to have some sort of, something like this to kind of just do that and educate them I think would be amazing.

FG-ogg: Great idea, but I really feel the body of the elders.

FG-ogg: If you're able to grab and gather the seniors, because I came from a very large family, which I miss as well. But all the seniors, coming from here. Do you can always manipulate all whoever is under your culture, or whatever. The concern is that, how are we going to pull those members, those Filipinos, to participate? This is a very broad art project, but one step at a time, gathering seniors with their family in the community, that could be started with education. Because for me, here in my own community in nursing you provide blood pressure and blood check, but that's the part of the conversation that we could encourage these Filipinos to go. Even, they don't have a family doctor at the moment yet. And even if a group of community people they gather food just to have to talk about your health.

FG-ogg: So maybe we could, and then we can divert the conversation. I don't know what that idea is.

Beng: That's great. Any other comments?

FG-ogg: How can we encourage other organizations to join us? Yes, join us.

FG-ogg: Like in Surrey, they have a new organization there, cultural something. Filipino trade council I think they are also thinking of the cultural centre. Well, my point is, let's talk to everybody, let's open up, you know.

FG-ogg: That's the strategy, but I really believe in your leadership. And the growth.

Beng: Just so you know, these discussion sessions, there will be four more that we are organizing, and all those people, all those organizations that we're talking about, they are all invited. We will all provide them for dates and they can choose which day they are going to go to an event that you might have special assigned for, for example, those organizations which have dreams of actually doing their own centre, you'll be actually starting to talk to them, so they know we exist, we know their dreams and maybe it's okay to have two centers, maybe, maybe they can do something and we can do something different? I don't know what I'm talking about, in other words we're talking. Okay. Any other comments?

FG-ogg: I worry there are too many organizations here. The structure should be organized well and we should group them together. And this is just my suggestion this time.

FG-ogg: The regional tourism councils, one thing they were doing was to form regional councils, regional organizations, and only the Presidents can become members of the board. So the organization should be regional based, because it's easy to identify them.

FG-ogg: Because, as of now my experience is like, who is leading, who is the leader? Go, go to the group...

Beng: Yeah, we know exactly why big issues the community will have a separate discussion on that. Did you have your hand up?

FG-ogg: Yeah. With regards to holding us together, I think the consulate is doing their best. In fact, there is the meeting, just before the June activities.

FG-ogg: Yeah, so the consulate is trying to put it together again. So I think what you need to be, you have to do is to see what you can bring into the table. How, how do you attract them, so that they will want to partner up with people? What is advantageous to them, what is in it for them, you know?

Beng: That's an excellent lead to our next question. That's precisely what we want to get your help on: how? What opportunities do you see for collaborating with NPC3 and other organizations, what would you like to see?

FG-ogg: The one that's pretty imminent is in September, the feast of Filipino arts and culture festival. That is the major event that happens that we are anticipating for this year. Okay, so, show me your, in general, in general, what do you think, how do you think your organization can participate with NPC3?

FG-ogg: I don't know what NPC3 can offer, right now. Right now, we are an organization, we have a structure, we already have the plan for the year actually our activities have been laid out for the year. Yes, as much as we would like to collaborate with you, what, what's the benefit to us? To bring you to us, or what can we do to help?

Beng: What do you think would be a good benefit for you that would make you participate with NPC3? What would make you participate?

FG-099: I don't know what NPC3 has to offer.

FG-099: So, my, my group is called the X society. We work extensively with First Nations communities in the city. In the years of reconciliation, we are acknowledging settler identity and non-indigenous people working with us for the past years and extensive contracts with Squamish Nation, Musqueam Nation, Tsleil-waututh Nations. We would like to contribute our connection with First Nations people in investigating what settler identities and what settler responsibilities mean for us Filipinos living on unceded lands as uninvited guests. So what would that look like for us, it's something that we would like to focus on and go beyond basic token acknowledgement.

FG-099: How can we move forward acknowledging that we are visitors on this land?

FG-099: Just, I guess, trying to draw our membership in to helping out is networking. For us, a lot of our members tend to be new immigrants and they don't really know anybody, not even just for finding a job or anything like that sometimes these people just don't know anybody. Right, so getting access to you know just interacting with different groups.

FG-099: I think cultural competencies are a very important aspect for Filipinos of what's going on. What the First Nation experience has been. Why is there homelessness in East Hastings? That's why if you don't identify that as a Filipino, we cannot identify ourselves as well, and why we're here.

FG-099: For our group, when it comes to health, there are so many volunteers that we could provide when it comes to nurses. I have no idea our members, what they could offer, but we could network, as well as myself, because of my networking.

Nora: These questions are really valid to know what can we really offer, and we don't really want to be seen as a competition. Because that's a no no, that's not what we want.

FG-099: And that's the fear.

Nora: Right, Exactly. And in fact, you know, we don't want to be seen as competing with existing ones and if there's any role that we'd like to do is to bring them together, and how we can all work together, particularly in sponsoring cultural arts and cultural related events. For instance, I see the possibility, number one, once we have the temporary space, I know that all of our organizations are always struggling for meeting space. That is space that you can all use, you know, we often meet in Metrotown, noisy, right? But that's a space that's accessible, once we get access to it.

Sammie Jo: Sorry. I just wanted to say as much as I was trying to hold my tongue it's hard to, especially as a youth worker and just working with a woman, and just arts and cultural events and you know I do understand that our calendar is already it's already planned out

and it's hard to ask more organizations to add on, because our energy and time is already spent, and where I see what X has said is that existing programs are already happening. They just need a place to live. And so what we're asking organizations, it's more like, you know, we want you want we want your organization to have a home where you can just have those existing events and be there.

Sammie Jo: So I see NPC3 as, you know, supporting in that way as a venue supporting promoting it to the public versus just promoting it within the Filipino community, and especially grant writers. Most of the volunteers are all doing it out of their own pocket, and we don't, we don't have the capacity to apply for grants, where the City of Vancouver can provide us with that. So we really just do need the expertise to apply for the grants to have these continued programs continue because you know as much as we want, you know, to be back at Plaza of Nations as one community, in Surrey and New West they will continue to have that, you can't take that away from them. But to get, if this organization can gain the trust to, for them to come to us and know that we are like we are for the community and not for political gain and not for any personal gain as well, that's where it will start to show, right? But we can't wait for the consulate, because that consulate will change, and it's only been better this last year because she has been open. She has literally been involved with different communities, but that consulate will change.

Sammie Jo: And, yeah, and the thing is though to, we don't want our culture to die with us, and the people are hungry for this, and you know whether it's just now, we want to keep it going. So, again, the new organizations that are happening in Surrey, they will continue it but the main thing is we are focused and we don't stop, you know, and people who have been burned before because they've given money for the past we have to gain their trust to do it differently because we're being transparent, and we're asking for community engagement. That is the difference. So, that's so just saying that, right.

Nora: So right now we can't really get past the vision for the future. And all of us are going back to our hubs. Instead of seeing how we might be able to be part of a bigger thing. Remember, we are not highly visible, we are not highly recognized.

Nora: I know our programming, but envisioning for instance, that our program for instance within UPVC we don't have a venue, and NPC3 once it has its own center, can use that big performance space that we're dreaming of. A big space and in fact part of what we want is to say, okay, should you hold for this one in a kind of history event by Magellan, right there is another hundred years right I added to the Magellan landing. In what space would be needed in the future, right, to hold that space? So what we want is for you to think down to the square footage studio space right, what would performers need as far as practice space?

Nora: Or maybe the possibility, that they don't have the space yet, right, but we will help you look for that space. Maybe bring our creative directors to make that professional polish, right, or the festival, like this September is, incidentally, and really dreaming up a launch in September. Can we have a full festival within the launch that NPC3 can lead, and maybe even add to the launch more than just the \$10 contribution for the scholarships to the UP scholars? Right, so I'm just imagining that that we put our

resources together or can we partner with Kathara for some of their performances, or maybe the dream of having a similar Vaisaki parade that all of those involved in this heritage month festivities can actually do a whole parade, and one day and bring this in a closed Main Street. And then NPC3 can help facilitate that through our work with the City.

Nora: One of the things that we can offer is we're so good at grant writing. Yes, and we're so good in leveraging our resources.

Nora: When, in other words, think of all these things that in the future, we can do together, but right now we need your help. I think this is what Beng is trying to get us to think about. At the moment, what is it that you're going to be? I know that you might not have the ability to decide right now. You know, as a precedent for instance we're democratic but you always consult, what can we do? Particularly for the launch, as we unveil what the center might be like.

Nora: Imagine a budgeting accounting exercise, right, together with some of the planners who could do some kind of pro forma square footage, how much does it cost? And imagine that at the launch itself there might be a workshop that you can do.

Nora: Same with the nurses. I like your idea of let's bring in the singers, because, you know, and connect maybe the arts through health, maybe an arts therapy type of work. We do know some poets and writers who could lead seniors into writing memoirs, for instance, right? And you could do this with the Filipino Nurses Association, right. So, all it might take is perhaps some visioning and imagination on our part to think about synergy. This is what we're looking for, synergy, working together. Because otherwise we go back to our hub, then we forget that there's something we're all apart of and do some good work together so that we go to number four.

Beng: Okay. One more comment.

FG-ogg: I'm a member of X house community centre. Yes. Every day, there's tai chi class, every day, so everybody knows it's a Chinese movement. They go there, play mah-jong. So, why are we not there? There's also a Hawaiian class once a week. So why not Filipino dance? That we have a community centre.

[conversation in Tagalog]

Beng: So maybe I just want to summarize a little bit what I heard so far. I understand perfectly well, you're already doing all of these things yourselves. What do you need anyone for, right? So that's a very legitimate question, some of the answers that I got, were okay. NPC3 can help us in generating funds by maybe providing the training for grant writing, we can do that. There's some people who have offered arts and culture groups, they are all very energetic, and all that, but sometimes it isn't sustainable, right. They need a business plan, they need a more businesslike way of monetizing their art and culture. We can provide the training that can help you monetize and make your art and culture work in the community. That's another thing.

Beng: Third, is that when the center is built that would be your venue, your home during the time that we have a temporary space we can probably have that starting February this year.

Beng: You can also use that as a meeting space, right. We also have some computers who have desks, office stations with computers in them, and you can also use that. That's another possibility.

Beng: A fifth possibility is that, you know what, it's very exciting to work together, and maybe when we work together we'll find out other things, other benefits, that happened when you were together. Like for example, I know a lot of organizations there, they just like to do things. Okay. They're not a nonprofit, they're not a business, but they want to do things together because there are so many ideas right but they're not able to generate income, they cannot apply for grants because they are not an entity. If you are an entity, a nonprofit or something like that, you can get a lot of grants. So just teaching them how to be a nonprofit, first, and then how to get grants, that is going to be very good and reaching, you know, the quality of your work and what you can do.

Beng: So those are just some of the examples, what do you think of those? Could those sorts of things make your organization join up with NPC3?

FG-099: Us, for one, would probably be very interested in learning about grants. And then moving into maybe the training or mentorship.

FG-099: Other organizations like us, for example, we've been around for 10 years, 15 years or so, we've done our own client training we've done our own programming and all those things. But the reality of things is that we are artists and we have our other jobs for employment counselors for nurses, for bartenders, for caregivers. So we're doing all of these things on the side. And so, in terms of sustainability for example, we need staffing. So our organization is for the idea of having an events coordinator for three months, four to three months, for the duration of the program so we are able to deliver the program. But after that okay, so we rest because we're all tired. We go back to our families. Okay, so maybe go beyond empowering community members and organizations, but an extra help would be staffing support. Staffing support. Provide directions and provide support. I mean, this could be a lot for NPC3 to have someone to fix my organization and find a way to be sustainable, and not just doing things. Okay, we're working on our computer then 15 minutes break okay, I'm right on time.

FG-099: I would say that the Filipino community has much of an identity crisis. The Indians have an identity. The Chinese have an identity. Considering the vast number of Filipinos who are here, they are sort of invisible. They don't have an identity but they should have an identity. And this is just an organization that could help develop that identity. That's what I see for this, or another organization.

FG-099: I like the idea of how we can encourage Filipinos to come. I organized an info session, for how can you practice becoming a nurse here. I had to 20 people come, many immigrants came, just to ask the question of how to become a nurse. And they want

more information coming from out of the other 10 unfortunately I got only five to become active to participate in other people's jobs. That's the challenges we have, because they were able to add going to choose the period on, but good for them good for the target also actively not participating or is working that promotes the campaign with the MLA's change. So those are the challenges.

Beng: I like that. Okay. All right, so we did ask the question of September, I just wanted to see a show of hands, for the September festival if you're interested at all to participate.

FG-099: One thing that I'd like to invite in here and filter this question, again, is how much content they need together. I think your group, if it's willing to spend the time to put all this together, on an individual basis would be good. To do that, we can go really fast.

Nora: The impact would be, you know, we really want to move away from saying, you know, "your group" because eventually what we want to say is "our group".

FG-099: Absolutely.

Nora: And this is in fact part of our next stage after this kind of cross organizational consultations, we will go to Surrey, we will go to New West, we will go to wherever the organizations are so that at their AGM or, you know, we could be introduced as to who we are at how we might be able to collaborate.

Beng: Any other comments about, you know, participating?

FG-099: That's very important and that says a lot for me, you know, you're still listening. So for me, that's a big plus.

Beng: Thank you. Any other comments? Well you know what, thank you thank you so much. We were a little bit nervous about doing this meeting, you know all the organizations and you know the activities everybody's so busy and the competition and fear or another center etc etc so we're always a little bit. We know the experience of the community. Right. All of the frustrations and all of the false stories sometimes and all of the propositions about fundraising that never happened so we understand.

Beng: We really appreciate that you came forward, we really appreciate that you shared your ideas, and we look forward to seeing you again. Thank you very much.

C.2 February 3

Focus Group NPC3

Date: February 3, 2020

Location:ISS of BC

Students: Sophie, FG-099, Mikayla, Jonah

Sammie Jo: Well my name is Sammie Jo and I will be the facilitator for this evening, and we have Mary who is with our host venue ISS, and we are happy that she has been able to donate this space on behalf of ISS.

Mary: On behalf of Career Paths, that is our poster... Career Paths... before anything else I would like to acknowledge the land, on the unceded homelands of the Musqueam, Squamish and Tsleil-Waututh Nations. Alright so at every event we would also say this one out of respect for our First Nations. So, career paths, maybe your familiar with career paths, yes? And we have been here for 10 years already. We've been helping immigrants and refugees find work and arrival occupations. If you have friends or family members maybe you can share the good news with them. This is the only program that will provide the most popular support and funding from the government from the Ministry of Skills. And we are giving out some grants for the newcomers. The eligibility is on the side. Depending on their situation, priority, they could take courses at BCIT, UBC. Very encouraging short terms courses, like engineers, IT people, and if they need education, they get referred to us. We also refer them to organizations such as MOSAIC, PICS. Okay on the bottom line here, we are helping new immigrants enter into the workforce. Alright so career paths is just one point of the employment program at ISS of BC. By the way welcome to our centre, this is the first in the world, we are so proud to say that we were visited by the royals a few years ago and as you can see, as you were entering this is on 6 floors, and there are refugees on site. That's why our doors are locked to make them feel safe. They are located on the second floor, sixth floor and some on the second floor. So, 155 beds, I think 17 suites. These are just temporary housing for the refugees. This is a one stop shop building, there is a clinic here, there is support for settlement, career, language and so one. Whatever you can think of we have here. So, let me know if you have questions or you want me to present to your organization. Thank you

Sammie Jo: She will be back on stage later, but I wanted to take some time to introduce you to the rest of our team. We have some UBC students from the SCARP Program (School of Community and Regional Planning) So we have Jonah over there, Sophie, do you guys want to stand up?

Sophie: Yeah, sure.

Sammie Jo: FG-099 and Mikayla. Umm so this is the group of our students and Jonah is going to tell us a little about what they are going to be doing today.

Jonah: Yes so, we are here with Nora's class, Qualitative Analysis Course. So, over the semester there are 15 of us working on outreach and engagement sessions, we will be here today and the next two sessions so help facilitate and learn about the diverse needs of the Filipino community in Vancouver, and how we can translate those into a future centre. So maybe I will just share with you our research question, so you know where we are coming from. Our research is looking at what the varied visions articulated by the diverse Filipino Canada community stakeholders are in designing and planning a cultural centre that serves your needs and concerns. So in doing such we will help facilitate today, over the next month, or month or a half we will be working on this project and then coming to a report

that will share with Sammie and Nora to kind of see what the best ways moving forward in supporting this cultural centre. So, we are very excited to be here, did you guys have anything to say?

Sophie: No that's perfect

Sammie Jo: So this is still a pilot community engagement for us, this is only the second one and there are plans for more. So just a little bit of housekeeping, there is a bathroom around that side, please help yourself to get up to grab any food or drinks or water. WIFI is over there on the wall. We also have this box here, if you feel like you want to say something or share something but don't want to do it out loud this box will be by the registration table and you are more than welcome to put it on a post it note before you leave, so it's something that will be for our eyes only. And just a reminder there will be photos and video recording, like audio recording, umm so you have already consented to that, if you're not wearing a blue dot and you feel like you don't want your photo taken, you can grab a blue dot and make sure not to have that. These photos will be for their report but also for social media and stuff. So, we are going to go ahead and make a community agreement. This agreement is going to be something that we are going to make up. Does everybody know what a community agreement is? Or have anything to share about it? What are the ground rules for respecting each other?

Sammie Jo: Well would you like to give us one?

FG-099: Listening actively and attentively

Sammie Jo: Very good. Let's write that down. Anyone else? You can shout it out. Yup

FG-099: Respect others opinion

FG-099: No shouting down of others' ideas

Sammie Jo: No shouting down of others' ideas. So is that like..? I guess you can just write down that. No shouting down others' ideas. No gun fires. And then respect each other. Cell phones if they can be on silent or vibrate. If you do need to take a call, kindly take it outside. And again, if you think of one throughout the evening you can just grab a pen and add it there. Again, we are very casual so if some of you have not met me before my name is Sammie Jo and I will be the facilitator for this session and my experience, I have actually been active in the Vancouver community for 15 years. My experience has been working with a neighbourhood house as a youth settlement worker job developer with WorkBC but I am also a part of a non-profit called Two Lion For the past 10 years we do Tagalog courses. We develop courses, we do story time. Me and my sister have a company called Power of Three where we co-hosted the Philippine event at Robson square last year. That was the first and then we did an event at trout lake. So, lots of exciting engagement. So, this session is going to be interesting because it's a long time coming but also, I do want to acknowledge the past engagement that has been happening. The Filipino community has been very active, and I think all of us want the same thing and I think there is the energy this year to really try and accomplish some things and collaborate. So, without further ado

the reason why you're here. What is NPC3? So, I will give it to Mary. Just want to make sure, are you guys still recording?

Jonah: Yup

Mary: I will try to explain as much as I can. Okay, so NPC3, maybe you know this as the National Filipino Canadian Cultural Centre Society? We want it to be original, so we kept this title. So, it is a non-profit organization. Alright so why are we having this? A cultural centre will feed the Filipino soul. We will try to get back, Canadians need to understand Filipinos better. They are still trying to understand who these Filipinos are. Second and third generation, those are very much unrepresented. You will hear the second generation the 1.5, where they really came from. This is our vision. Filipino Canadians self-aware of their identity and culture proudly shared with the Canadian society. To be respected, understood and embraced by all of Canadian society. Thank you. Alright so this is the best part. Our mission is to provide opportunities for education. For the Canadians to enhance knowledge of Filipino arts, culture, language. Advance appreciation of Filipino arts. Okay so our board members are here. Dr. Nora. Everyone knows Nora. Who doesn't know Nora? Okay so Nora is also a friend of us, so this is the long list of her affiliations and appointments. And still she is with UBC as an associate professor. Alright thank you. Maybe you have seen Alden Habacon with UBC. I am the treasurer and I am currently the assistant manager of career paths and presently I'm working with Filipino Canadian Accountants. Our CEO, our volunteer, we are all volunteers here. This is Eleanor Campbell you may know her as "Bang". This is her long list of credentials there. Alright so we call this the founding support group. And, we can start with Tobie, the patron who is donating the office right now, the use of office. So, our office will be located at Cambie and Marine Drive, so just near the Canada Line. Lara is a part of the cultural services, Maria is the Consulate General, Edward is of RBC, Joseph is our legal advisor. Okay creative direction, and we have Valentina, Dennis, Jeremiah.

Sammie Jo: Okay so thank you so much. So, this is the part, I emailed you all these questions to ponder and think about. These are the three questions, and I know we can go on and on and there will be little timer, so we will have three minutes, one minute each question. So, we can answer these three questions. Why did you come here today? What would a Filipino cultural centre mean to you? What cultural programs are you or your organizations doing? In three minutes. Okay?

FG-099: Okay I came here today, because I was asked to come. What program? I have no program, but I am willing to help.

FG-099: Oh, wow you are fast.

FG-012: Okay hi everyone, my name is FG-012. I am here today because I was asked to be. I am very excited you know, since I heard about NPC3. So yes, it means a lot to everyone. And what cultural programs or organizations do I represent? Well I do my own. I am a volunteer to community centres, sharing my skills, and community centres as well. I think it is important for culture and identity as well that's all.

(Sammie Jo) Say your name and your organizations

FG-013: My name is FG-013 and I am from Kathara Filipino Indigenous Art Collective, and a cultural centre would mean so much for collective exchange. The thing is, I have to say when I chimed in on the community agreement earlier, I get really sensitive that I can't speak Tagalog. What cultural programs are you a part of? Well we do so many things. We share dance, music, martial arts, we try to create a lot of space for ceremony. Oh thanks, A lot of solidarity work with indigenous communities. Honouring First Nation land communities and people and natural law. And our kappoiw. How we see each other, and we are 400 years along that same path. We try to teach in that on a lighter level. Personally, I worked in medical cannabis patient advocacy and I think that is important to teach people how to use it as medicine and how to honour that. I am also working on opening a centre, there needs to be more Asian business in Chinatown.

FG-014: My name is FG-014. Why did I come here today? I was curious because I heard about NPC3 for some time. I just want to know how it's going to be formed. Okay what does a Filipino cultural centre mean to you? First of its needs to meet the needs of the Filipino community, it's going to be culture, it talks about our 1, our identity and values, but is also something that is not so exclusive that we don't reach out to other people. That's what I think. I am with WorkBC right now, we provide employment services for all British Columbians. But I am also employed by MOSAIC. I used to be with ISS. I'm involved in Filnmet, It's an informal network of Filipinos working in social services. I am also a volunteer at South Vancouver Neighbourhood House where there are lot of cultural programs going on as well.

Sammie Jo: You have three minutes; you can share a story or anything. An experience, you can sing, you can dance? Maybe something about, I don't know?

Sammie Jo: We'll have time for that later

Sammie Jo: Well there are other people coming later. But please do, if you want to share something that's on your heart about the community please feel free too

FG-015: Hello, my name is FG-015 I am in my last year at SFU majoring in French and political science. I am here representing KAMP. We are a group of Filipino post-secondary students seeking to acclimatise recently immigrated Filipino students in our public education system to support them academically, basically make them feel more welcomed in Canada. Create community in the public-school system. What does a Filipino cultural centre mean to me? I guess a presence that you can't dismiss, that we are here, and everyone knows it. There is a certain pride in being here and being able to organize in creating a space that is our own and can be shared with other communities. Cultural programs that I am doing, just like FG-014 I can speak Tagalog and it is a thing I want to change. I think one of the most attractive things for me in perspective community centre is a space for the second and third generation community to connect to those roots, because it's not a thing that my parents or grandparents considered when they came here in the first place, but now we have the opportunity to elevate that need for roots.

Sammie Jo: Thank you. I am actually going to add a community agreement. Confidentiality actually, if you can add that. We are going to be sharing some stories and am totally going to cry, but confidentiality in such a small group, we would like to keep it to this room.

FG-099: I came here today as I was voluntold. What does a Filipino cultural centre mean to me? It's quite elusive because we have been hanging on to a dream for this space throughout the years, with disappointment you know. The Filipino Centre for me is not necessarily a space. If we are able to run programs, that is a good thing for me. We are able to run programs individually, so space for me is not an issue. It is something that we are aiming for, but you know what runs those programs, renting a small space and running a program. Make people realize that there is a need that needs to be filled. People will be able to invest, but if you're waiting for a physical space to come before you even start doing things you may wait for another 30 to 50 years. I belong to a lot of cultural organizations. I come from a mixed background in the Philippines. I come from up North, I come from the indigenous people up north. My family is mixed as well. And with that I come from a big organization called BIBAK it's an organization of about 6 Provinces in the North but what is important for us is we were able to, because we lived in the mountains, the Spaniards were never able to get in the mountains, we were able to kill them before they came in. But they were still able to get our gold, but we were able to remain our cultural heritage. And the one thing that got me started in looking into these things was when my kids were born and I said I don't even know my culture. If I don't know my culture what do my children have if they don't? And that's why I got involved. I am also involved with the United Filipino Canada Arts Association. About 40 organizations of Filipinos together and we run the heritage program for Vancouver. You know the Filipino Independence Day, the flag raising ceremony, these are all community events that happen around Vancouver, and these are the bigger events. I am also a director of the Philippine Stand. Filipinos don't necessarily open a book and read about Filipino history, but if they watch a show about Filipino history, and these are all volunteer artists, who are putting up a show. Queen Elizabeth park this was 2,500 people watching. We have been to Seattle, Oregon, Calgary and so on. Every year we are going around and we are still volunteers doing this. Okay and there is more. We can talk about culture...

Sammie Jo: Trust me we have a lot of questions.

(29:45)

FG-016: My name is FG-016. Why did I come here? Because you sent me the email and because I wanna support this initiative. I've been a supporter of lots of organizations in Vancouver. If I am needed, I will be there. And also, what does a Filipino Cultural Center mean to me? It means a lot to me. But can we really sustain, can we really handle a million-dollar building? Just to have a building worth a million dollars? Just the plot alone is a million dollar, plus the building. We have a place, we have the government board paying for the space. It happens because my son is the president of the Ottawa Chinese Association there, in Ottawa, but they don't have a building, but they get lots of funding. Why? Because there is a group of people who put together. Showed to the government what they can do, right?! And the government gave them spaces, three floors and hope that is alright. They don't have to worry about mortgages. And it's big, around 50 people. Same as this one that started before. Now, it's about 200 people, 220 people. Almost half of that is employed,

employed with the institution. So, basically, it is important, as long as, let's say, it will connect the people for whatever purpose we have. Filipino connecting to the cultural center. It could be our own building. It could be a leased building. And that's what I wanna see. And what cultural programs I belong to? Before I joined UCA(?) seven years ago, I was part of the Philippine Institute of Certified Public Accountants. And we had challenges, for 15 years we lobbied with the CGA office that Filipinos could start in our second-year program. We have to be out there, FG-099 said, because he's one of our helpers, too. There was a time when Filipinos showed how talented they are, three years ago, four years ago, three of the top-notchers across Canada: Filipinos. First place, sixth place is my place. That's the time when they say, well, these people are incredible. No, and to prove to them that we are incredible we really have to show what we can do. Thank you.

FG-017: My name is FG-017. I represent One Fit. Co. called Housing Society. It's an organization of Filipinos wanting to build affordable housing for Filipinos. It's an offshoot organization, one Filipino cooperative, which is basically a credit union and they want to go into housing. I came here because I thought that it can be an opportunity for networking, collaboration and you're thinking of a center, so I'm thinking of a center on the ground floor and affordable housing on the second up to whatever floor is. What cultural programs are you or your organizations doing? I have not been in, uh, I have not been involved in cultural programs. Personally, I have other activities in other organizations, one is Couples for Christ, I am also part of the migrants' program of Couples for Christ in Vancouver and yeah, I think that's it. Thank you.

Sammie Jo: Thank you.

FG-018: My name is FG-018... to my surprise that Sammie Jo, I have not heard from her for a long time...So, to my surprise I heard about this cultural centre. But I have been hearing and working for so long in the community. I never heard like any of us. Now we have lots of challenges that I go through to get there. People around me and all of these problems that we have been facing. We have so many problems. People can neither cooperate. People here have really big differences when it comes to mind, when it comes to society. I've been fighting for this for so long that I went into desperation, disappointment, so I gave up. But thinking about the benefit of children, of our children and because we're not young anymore. I don't know. I'm just talking for myself. But it's very difficult that we don't have any legacy or things that we have to leave to our children. But I don't know, that's only my personal feeling that we have to leave something for our children. And it is really very difficult. As people were saying, I think a physical community centre is something that for him is, what they mean is, it's not, for me it is not necessary for him to have the building. But yes, in a matter of working it out. But the main thing is, like we have to group together as a Filipino community. We can never unite because we have some differences. When one is successful, there seem to be people in the background that would not agree. And this challenge has come into place. So, it is very disappointing that this is just my experience in the community. I have been volunteering for all these years. But maybe who knows? I don't, what do you call it, I don't lose hope that until I'm still in my fit in the community, I will try my very best to be up there to help. And if there is anything that I can help with, just give me a call, maybe I can organize my time because at my age, I have this apostolic mission that I do. There's a lot of people who say "How come you do this?" But for me it is part of my

family that I have to do. If you are not in a wheelchair, you have to do it, but some of my friends say why is it that you have to do it? My children are done, my children are all independent, there's nothing for us to take care of. So, I said to them that's your objective or that's what you say in life, I say, to keep quiet and don't say nothing because the children are not being hurt with what you say. But you know, individual differences we have to do what we can. So anyway, I think Bert already said what we want, but the cultural centre is for... to have money. So whatever young people get to decide, I'd go for it because maybe I can still help. Yes. And I can spend my tears and my money and, you know, for the help that I have extended in the community. I think any soul in the community will see, because the community who is indebted to me, but I gave myself to the community. So, hopefully, you, young people could do, and to do it, put yourselves in some ways. So, the cultural programs, I belong to a lot of organizations in the community. And I think a few of you people are part of. So, I don't need to tell you, but if you need more help I will.

Sammie Jo: And for those who just joined us right now, please help yourself for some food. You can certainly just stand. And if we can just actually all be around the table, so can we... I just don't want anybody kind out of the table. So, you can sit here and I just want everybody to see everybody.

Sophie: Should we bring another one?

Sammie Jo: I think we can fit.

And if you just have joined us as well, we just have a community agreement, so you can read that but also refer back to that as well. We are still through our introductions. And so, what it is is we are answering these three questions out of 3 minutes.

FG-019: Hi, everyone. My name is FG-019, I came here today because, also, I've got an invitation, but as well, uh... I came to Canada in 2004, I was about 10 years old, maybe 12, I don't remember. But I grew up trying to figure out what it means to be Filipino and Canadian, what it means to be a Filipino Canadian, what it means to be Canadian. And so, the work that I do or the volunteering that I do is helping newer immigrants, newer Filipinos to also grapple with that. So, I came here today because I was one of those youth and I want those youth to also be able to achieve their dreams in Canada, which their parents worked so hard to be able to get here. So, a Filipino cultural centre, what that means to me is that... so I came, I was from Winnipeg and we actually have a Filipino cultural centre there, a physical one. And to me, that actually is quite important. A Filipino cultural center for me means a meeting place. So, if you want to have a safe space to be Filipino, you know, that's where you go, that's where you can feel community. So, that's actually what means for me, a meeting place. It's a place where you are able to celebrate what it means to be Filipino, both in the traditional sense, but also what it means to be a contemporary Filipino, what it means to be a Filipino in Canada as part of the diaspora. And it's a place where we are able to celebrate, yes, art, history, but not that not just the history from 400 or 1000 plus years ago, but the history of now. A Filipino is a Vancouver, or people who came to Vancouver. Sorry, what have you... And those Filipinos who kind of created the foundation so that we could also have opportunities. Then you, are like the youth, we'll have opportunities. I want to celebrate those Filipinos. So, I'm hoping that the Filipino Cultural Center can do that. It's a place that hosts different ways to be Filipino, because I think even Filipinos are still

grappling on what it means to be Filipino. So, it's a place where we can grapple with that. And yes, it is a place where we can break the stigma of your too ethnic. I remember growing up and it was people would say, oh, you're FOB. You are fresh off the boat. And the thing is, white people don't see that. It's the Filipinos who call each other FOBs. And that still happens to me. And that's so frustrating. So, I'm hoping that this cultural centre can make Filipinos be: "yeah, I am FOB and that's okay because I have so much to offer Canada." So, yeah. So, the culture programs and part of the mentorship leadership youth program and it's really just like a big brother, big sister. It isn't just a place for you or, not a place, it's like a space, more, where you as Filipino immigrants can feel free to speak Tagalog and explore being a youth in Canada. It's called the KAMP, academics. And so, I think what's great about this program is it's outside of academics. What else can you do, what does be Filipino mean and how do you integrate into Canada? And so, retain your Filipino heritage. That's it.

Sammie Jo: So we're gonna answer just those three. We can see your nametag. So, introduce yourself.

FG-020: Oh, my name is FG-020.

Sammie Jo: Why did you come here today?

FG-020: Well I was just invited by FG-021. And then he is telling about this Filipino cultural centre meeting. So, I just want to mingle with some people, you know.

Sammie Jo: Sure.

FG-020: I was part of some Filipino organizations and I want to go to these organizations again because since how many years they did it I was not in, but then I want to start again. I want to know some other culture, places in the world because, you know, I grew up in Region 1 and I don't know the other regions, what their culture is. So that's why I was asked to come here, to meet them.

Sammie Jo: What is Region 1?

FG-020: It is totally different from other regions, other cultures and from other regions.

Sammie Jo: When did you come to Canada?

FG-020: I came here in Canada in the year 1987.

Sammie Jo: How? How did you migrate here?

FG-020: Oh, I began my nursing career at the time they were hiring nurses. So, I applied to the Canadian embassy. But then I applied for some in Saudi Arabia and everything, but Canada is the first one to give me a call. So maybe Canada is my place. But I'm not dreaming to come here, what I want is Switzerland. I know I can go there, but my dream was to go to Switzerland but then I am so lucky now that I'm here. And here I meet a lot of people, I know

some of these people are the leaders in the community, I meet here Jol, one of the leaders of the community. So, it's my privilege to be here.

Sammie Jo: Oh, we're happy that you're here. What do you think? What do you think it would mean to you to have a Filipino cultural center here?

FG-020: Well, it's nice because it means for me that a Filipino cultural centre here in Canada, I love it, so there are very few places that Filipino can go to, right?! Not because, like some other organization, some other, like Russian, some people have their own. I'm looking for work because at the time, when I was in 1987, 1990s, they were planning to have our own building in Kingsway and, near... what's the building? You know...

Sammie Jo: 1997? Was it?

FG-020: No, that is, by under that. There's also here in, you know, where the Bible, they're selling Bible here...

Sammie Jo: Oh, Kings and Victoria?

FG-020: They were trying to get the place, under the leadership of, who was that?

Sammie Jo: Someone. Thank you. So early when, before some people, the second group came, we talked about acknowledging that there was a lot of going on in the community, who did try to build the centre and we just want to continue that legacy and learn from what other people have done so we can continue. Yeah. FG-021 So, 3 minutes.

FG-021: Oh my God. Okay.

Sammie Jo: So again, everything is confidential, whatever's on your heart that you want to say about these three questions.

FG-022: My name is FG-022 and this is FG-023, we belong to Aklanon Sto. Nino Association of BC, and we came here today by the recommendation of Sammie Jo. And, well, cultural center, I've heard before about a cultural centre, some that wanted to put up a cultural centre space. What happened? The thing is all politics. Sorry to say this.

Sammie Jo: No everything is okay.

FG-022: I'm still young, but I heard rumors, I don't know if they are true. But according to our constitution bylaws, we will help whatever there is like a solid ground for making a Filipino cultural centre. But the thing is, who is gonna benefit? Because there are lots of like Filipino associations, like just, like we have our own association and we have our own events. Are we to do anything with the cultural center? If we have our own event? You know, there are just lots of questions about it. And third question, cultural programs. We actually spearhead like most Filipino parades. So, yeah, we contribute to the Filipino community through our band.

FG-021: Hello everyone. So, my name is FG-021. In response to the invitation of Sammie Jo that's why I'm here. So, I can just imagine the people who spoke ahead of me about the first intentions in the community centre. Building a community center, this is a nightmare that gave us a very bad image in the community. So, back then, there's nothing we could do this time because of what I was just listening...

There's a deep frustration within that relationship, which I totally understand but moving is necessary. That's a big problem. But the problem is people who are known to the community are bullying other people and doing other things. It's a big problem in the communities, that people bully other people, I don't believe that. And look who's talking? They've been ... better off what this people are doing, so when it gets to the building of community? I don't want to see people who don't have credibility and they are just there for just, any kind of problem, remorse or whatsoever. They are just in the community, with this I totally disagree. So, me, I represent the United Filipino Canadian Associations in B.C., which is a fraternity of different community leaders and it was started under the assembly of the Philippine consulate. And I think anybody in the community can't question it. So that being said, I am with more credible people in the community. But if ever we are questioned of what we are doing, it's not my problem. Maybe those people have the problem. So, Mary is the treasurer of UFCABC, who is a very big integrity. I have Tico Lubon. I have Gliford and other members. I also have Iselin, for whom I pay the highest position in the Knights of Columbus, not anybody from the Filipino community hasn't been that way yet. The UFCABC has been questioned, has been the centre for these people, who have, I don't know, this very malicious intent, of targeting our group. We thought of thinking the higher ground and having a community centre or the Filipino cultural centre has a big advantages and disadvantages. And the very big thing that we've been seeing every time we talk about community centre it's associated with corruption, especially with money that people, who have started at first in building the community centre have been known to have bad associated with money. Money is the root of all evil, so I would say there is a big clearing all this connotation, not just the Filipino community but, I think, the Canadian community at large is looking at us like a series of attempts, there's substance and then all of a sudden it collapses. I think there is a big challenge, I know, I just want to finish, it's a big challenge after me, there is a big responsibility to clean and clear whatever diligence and remnant of the past if you are here with me, because otherwise if we continue what we are doing right now, there is a big question for lots of Filipinos which will give a very negative impact, but it's a good, it's a very good move that we are not losing hope to at least take one and making their a visible minority in Canada. And I think I have hope. Thank you. So she just stays with me...

Sammie Jo: Oh that's ok, she could speak. Just her name...

FG-021: So, she is very shy.

Sammie Jo: Just your name...

FG-024: My name is FG-024, I don't even remember his name because he just told me...

Sammie Jo: That's ok, when you feel like participating it's fine... So, thank you so much. Jol you did miss the beginning part of the summary of NPC3, but we can share that with you

because I know that you want to know who is behind NPC3 as the president Nora, Vice President Alden and then I just, I'll tell you later. Do you show him? Now? So again, this can be emailed to you if you would like to look at their other credentials. So, they were established last year. Yeah. Young at heart. And then Alden as the vice president and Mary, she is the treasurer and then Eleanor, she's the CEO officer. And then we have our funding supporters, Toby Reyes and again Mary did this presentation where she is part of NBC 3 and I'm a facilitator for this community engagement. And so, these are just their funding supporters. And so again, too. I think with just that being said, you know, I like that I heard hope. There's hope. I like that this group is intergenerational because we do have a lot of experience in this room and a lot of knowledge that we do share. And there was a lot of people who have never met each other. And this is the whole point of networking and collaboration because you have to start somewhere, right?! So, this is the part where I need you guys to stand up. And I was very heavy. You have to admit, our Filipino community has a lot of issues. If I can say trust, obviously, money, politics, and it's not just the Filipino community. Trust me, they're all in different cultural communities. But again, where do we start? We are starting here. And we are very fortunate to have the School of Community and Regional Planning to back us up in regards to compiling all of our histories and our information because I think that is where we were lacking, it's because we all have so many hats that there's not any solid reports or research or data to give to the government, so this is part of it.

(59:57)

Sammie Jo: (...) So again you are here because you are sharing ideas. And another organization has been created but, again it's not replacing organizations that are existing and we do recognize that there are cultural programs that are happening as we speak without the center. So again, let's just dream again and think of positive thoughts and the students are going to hand out some post-its. What comes to your mind when you think of a filipino cultural identity: culture, identity and heritage? So I will ask you guys to stand up cause some of us have been sitting down for a little bit. And again bathrooms are over there, food: help yourself, wifi is on the wall. We are gonna... So again, any words, anything that you come up with and we are just gonna stick it on the window on that side, ok? And then the student will move them up. So there will be pens that we will be handing out. And so this will only take about 5 mins. So again don't think too hard. Just write from your heart, literally what comes to your mind when you think of filipino cultural identity and heritage. So the students have pens, the students have pens. And one more thing, if there is something that is a secret, confidential box, if there is something that you are not comfortable in putting it up there, just put it in this box. And again, I just want to say that everybody here is done is, you know, have everything in confidentiality, vulnerable and just speak what's on your mind because it's like you say it now... or never. (laugh) So I'm only gonna give you 5 minutes for this one. Ok? So we got another question...

(Other speaker is inaudible)

Sammie Jo: What comes to your mind when you think of filipino culture, identity and heritage?

FG-099: Where do we put the post-it?

Sammie Jo: Just on the window back there. And the box is here. (5 seconds). Everybody has a pen?

(1:02:14 to 1:07:00) (Sammie Jo puts Han Han's "World Gon Crazy")

Jonah: Alright, so we will start with this right here. We have: resilience - considered - caregiving - diverse culture - Filipino culture needs to be heard and seen - Food for many - Friendly. Again Dance - Food - Language - Family - Community Builders - Cooks - Creative - Hospitality and happy people - Fragmented - Confused - Colonized - Filipino culture something help but there are some bully, some are hospitable - (5 seconds) em we've got Folk dances, we've got em, crab mentality - Jealous - Spiritual - Connected to others - Supportive. We've got Colonial survivors - we've got a few that I don't know how to pronounce...

Sammie Jo: Is it in Tagalog?

Jonah: Yeah I think so.

Sammie Jo: Who wants to go and help?

FG-ogg: Bybyan? Is that how you say it?

Sammie Jo: Was it Bybyan?

FG-ogg: Bybyan! And sikala...

Sammie Jo: say it again!

FG-ogg: Em boli menta tengere...

(a few people are taking at the same time in the crowd)

FG-ogg: Em massipa.. Em hard working... is there any more?

Jonah: I think that was it.

Sammie Jo: Good thank you so much. Ok next we are gonna get on our feet again, stand up! Stand up, stand up, stand up! On the wall to this side right here you see numbers on a scale from one to four how would you rate our filipino community's visibility? And recognition by the city of Vancouver and the general public? Ok? So you are gonna stand by the number where it does say: One - Poorly visible, poorly recognized, Two - Moderately visible, somewhat recognized, Three - Moderately visible, moderately recognized, Four - Highly visible, highly recognized. So I want you to go the number where you think we are. How would you rate our Filipino Community's visibility and recognition by the city of Vancouver and the general public? So this is about 10 to 15 minutes

FG-ogg: Do we line up?

Sammie Jo: You just stand by the number.

(1:09:43 to 1:11:42)

Sammie Jo: Ok everyone has their number right? Five, four, three, two, one: final answer! Alright, so let's give it, just say something on why you think your number is that. So let's start with one. Why do you think we are poorly visible, poorly recognized?

FG-ogg: I know people really say that - people may be here - but my experience being working in (inaudible) - poorly recognized! So that's how I feel!

Sammie Jo: Ok, so next, good!

(inaudible)

FG-ogg: Just because I feel like the space is made by the day here and there, but we don't really know about each other and what's happening and so I don't hear about things and I don't show up to things and i'm in a group that is like get paid to show up to this and sometimes I don't even show up to those things either cause I don't know about them.

FG-ogg: In Canada, or Montreal, Ontario, Whitehorse even, I know we even have (she talks about having a big population I think) but we barely make it, but still, there's no recognition...

Sammie Jo: Ok, so two moderately visible, somewhat recognized. Whether one person wants to speak for the group or people want to just say what you want to say.

FG-ogg: I don't really know what I want to say but.. I think that in University, I don't know I come across a few brown people sitting in the class so I think I'm visible cause yeah! I don't know...

FG-ogg: We have a disparate sort of presence in the student body and clubs sort of the divisions we would see in this room are kind of rare on university campuses. Filipinos that are recently immigrated would kind of sort of be sticking together and most people in my generation not really wanting to be in that at all.

Sammie Jo: hmm hmm.

FG-ogg: So it's kind of like...

FG-ogg: Just what I think is... Filipinos are visible as individuals, main individuals

Sammie Jo: Ok

FG-ogg: But as a community... no

Sammie Jo: Ok

FG-ogg: It's more like somewhat recognized, they know that we are Filipinos but then they just sit. It's like they don't know anything about like what we have culturally, what we do.. It's like for example we are organizing a big event with the schools and they were like "what's this?". And then like one more thing that really annoys me is that whenever, instead of like using the proper adjectives for filipinos, they use some like some people say: "ah you're philipinne!". I'm not Philipinne I'm filipino! It's just like that so yeah we are somewhat recognized but yeah that's it.

Sammie Jo: Anything else Jennifer that annoys you or just what you.. I want you to speak.

(the crowd laughs)

Sammie Jo: Yeah later? Ok. Yeah honestly reflecting on it too, just you know think about your past and think about your present and what you're immigration story is or even just how you were, how your family was raised. You want to say something else?

FG-ogg: A lot of the Filipino community teachers that I know are in the public system they are all catholic educators

Sammie Jo: Ok

FG-ogg: So there's this desire, this idea that we should all be going to catholic school when a lot of the kids that need or help are not in that system, they are in the public system.

FG-ogg: I think of my childhood...

Sammie Jo: I've never seen, like when I was growing up I never met an elementary school or high school filipino teacher and I didn't even know they existed.. To be honest.

FG-ogg: They are all in catholic system!

Sammie Jo: Yeah! Ok so number three is the biggest group. So talk about moderately visible and moderately recognized and I heard some comments already. So whoever wants to start we will give it 5 minutes.

FG-ogg: From what I have experienced, what I have seen, is that being (inaudible) they need us.

Sammie Jo: Who's they?

FG-ogg: It's the rest of the people, the government.

Sammie Jo: All levels of government?

FG-ogg: (inaudible) we help as much as we can, we do the best that we can (inaudible) but you are finding out that "oh, how come?"(inaudible) but I know a lot of people who do that

but (inaudible) I don't know in my opinion that (inaudible) I need somebody in the government that can try do the best they can.. But you cannot expect them to be all other things.. I know that(inaudible) There are people that are like "ah I invite her there" but she doesn't come. We have to consider that people (inaudible) Especially at election time they come and see you, but other times they look at you and don't even see the faces. That's it. (inaudible)

FG-ogg: So being the third visible minority, I think the filipino aren't a very visible minority but filipinos are more than other people. But when we are visible is when they need the vote of filipino people. But knowing what was written on the wall, filipinos are a fragmented nation we don't have that solidarity and unity that's why we are taken advantage. That's why we cannot put up a filipino leader, except Mable but Mable is Filipino-Canadian. To represent the three level of government we are taking advantage of that because(inaudible) we still have that colonial mentality. But regardless we are just exercising our freedom, but again for the election we are recognized in some sort but after the election we are somewhat recognized depending on the feeling of (inaudible) But before the election we are highly recognized. You can see a politician drumming, dancing, speaking in Tagalog in order to get the vote. That is where we become highly visible and recognized, but after that we are (inaudible).

Sammie Jo: It's like timing!

FG-ogg: That is because we as filipino people are taken advantage of. That is yes, being a filipino.

FG-ogg: If I may add on though, we are not invisible this is true, because we are there, they know that we are there and during time where they need us they come to us through especially for the politicians for elections or for even the workforce. If we are just in the workforce they know that Filipinos, you know they are the backbone of most industries, right? Agree? Yeah. In recognition though, I think it's a two way street because we are there a lot of passive, we are passive that way. But the filipinos are and I think because of our upbringing as well because we have been under colonialism and so on that we, we just like yeah you know what it's ok we are doing our job, we are getting our money, we are getting paid, it's ok, we don't need a recognition. So I think it's a two way process, and propaganda too, right?If they see us playing our drum, if they see us as doing our events then they see what we do out there. So that's why I recognize some of the leaders out there because they are doing they're best to make sure that we are visible in the eyes of the people. Because we can always cry and say "nobody recognizes us" are we doing anything to get recognized? Are we showing our culture? Are we showing our food? Have you seen a filipino restaurant where everybody can eat? Why? Why are we not successful in having a filipino restaurant?

(somebody answers but it's inaudible)

FG-ogg: No! No! Because what we serve is something that can only be eaten by filipino. We don't adjust. How many successful vietnamese? How many successful japanese restaurants are there? The japanese don't even eat there because they know that that's not

authentic japanese, they know that that's not authentic vietnamese. But, we can't keep blaming them for not recognizing us! We have to look at ourselves. Why are they not recognizing us? Because we are actually so used to, we are always in the background. It's ok. Right? We actually don't go there and show our dances, going there to show who we are. That's our fault as well.

Sammie Jo: Alright someone else also agrees...

FG-099: In terms of political issues we are really, we are never the center because we are divided (inaudible) in terms of our world being a filipino culture (inaudible) because we are not united, anyone that will meet us will back off because (inaudible) they embrace me as a volunteer (inaudible) and every places, I go to all these places experimenting all this and it's up to us. Yeah you're right, you are right. We have to work our best, we have to work hard in order to be recognised. And of course we are in a foreign country so it's hard for us. And for me, in terms of politics we are at number one but in terms of being visible, we are visible, there is no way they have their eyes. That's so simple, right? They have their eyes. We work hard. We are very caring people. Why shouldn't we organize? You know. In terms of health care, you know nurses, you know we are looking after their people, you know. We are very, like flexible. We are very adjustable people, we embrace every culture. Why not? But we have to work hard, yes.

Sammie Jo: FG-016, and then FG-015 and then FG-099. Did you have something to say?

FG-015: I already said what I had to say, but I can add a little bit more. In terms of employment just like I said, we got a lot of filipino particularly ever since they recognized us and in the last 5 years we helped almost 3 filipino get here get their designation in Canada. That's 10 people. The most I've seen. He was given an award by the association because he was the first filipino checked in 1980. but now the filipino willing to (inaudible) vice-president of (inaudible). But it has changed, for the better. For the Filipinos at least.

Sammie Jo: Ok FG-015.

FG-099: I think the culture is slowly becoming more opportune for more asians voices to be seen in the media. We see crazy rich asians being a thing but I couldn't help but think that the domestic staff are still portrayed as filipino. There is an opportunity for that to change a little bit. I mean "Kim's convenience" it would be nice if we would have our own version of that.

Sammie Jo: The (inaudible) store...

(laughs)

Sammie Jo: FG-099.

FG-099: Not just a weird idea. I know we are not judgmental right now.

Sammie Jo: Yeah

FG-ogg: And all our ideas are actually coming from a point of view from filipino. I was actually wondering about how our friends see us(referring to the students) like you know as not filipino. I just want to hear from one of them..

Sammie Jo: Do you?

FG-ogg: ..Like where Filipinos are right now.

Sammie Jo: Who wants to take that, I don't know (laugh)? Again, they are student and it's being recorded so they don't want(inaudible)

FG-ogg: They have friends that are filipino maybe, they have neighbours. They may have some perspective.

Sammie Jo: I mean you can just share your perspective, they are just curious.

Dannielle: I mean I can't speak for them or Canadians because I am not Canadian, I am Brazilian. I just moved 5 months ago.

FG-ogg: I mean just as Vancouver is multicultural..

Dannielle: I mean the thing that you said things like I've never seen a filipino restaurant and we see a lot of restaurants from any other culture.(inaudible people are talking in the background)

FG-ogg: We have a few restaurants..

Dannielle: Yeah, do you have filipino restaurants?

FG-ogg: Yeah absolutely, on main street.

Sammie Jo: But you gotta know, to know somebody to get directed there.. But we are going to change that.

Jonah: Yeah I would probably say around two or three. I think it really depends on where you are in the city and the directions that you are taking. I know that for myself, someone mentioned in the healthcare industry there are a lot of filipino nurses for example. My father is in a care home so I would say about 90% of the nurses are filipino so I have a personal relationship with them because I'm there. So for me it's probably a bit different and just building that relationship with an individual has opened my eyes and my curiosities. So I think it depends on the relationship you have with people in the community.

Thank you

Sammie Jo: It's up to you guys if you want to...

Sophie: Yeah so I would say I would also put a two or a three and I am a big fan of rap music and just like music in general and seeing that videoclip I was like "whoa this should be on all the channels, this is great music". And it's too bad that I haven't heard about it before. And I am personally from Montreal. So I don't think so..

FG-015: I was just there!

Sophie: Really? Oh nice, we should talk then(laugh) I don't think the community is quite as big but I have met a few filipino through the years and it's always been, the thing that comes to mind is "friendliness" and like "good sense of humour" and just like 'warm people". so I agreed with a lot of posts that we saw earlier.

Sammie Jo: Mikayla?

Mikayla: I guess I'll try to do it. Yeah I'm thinking about it, even though I have quite a few like classmates and friends who are from the Philippines, today was probably my first time ever hearing a filipino song. So it's kind of a crash course on pop culture. So yeah, thinking about it I feel like it's quite too, because everybody knows that Canada has a lot of immigrants coming from the Philippines, but don't know.. Like a lot of people don't even know that the language spoken there is Tagalog and not Filipino right? So you hear people saying filipinos speak filipino which is not right. So I would say a lot of people just have no idea outside of people who have a direct filipino friend.

Sammie Jo: So again, these are our pilot community engagement so that was, you know, feel free to ask questions and the main thing with this exercise and if you can see the common word is visible, right? So the question in our mind now is: how do we get visible? Like how do we get that visibility? And of course like this community engagement is for the Filipinos right? And so even with our students there is gonna be different students that are coming around. You know, whether they have filipino friends or not or whether it's their first time eating filipino food, it's always going to be that introduction, right? But like we said, whose responsibility is it? Is it their responsibility to know all the different cultures, all the different pronouns or even with the new one filipine x. Our generation knows and refers to filipinos that are filipino x now instead of filipino, filipina. Like there are so many learnings with our culture that it's a never ending journey for us. Now back to our seats now thank you so much. And then our next question...

(1:33:00)

SAMMIE JO: Yes, I'm going to give you guys some time too. This is where we're going to be sticking to hope and just dreaming again. Because if we want to get visible and we want to promote our culture and have the center - like our people need this ever since the first generation and second generation. Plus, cultural programs - and you guys are gonna write these - Actually, you can just shout them out. And one of the students will put it on a flip chat. But this is the question.

What cultural programs and services we want to see in a cultural center.

And again, it's not a community center where you have your recreation or gym in there. Right. You got to think of a cultural center. What ideas do you have for space to make Filipino arts and culture visible and recognized in Vancouver? OK. So again, this is like forgetting about all the trust issues and or whatnot. Let's just think about what we dream of and what we would like to see in a cultural center. Right. So we're gonna spend some time on this.

And again, like let's look at our community agreement. No shooting down ideas. Respect everybody's ideas, confidentiality. You know, I mean I feel like this is a space where it's like, let's just write it all down. What would you like to see? And anybody can just start adding their ideas.

FG-099: I think we need to have artists in residence. And I think it would be neat if there were people interested in writing. Filipino authors. How to connect with those authors. That would be cool. The library, I know the VPL should have books, Filipino books, but not all VPL's have Filipino books. And sometimes they're quite far to get to the libraries that have Filipino books and it's so hard to find ??? [2:15]. It's so hard to find a version that second generations can also understand. Like yeah, those Filipino-English translations, if would be so cool if someone could get those in to here but, yeah, I don't know, I haven't seen those.

Someone was saying maybe it could be like, a mixed space with you know, community space on the bottom and people living on top. But with community space could you also have like, retail space like ??? [Bayamihan??? 2:49] Center in San Francisco they have Archipelago Books – I love that store – And I also wrote down [My Grey???]. You know, [My Grey???].

FG-099: Yeah, I know that too.

FG-099: Um, I was thinking FG-017 who had that idea – upstairs living –

FG-099: Yeah I was thinking spaces like that, and a community kitchen where you can do group cooking, and if you're gonna have that retail space, like... so... That also brings income to the new space and if that is a non-profit like this, you know, if you have a government paying you for your mortgage – I don't know if that could happen, but like, you know, you still have your own way to make your own income. I think it's the way we value money and holding wealth as a community, maybe like ??? [3:40].

FG-099: Language – super duper duper important. I love languages. I've taken, I've majored in French and learned it for a very long time. Spanish, I've taken classes. It's interesting that I'm learning all these other different groups' languages before my own. [Laughter from speaker] And so something more tangible, something more regimented, something (someone chimes in "consistent") yeah a system that's like, yeah, consistent would be great. And not just Tagalog. Not just Filipino. (others chime in dialect/language names "Cebuano, Ilocano, Kapampangan") all the other dialects.

FG-099: There's over 1200, 1200 languages in the Philippines. We're losing about –

FG-ogg: That is dialects!

FG-ogg: No they are now officially called languages, it's not just dialects. It's not just, we should not try to dumb down as... downplay as, like we're so proud when we say "dialects" because they're actually on its own.

It's a language that is recognized by the United Nations... unfortunately, I think we are losing about two a year in the Philippines because, you know, people are not ??? [5:12] and migration as well.

So definitely that in effect, is losing a lot of our identity that way.

SAMMIE JO: And just to add to, with the Vancouver school board Tagalog wasn't the number one language for that Filipino sector. It was actually Ilocano

FG-ogg: That's becoming the national language! [Laughter from many]

FG-ogg: What I want to see is actually a theater. You know, the size of this room or a bit more where every culture really can do performance. You know, we give each. Yeah. And you can invite. You can host it. [Besian], pop dancing, one hour, then singing. You can sit round.

SAMMIE JO: Is that showcasing or to perform?

FG-ogg: Showcasing. It could be like, or it could be ??? [6:23]. I've seen that in China, for instance. I went to ??? [6:30], woah! The decorations are amazing! They decorated it like a Filipino theatre. Then you can see [very difficult to hear due to pen writing noise 6:41-6:50]. Also you could use like Filipino painters. There's always photos.

SAMMIE JO: Showcasing paintings by Filipino artists?

FG-ogg: Yes because [Hard to hear for several seconds 7:05]

SAMMIE JO: Sophie, are you okay writing everything down?

Sophie: Yup! I'm good, thank you.

FG-ogg: I mean, I think you said something about not just a gym, but like I think again that like a gym, a dance studio.

SAMMIE JO: Well yes, again, think a cultural center. I think things like Croatian cultural center. Right. So it's like having a place where seniors can do their dancing or reading or even a gathering, right.

FG-ogg: I just know that first hand, issues we have and keeping our [foot], particularly the boys concentrated, was basketball. I don't like it.[Laughter from many] But a lot of them do. And it's just a way, an outlet for them to not have to care about school.

SAMMIE JO: But you know that, you know, basketball is still part of our culture. Moving on...

FG-ogg: Is there a thing like Vancouver basketball with Filipino basketball association? Like 'cause my friend, my friend in Victoria, he's part of that and

[many talking at once]

FG-ogg: Yeah there's different leagues.

[Many talking at once]

FG-ogg: Yeah, if you had a gym and it happens at this place, that would be great.

SAMMIE JO: How does one find out if you're Filipino-Canadian that doesn't have the connection of the [inaudible] that's been there, then where is that go-to one-stop-shop to find out?

FG-ogg: That's one thing to note. Because I would, certain demographic, certain groups who wouldn't go there just for the arts, but would go there for basketball. And that way you can't catch me there because you look at what these programs are and I enjoy these programs. And we can't just ignore that, I think it should be multi-purpose. So I think, you know why? You know why? The Philippines has so many, so many islands. How many islands are there now? 7000? I think there's more than 7000 now.

SAMMIE JO: Low tide-high tide?

FG-ogg: But there are also about 7000 festivals and to celebrate those festivals those groups, actually I hear this a lot, that we are not united because we are regionalistic. Right. I don't think they've regionalistic because they find identity on their own. But you need to learn to actually weave through those regionalisms. You need to be able to actually celebrate regionalism and be creative and make it as a whole, right. So if we have a small performance theater or something, everybody can perform, everybody. And Filipinos love to eat. So a huge kitchen, a huge party room that would be a multi-purpose room, you know, small breakout rooms or things that you holding meetings and workshops and so on. You're on your way.

FG-ogg: But they are talking about use.

[Many talking at once]

SAMMIE JO: Well we're dreaming right?

[Many talking at once]

FG-ogg: Maybe some of the boys would prefer not to dance. Maybe learn.

FG-ogg: Just going back to the history of all this Filipino, Filipino center that we tried before, the government gave us a one dollar escrow property.

SAMMIE JO: I remember that, yeah.

FG-ogg: And they gave us one dollar, big property, they bought another land in Richmond and they had a plan! And I liked the plan because it was like, how many stories. There was a basketball court thing, there were offices, there was the gym, there was promising! And we gave \$500 each. But I don't know where the \$500 is right now. Money, and there were two of us, because we're husband and wife, right. But –

SAMMIE JO: Let's think about the future. Because I can't, it's not accountable anymore, right.

FG-ogg: But we're not really mending things because like we already talked lots.

SAMMIE JO: So we do know what we want. We just need to get it. Just need to do it.

FG-ogg: Yeah. Your story is the reason why we are not advancing. Because of what happened in very small property. Yeah. It was sold and the money disappeared.

SAMMIE JO: So again, so many things from the past. I don't have that exact knowledge of what happened and I can't answer that.

FG-ogg: I can! [Laughter from many]

SAMMIE JO: Those people are not here or, they're not involved anymore.

FG-ogg: Some here know!

SAMMIE JO: Oh yeah, I bet they do.

FG-ogg: We're not really mending things, people have really talked about this. But we do have to recognize that this happened and if we don't recognize it then we're gonna have a problem. We're not recognizing the frustration of people. And so we can never advance. Richmond property, missing money. So how can we say that we are not that kind? We are not that one. We can always say no, we are a different thing, we are new. Yeah you're new, but you're going to do that again.

SAMMIE JO: So that's just because of the timing, because there's something that you guys have to fill out still. Again, that is something that the community is struggling with. Right. And so with what we're having right now is that's why we're having these community engagements. This is a pilot, it's the second one out of four. There still has to be more in the summertime. Again, too, there has to be a bigger public consultation. But that didn't happen before. Right. So again, we are learning from our mistakes and hopefully not repeating what has happened because, you know, we have your input from people who were there. But again, we have a new generation and a growing population are hungry for this, right. And now when we are contacting a lot of the seniors now a lot of them are sick now, a lot don't have the energy anymore. You know, and I respect that. And I say thank you for your time.

What you did before and I want to acknowledge that. Even Filipinos who tried and didn't succeed the way that they wanted to.

FG-099: Those people behind the mistake can tell them all.

SAMMIE JO: Well not really because a lot of them it's like, It's like now we already know what happens if something bad happens. But the thing is that we're moving forward. There is no point at that time because everybody is going to tell their own story. So the main thing right now is we want to see how we overcome what happened before. Right. Again, two things like transparency. We obviously want to know where the money is going. And that's why we're not asking for money right now, we're telling you who the people are. We're asking the community what is needed. Is it still what was needed 10 years ago or is it something different? Right. So, again, if you have people in mind that you think that should be in this room, that will contribute, then we do want you let us know their contact because we want to move forward. And, you know, again, this is not easy for me. And this morning before my son was 4 years old. This is for our legacy. That is going to be my children, my children's children's children. And, you know, again, to no one ever thought that those would be a black president. Right. There's a black president. You know, I mean, so, again, we just want to get on that vibration of people who want to look forward and do it for the community and do it for each other and make ourselves visible to the city of Vancouver. So does anybody else have anything to add to that? I'll give you one minute and then – just you? – anybody else? - okay.

FG-099: So I don't know if it was written. But I mean, I heard you say vendor market. And like yes, by Filipino artisans that would be so exciting. I was thinking a museum with rotating exhibits, like, I I don't know much about Phillipine's history. Or if what I remember. Or even rotating exhibits about the different ancient one. To see a lot of folks, Filipinos are going into the creative industry too, so wouldn't it be cool if, like, in America they have an Asian American film festival. So it would be so neat if we could do a Filipino film festival developing showcase theater, I know. But that would be cool! to develop a bilingual. Before you fill with them? You know, I can't be that neat. And I do want to hear about the legacy of Filipinos who came to Canada many years ago

SAMMIE JO: To Canada or Vancouver?

FG-099: Vancouver, but if we're saying national cultural center, but whatever works. Yes.

SAMMIE JO: I. I know what to add to and this is too, and this is so important, because I worked with the neighbourhood houses and intergenerational, is that we need to capture those stories of the first migration. The first Filipinos who came to Vancouver while they can still remember it, to be honest. And while they're still here. So there's a lot that, you know, there's a lot of kids being raised by their grandparents, but they don't really know. A friend of mine, she goes, my mom has never told me her immigrant story and I want to ask her, but she gets so sensitive about it. So how do you create a safe space to have that dialogue? And the thing is, documentation. The Hawaiian Filipino Center is the biggest Filipino center outside of the Philippines. And they have the storyboards. The 60s, 70s, 80s. So, I mean, is

there a dedicated group that is, that is you know, dedicated to capturing those moments? Can you apply for a grant to get students paid, like to do that, you know, stuff like that.

FG-099: Yeah having mentioned about seniors and also. Yes. I agree on all things saying this is really great to prove that we I suppose Filipino that we have lots of talent. We have lots of things to do [inaudible]. What I'm concerned most about is our seniors. You know, I was reading [inaudible] that sort of opened here. So I'm dreaming about what if we have a community center, and at the same time, a senior's home. I love this generation, we came from the seniors and also have [inaudible] support for special needs. I know there's many Filipinos who have special needs children. And we don't want to let them behind. As we are both talented, we are both creative, we are hardworking, why not? [inaudible] it's like sharing, exchanging. That's all I see in our community. It's so beautiful when you think about it, let's be positive.

FG-099: Can I just share...

SAMMIE JO: Fine, one more [laughter]

FG-099: Just connecting to what she said. Because we had a chance to visit Seattle.

FG-099: Yeah. We've been there too.

FG-099: It started as a bowling alley. All right. And then they grew and grew. They basically. Later on, they bought all the properties. They bought 17 houses around it. I think early this year, they've taken down all those houses and they are building senior housing for Filipinos. Very bold move.

SAMMIE JO: We learn from our neighbors right?

FG-099: Yeah from our neighbors, in Hawaii the Filipino center. They came here actually a few years ago. They inform us that, you know, that way that we succeeded was, we created. Well, how we did it was we had a community center, but we also operated it as a business. It was a corporate identity. That way, even if the offices get changed, they're still continuing to operate.

SAMMIE JO: So they had a property business plan?

FG-099: I think what you say should start with good leadership. Good leadership is the key, honest people.

FG-099: And we have the younger generation.

FG-099: They will be great because they will be the future leaders. I feel we can get lots of people who will be good leaders and honest too. I think you're on the right path. Well, because you're doing this. Yeah. Oh, my goodness. No one no one has done this. You're just basically doing the grassroots of getting support, getting to see what we have in the

community and putting it together in a package and saying, look, this is all sentiments. And you know these are, these are.

SAMMIE JO: There are many new faces for sure. What I will, because again, I know we've been here for a time because I want you to meet each other, exchange contact information. Eat more food. And I have to-go boxes to take home. But to end off of, has anybody heard of the citywide plan by any chance? The City of Vancouver is doing a city wide plan. So they have invested a lot of money. But for the next three years, they're going to be doing this. They're talking to each community in Vancouver. If you like, how can we make this a livable, inclusive thing for you to live in? What are we lacking? What is going on in your life? What can make it better? And so this is a survey for you guys to answer. And this will be going to the city of Vancouver. And again, I don't know of any other communities that are doing this right now individually, but we want to take it upon us to collect this information and be like this is from the Filipino community. You know what I mean? And then have that conversation. So, again, it's all about conversation, because how does the city know what we need if we don't continue that conversation? And it's accountability because, again, the reason why I agreed to do this community engagement, because I've been involved in so many community engagements and I'm like, OK, so now the other politicians organizations have always wanted the Filipino-Canadian need, and what's it all like, and I tell them, and I don't get any response afterwards exactly what you said. So now this is like our terms. Let's gather ourselves, invest in now.

FG-ogg: Why do they only ask these questions before the election.

SAMMIE JO: and that's something to think about too. So I'll leave you with this. This is the last thing, I'm just trying to think if I forgot anything else. Feedback. There's that secret box there if you still want to put anymore stuff. Here we have the room until 8:00, 8:00, 8:30, actually. But I know some of you guys have to go. But if you guys can fill this out, that would be great. I mean, it's available online. We do want to send it to other people, but we want you to fill this one up here. Anything else?

FG-ogg: Yeah! The idea is that we are making Filipino [inaudible] maybe the others are aware of what the [inaudible] agency is doing. We are on Main Street right now showcasing the Filipino [inaudible]. We are [inaudible] downtown right now [inaudible].

SAMMIE JO: Well even all these events and the other stuff, just email, and I could share it with the group or anything. [inaudible] dropped off the [inaudible], so is it listed in there too?

FG-ogg: Yeah

SAMMIE JO: Yeah, so we could do that. Oh, I know what I wanted to do. I remember. I want you guys to just kind of reflect for a minute and just think of one word in your head that you will, one word. I want you to tell me one word and how you feel, how you are leaving this room like a feeling about the session. Just. One word, just think about it, don't say it now. Not a sentence. On how you felt about the session, how you feel about leaving, okay? Just... and I'll even ask the students too, whether it's a positive word or a negative word. So I'm gonna say committed. We'll go this way.

FG-ogg: Challenging

FG-ogg: Exhausted

FG-ogg: Hopeful

FG-ogg: Hope

FG-ogg: Refreshed

FG-ogg: Relieved [laughter]

FG-ogg: Hopeful

FG-ogg: Same as hopeful, yeah

FG-ogg: Hope

FG-ogg: Same

FG-ogg: Challenge

SAMMIE JO: Just one word

FG-ogg: It's a challenge

FG-ogg: Excited to see.

SAMMIE JO: Excited

FG-ogg: Motivated

FG-ogg: Grateful

FG-ogg: Perseverance

Jonah: Inspired

Sophie: Excited

Mikayla: Honoured

FG-ogg: Grateful

SAMMIE JO: So I'm actually going to this, it's not scripted or anything, but I usually do this with all of my youth facilitation groups and stuff. But there's this thing, this thing that we do,

but it's mostly Filipinos in here would recognize it, but it's actually called isang bagsak. And so it was created back in the day when the farmers and the Spanish and the Filipino farmers were working together and wanted to be united. So isang bagsak, that means one fall, one fall all together, one clap. So basically we're there to start clapping like a heartbeat. And then when I go isang bagsak, we try to collect all together at one time, like. Right. So the whole thing is about every one of our heartbeats are all together and they all beat differently. But you guys ready? We're gonna stand up for it. I'll give you more time for writing later. So we're gonna start off.

[Group clapping]

SAMMIE JO: Isang bagsak!

SAMMIE JO: Thank you! Good night.

C.3 February 8

Focus Group NPC3

Date: February 8, 2020

Location: ISS of BC

Students: Yasaman, Elsabe, Cleo, Ciara, John

Recording 1

FG-025: I'm sorry how many minutes do I have?

Y: 3

FG-025: Hi everyone my name is FG-025 I am a small business owner here in Vancouver for the past ten years I work with businesses, families and individuals for their taxes and personal finances and so for the past... we arrived here in Vancouver back in 2007 and I've always wanted to be involved in the Filipino community but because I got two kids and so I was like, you know what? I'm gonna focus on them and my business but I still have that yearning to be observed in the community so finally last year I said, I'm gonna be involved in my school fundraising in the church community, so this year I'm so lucky to be connected with Sammie Jo because I at first I was thinking of creating my own group For that vision but when I saw that she was already starting something I said, you know what these are the skill sets in my vision , where do you need my help with and so that is the reason why I'm here to be a... you know... of help and of service to the community. And to me what is a Filipino cultural centre be is... my kids are growing up here, they have no clue how beautiful, how rich our culture is, so I wanted for her generation and the next generations to come to understand why sometimes we act as far as this way and for us to

be able to bridge that gap as a parent and for them to see the full circle about it and maybe then they'll understand why their thinking one way over the other. And what cultural programs so I have in my organization today, with the church fundraising, we were looking as a building fund of raising about 1.5 million and one of the leaders of the church has put me in front of the building fund project nothing is concrete but i had this crazy idea that i mentioned to him that i put forward, it's a long process everything is still being talked about but because of my background in business and my little experience in non profit i came up with that crazy idea so thats why im here, may have some crazy ideas, all within the legal bounds to help with the organization.

FG-026: Im FG-026, and we were invited here, we are interested in being involved in this because it's been a long time we don't have a cultural centre. Other communities have their own centre and centres for them to come in and like us we don't have... as the organization we are fully supportive of this endeavor

Sammie Jo: Can you explain one One Fil Co-op?

FG-026: One Fil Co-op is a business, an organization that provides financial support to Filipinos that are in need just like Vancity, Vancity is comparative to, and is a.. Rich organization, we are just a 10 year old organization, and we have more or less, 10 members.

S: So is it a bank?

FG-026: um.... Not officially a bank... but a cooperative which members can have their membership share, and then those shares we provide support to the members that need financial support or a microlending program. We have social development programs that help each other in terms of their emotional needs, for now we have to have that in the centre.

FG-027: Hi everybody my name is FG-027, I'm here because I recently graduated from UBC and when I was at UBC I was involved in a lot of student groups there such as the Philippines Studies Student and some upcoming groups such as Sodong (?) BC but since graduating I haven't had that much of that community because I am UBC now and i am working so I am away from that kind of environment. But it's very similar sentiment so far from what others have said, I'd really like to see a community centre i've heard stories from older immigrants in the DTES or the ones in Surrey and Richmond, but as a more recent immigrant here i haven't seen anything like that, I would like to see language classes at the centre. My friends and I have done small scarce language classes in Tagalog mostly but these have just been our own initiatives and I would really like to have our own space to do that or just a central community for all us to come together and meet with each other.

FG-027: I'm very nervous. To get it out of the way. It wasn't obvious. I'm a photographer. What my focus is In my photography is giving a platform and giving Space to other people of color specifically queer Filipino's. My generation. Representation is super important to me. I didnt always have the space or time to explore my identity as a Filipino

and as a queer person when I was younger because I was raised by a single mother who had a lot going on and that was kind of the last thing we prioritize so now being older and being able to take back that and claim that identity of mine. I want to be able to share that experience with others and encourage others to do the same. Having a community center of sorts would be very helpful. To have those kinds of resources available.

FG-027: So many names are FG-027, I got an email and was like what's this about? I knew there was a lot of activity around cultural spaces like the African community a big push for indigenous cultural spaces in the city by i didn't know there was a push for and a group of people that were lobbying around a Filipino cultural centre so i was very curious to learn more, i worked in non profits, neighbourhood houses for a long time mostly work around community engagement through food, so bargaining kitchens and that kind of stuff. Just wrapped a contract with the department of (?) since 2016 with the arts culture and engagement centre is trying to know why don't people come to our arts and culture and food festival? So part of my mission was going and talking to leaders of different cultural centres and listening to what were the barriers to accessing the community centre system. Because it's supposed to be for everybody. So listening to different community leaders and learning why some community centres actually didn't feel comfortable and didnt feel welcoming for them and leaving some recommendations about what cultural centres could do could make spaces more welcoming to diverse groups. really got me thinking about the difference between a community center and like a dedicated cultural centre. So they ran out of money, so in terms of the cultural programs. I'm currently doing nothing. But there's the Festival still continues and it happens in the fall and the arts culture engagement team is still really working on reducing barriers to accessing the community center, but I'm also very interested in supporting Different groups who are lobbying for their own cultural spaces because it's Important for all of the reasons that folks have already said. One of the things that I've heard in my work in lots of different nonprofits and through my community centers Is the importance of having a kitchen space. It's commercially approved. It's a space where people can actually like to sit and eat and cook together and that having kiteches that were not designed for that purpose, like public centres has been a major problem for groups who want to cook together in their kitchens. So those kind of my big things because I think I feel I know that cooking and eating together is really.

FG-029: (Speaks in an Indigenous language) Hi everybody my name is FG-029 I came here in 2001 we are from... (?) I would also like to acknowledge were are on the unceded musqueam territory of the Squamish and Saletooth people and i think it's important to acknowledge because of the violence they are currently experiencing right now is similar to the violence we as Filipino people have experienced for all those years and are currently experiencing with the fact that you know, the Philippines is known as the number one killer of environmentalists. It's really something that shakes me to the core. Like why did they come here? I'm not necessarily affiliated with any organization but as someone who came here, you know, someone who grew up in the Philippines for the first 11 years of my life and now spending 20 years here and now part of this diasporic family. I think it's important to interrogate where we came from and how we do... Like right now a lot of my focus is on decolonization and being in solidarity particularly with the black, indigenous, people of color and actually being able to center those values instead of

whiteness. There's a lot of Filipino groups and spaces where I feel like we always center not just whiteness, but also like the Tagalog culture, right? Like there's a lot. I mean as someone who also grew up in (?) city and it's a very Tagalog centric, I wasn't able to interrogate how much privilege and how much centering I had for that culture and the light skin and everything until it came here because here I became the other. And so yeah, so that's what I'd like to see is how do we, how do we explore that? How do you create space that celebrates not just Filipinos from Tagalog. But how do we celebrate.. Muslim Filipinos, Filipinos from (?) Filipinos who are disabled, who are queer. Because we are one nation technically, but there are so many cultures and again i feel like it usually just centres rich Filipinos who live in Tagalog. So how do we get out of that?

FG-028: First generation, living in Canada, my mother is (?) I just got a new shirt from our homelands. Someone emailed me through being the president of the Katara society. What brought me here... I remember my first visits to the (?) centre as a youth, as a way to begin, building on top of what my mother was able to provide, learning more about being Filipino, what our history is, first Tagalog lessons, even though that's not.. (?) learning something about filipino culture, so I was sad when that disappeared, later learning my way into the collective but now I'm the president of where we focus on Learning and growing and decolonization and ancestral cultural practices, including settler accountability, Filipino, martial arts, medicine and food. Theater and film music and dance healing language ceremony and more. And we are able to have a meaningful almost like a nation to nation kind of concept of like relationship with the Coast Salish people and so that has increased my ability to listen and learn and experience this territory from an Indigenous perspective has informed how I became able to learn about my homelands in the Philippines from an indigneous perspective and so our cultural programs that we've been doing which you know would be really substantial really supported if we were connected to a center are the past few years we've commemorated Lapu Lapu day and we have posted an international conference and learn about our indigenous healing practices and we have Workshops on our tattooing and our buy-in and cooking. And for the coming year I'm joined with the indigenous food and freedom school, which focuses on indigenous fruits sovereignty. Im seeing The connections to Filipino food sovereignty. So I'm trying to bring that into our Filipino community at large and so that's you know in learning how to be better settlers here through our Food and being able to form a relationship.

FG-030: Hello I'm FG-030. Sammie Jo Invited me and I always try to make space for Filipino community development stuff, always, maybe since 2005... I have always tried to make space for Philippine stuff. similar to FG-027. I used to be very involved. I was the first president of the Philippines Association at UBC I think in 2007 and was all up in that... so I did camp to the public by an academic mentorship program started out of that and I still have kind of been involved but truthfully I'm really done anything in years and I keep getting invited to these things by. I want to start doing something so that I can have something else to say, you know other than I did this thing a few years ago. I'll share some so I said since 2005 it was I want to go into the great detail but I went on exchange and I gained an appreciation for Filipino heritage that I didn't have growing up. Growing up, I was a little bit embarrassed about it. You know, maybe the underrepresentation maybe

being seen by people overrepresented in survivorship type jobs, I didn't have a lot of pride. So I think of you know, why? I'm interested in Filipino issues? Is that I grew up with a certain image of this brand of Filipinoness is that I didn't like and my change and why I'm here today is because I want to see that brand. In my eyes my kids eyes. I want to see that in a different place and I had a growing up. So I wanted to, I think... everybody here's an agent for change in that and so happy to be here.

FG-031: I'm FG-031 and I'm with Pride Vancouver society and I came here to represent the Filipino LGBTQ community. When I came here in '81, we're already talking about a Filipino cultural center. 40 years later we're still talking about it. And I've just got this thing done already. Cultural programs that we do have a monthly radio show called the Hillary Ray Bose, a different cafe where we discuss LGBTQ related issues. Annually we have the recipient of the marginal award and other things and we also every year we have an event called which is a combination of musical performances and art exhibits. And we also participate annually in the Vancouver Pride Parade. so yeah, that's what we do, so hopefully we'll see you there but we'd love to be part of this whole thing and I'd like to be able to share this with my organization.

FG-032: They call me FG-032. And I am here because what I got the invitation I said, why not? Although I really have many misgivings because I have been to several places already first in the States and then in Toronto where I stayed for 14 years and I have witnessed how people, Filipinos have been attempting to organize themselves into one, but as you all said, until now there is not any centre where that can come to be a Filipino cultural centre. So I am sometimes asked, "what is really Filipino culture?" We are very good at putting down one another and so on, so I hope that with the help of you people and especially with the leadership of Nora I will see before I die even a young Filipino association. So what kind of programs, am I. Actually because of my age. Well before actually I was part of me grande and I was from one of the founders of (?) but because of my age inside I think it's better to give the place to younger people. Because of my niece also, always complaining, especially during cold weather. What am I doing now? I am starting to, writing, spatially, my plan is to really be able to write the experiences of the elderly, the retired domestic caregivers, I have always been working with caregivers, in Toronto where i was asked to organize to advocate for the nannies and domestic workers and also to provide services to help them as migrant workers. And when I came here I got involved in Migrante. I was able to gather so many stories, so many experiences of all these elderly people and I would like to share those with others in a book.

FG-033: my name is FG-033. Actually I'm from Surrey, but I've been a worker here in Vancouver quite some time. Okay, so the reason why I'm here is because of the only Filipina swiss and multicultural of the Surrey school board. I know the lack of resources at the same time, because, you know, a lot of us, Filipina, are going there already but of course the organization isn't really that organized, they have another organization. After at the same time for example in one day at the organization, I like how 50 and you actually don't know and I got away so I hope you would be one really cultural centre that cater to the all the Filipinos and I just been in Surrey at any time you need my help and if you want to bring the cultural center there and then helping you.

Nora: I'll just insert myself quickly, as the Member of the NPC board. but I'll tell you a little bit of a short story. I remember when I first came to Vancouver 1989, sorry 1998, the headline was about the lawsuit. Through the Philippines, and I know. You know, people don't want to talk about this anymore. I think we just need to get it out of the openness. Virigil was saying earlier, There a lot of dreams that had been quashed, I think we have squandered, whatever, political and social capitalism we had in the community because of that time mistrust and this has been at the back of our minds, When we were talking about the possibility of creating the centre, But I think not everything is lost the fact that you are here i feel it means a lot. I hear the story of Sam for instance and I'd like to see a centre for instance connect your efforts to other photographers across Canada, so they're artists are doing the same work and why can we have that space so that our efforts not just within Vancouver but also across Canada would be shared not just within the community but also to the rest. so it just gives us a lot of pressure because it really, It's a dream that it's looking long that needs to be realized, sooner rather than later and we have so much going on in the community and I think just having the the right people I don't want my son to ask again, mom I've seen the Scottish cultural center, the Tawainse cultural centre, where is the Filipino cultural centre and I'm sure your children or grandchildren have been asking you the same question, and I'm hoping to point out to something, for us all to be proud of and I think it's important for us to exercise the ghosts of the past and really move on and see that we're going to make this a reality, with all your efforts and support.

FG-099: I am the president of the Philippines Legal Association. I also run a small business, it's a slow business. I'm also a financial advisor so the reason why I'm here is because Mabel was one of my guests and she told me about this thing. This space has been on our mind, me and my life because what happened is a community centre is very fishy right now because of what happened you know. (unintelligible...) But I was thinking I have some friends who are willing to be a lawyer to get the truth of what happened, because what happened we have to bury the past, we have to make it closed. We have to close these things. This we cannot close these things unless the truth must come out then let's move forward. Because our Cultural center has a lot of big groups. I think a lot mostly, even the Croatian, a lot of small countries have cultural centres but we don't. So we have some ideas of how it's going to run- it's going to run like a business and a building. We have a plan in mind - we thought of a partnership with some businesses people. The partnership is going to be run like a business. So Mable told me about this, that it's the time for us to move now, to help this cultural centre be realistic now. I was thinking about the consulate, but I think they're not good enough. They're good, but then I think maybe the perfect person is this movement. And for me. I'm going to the extent that just to show commitment and believe that we must put some money to save money. I really believe that because, just to make this nice. Would it be free to build it? Do we have to sit back for this one? Because they're ready for the sense. Because we really want this to happen. Now. But for us, our group has no cultural programs. Right now, but really I'm so into it. I'm very much interested and I really care.

FG-099: Coming from what he said we have been involved with real estate in the Philippines and we have been making some small research for the past two, three years. I even went to city hall to ask about plan, allocations and everything. So the concept that

we have is based on business and driving initiative because hearing what happened in 1998, I have been here, only 14 years. And since day 1 until this very day when you talk to a lot of people it's only negativity, so I said if there's what you call, donors fatigue, so we also look into it all the negativity and everything so we said if we go back on that aspect it's very difficult. So why don't we do it on a business in a private initiative. For me a cultural center is a place Where I will experience what I experience with my grandparents. I am a very Grounded person because of the lessons from my grandparents. I grew up all my holidays in my grandparents farm and that's where all the lessons in life I got. I have a 23 year old daughter now, all the things I always share to her is the lessons from my grandparents. So for me I would like to stay in a place where I will have opportunity to share my stories so they have their generations like your kids. I would like to have a place where there will be a space where like you people will have a space to show who you are. So for us ideas, why don't we do like a building whereby there will be investors. We build a six floor building, okay? One, two, three, it's like a home for like a retirement home. For Filipinos like me because when I get old and would like to pick adobo. I would like to eat adobo. So it's a place where where your culture is still there. And you are taking care of the best caregivers in the world, the Filipinos. So it will be a place for retirees like me. I will have a place that I love and I will be giving work to the Filipinos who are new here in Canada. So the idea is to sell maybe in the sixth floor, the upper four floors will be for sale. The ground floor and the second floor is where the Filipino Center will be and the profit from that business endeavor will be the one that will build the Philippines centre. Anyway, if you need some more information, we will be glad to sit down with you. We have done some small research on it, thank you.

FG-099: when I was first elected years ago the most consistent request that I get from every single organization is can you help get a Filipino community center together? So here we are, 10 years and I think that yeah, it's gonna be an eclectic effort working together. I believe that we can and I've been to Los Angeles they have a huge space and down in in Seattle we visited their center, great center we'll maybe do another trip down there, they're building a 95 unit Seniors housing effort and I have a lot of belief that we can do it and my dream is also echoed in many of your words. You know for us in the community we have so much more to contribute I feel to Canada and the world right now and just the opportunity to do that, you know, it's gonna benefit Canada and I think you know a real beacon around the world around global citizenship and you know, our history contributing to that so it's a very positive vision. I have full, you know belief that we can achieve, but its not going to be easy. Yeah. it's gonna be a challenge. I know that with you here, you know participating and us working together. It's something I think we can achieve so yeah, thank you so much we're gonna get over what you came here, oh so I'm also three.

FG-099: So in the day job I am the branch head of the (?) I had been in Vancouver since 2001 but before that I had lived in Halifax NS for 10 years before moving here, so I have one one daughter. So it's just the two of us here. So why we're here, it really speaks of the way NPC3 wants to organize this session into having a center, it is through community engagement, valuing all the perspectives of the community. So here we are seeing an intergenerational mix, and that is very good and that is very important. I think this is our year. I know that there have been a lot of sad stories about bickering, about lawsuits, and

money lost with regards to creating community centers. But we are in a good place because we are able to get the lessons, we are able to get the perspective. I think we're confident that we can do this, yeah and this is our year. When you say what does a cultural center mean to you? I need to listen (?) know it's open, it's inclusive, it's respectful and it's people will make us proud.

Recording 2

FG-ogg: Everything from celebratory to also ceremonial or like, you know, rights some passage or like, you know weddings or funerals or you know, those kind of life passages so really like going beyond just you know, commercial events to the concept of events that are cultural and significant in a community.

Sammie Jo: Anybody else?

FG-ogg: Before maybe we can talk about programs and services, how about trying to go down into n the roots first of our meaning as Philipinos? Our History.

Sammie Jo: So history classes?

FG-ogg: Yes, because, you know, we will always have all those big dreams and all those looking down on others and so on. If we do not realize how it needs to be we have actually been so marginalized as a way of conquering us. So maybe you know some discussions that will really go down into the root of the problem.

Sammie Jo: So history classes, dialogues, community gathering, community healing and sharing.

FG-ogg: I would like empowerment. Empowerment of our artists because our community is so rich in art, the best singers, artists, and writers, but they are like they don't have a lot of exposure - they do not believe in themselves like they don't believe that they can compete in white community. I think if we support each other, empower each other, rather than making them feel inadequate - Philipinos always think about the crab mentality about pulling down others when they are going ahead. I think we should outlive that - remove that from peoples lexicon.

Sammie Jo: Okay. Translation services offered, from Nora.

FG-ogg: For me it would be Philipino cultural games. None of the kids in this generation know about it, but I think it will be a good gap between different generations so we can transfer to them what were the fun activities yeah.

Sammie Jo: A heads up, there is something happening in August, so volunteers welcome.

FG-ogg: Ties together, what was said about the artist things like the rehearsal space - I think that goes well with the games because families that want to rehearse having space for their children to be connected to their culture, but maybe in a different way through

the games then it would kind of work together.

FG-ogg: To add to what was previously said, like with language classes, not just in Tagalog, but in other languages that people bring here but not just language classes in the sense of we're sitting down to classroom settings, this can also be mixed in with history lessons or art lessons so it's becomes more dynamic and interesting for kids.

Sammie Jo: I know I proposed that - well we have a nonprofit that we've done Tagalog supper clubs where we eat food and I have a safe space for folks to learn Tagalog - but I also always wanted to do a learning the national anthem and learning the language and just actually what it means, right? Anyone else?

FG-ogg: Kitchen space

Sammie Jo: Kitchen space, super - we heard that before. Come on - look, the food here was made by Titas. They have their own personal catering company and they work great in neighbourhood houses, right?

FG-ogg: Library - small library. Here we go home.

Sammie Jo: So the one thing about our Tagalog books - I just want to put a side note in here is that did you know that we do have a collection at the Vancouver Public Library? However, if nobody is taking them out, they will be taken out of the collection. So me and my friends- we just like to pick up and take them out. But you know and Richmond's done it too and Vancouver but again, you know, we can get more there's a lot better not in the library that are you know, we can get from the states and actually use that too.

FG-ogg: There is always room for another library but I would like all of you to use the Vancouver Public Library because you pay your taxes and that's why we have those clubs DVDs magazines fiction nonfiction graphics novels children books so I'm just worried that you have another library and nobody patronizes that and nobody checks it out then we're doomed.

Sammie Jo: So that is something to think about right there's existing places that have these things but how do we collaborate, if anything, right so Kensington library, Cedar Cottage, it's heading to the library and to the Filipino culture right this is for youth where we talk about Andrew Bonifacio. And again, it's fascinating, but it's just hard to organize. So anybody else? We have 5 more minutes. Your dream! What would you like to see? This is like true big yeah right now paper. Yeah, not just for this generation, but for generations ahead of us.

FG-ogg: So I would love that space to be diverse and when I say that I mean for example, when someone who happens to be Philipino but is doing art that is contemporary and not necessarily Filipino. There we want to showcase it there, we want to highlight the success of somebody's doing really good. You know, whatever non-Philipino things. How things have to celebrate that. Send and yes.

FG-ogg: More visibility for folks and kids who are mixed Filipino. That's super important and being able to take up that space. I don't know what that would look like, but maybe even if it was like a group setting of just like bonding.

Sammie Jo: Yeah, so I did mention to, the south or one of the Asisan societies, they used to have and I don't know if they have it anymore, they use to have purely a festival called halfapalooza for half for mixed race kids to like see people as writers and authors and organizers as themselves right? So again, my whole thing as a youth worker, or even the things I do, is that if the kids or youth don't see somebody that looks like them that's in a leadership role or even it on a deciding, you know, just at the table, how can they strive to be that? So we need that, that's what visibility is to me.

FG-ogg: For me, I envision an event where we recognize successful Philipinos in their professional careers or entrepreneurial pursuits.

Sammie Jo: Awards type recognition?

FG-ogg: So the people would be inspired to put their A game on or like to be of service to the community knowing that there's recognition, some people, you know, they're motivated by recognition, some people are not, but at least to put it out there. And also if you like where it's being delivered by the elder people. You know there's some authenticity about it, there's the feeling that it is different.

FG-ogg: My 21 year old son went to the Philippines just the other month just to find out about this has Philipino roots. And one of these activities that he enjoyed most was interactive dance tutorials. And he put it in his blog so his white friends were able to find out about it, right? Because especially the kids they are into technology, right? And they like the colors and the fact that we dance even if he doesn't know how. So he was so happy about it, it was on his blog, his friends like it so much a good, and I think it would be a good promotion.

Sammie Jo: So yeah, it's so creating some type of virtual YouTube interaction.

FG-ogg: Yeah the dancers could teach how to do the basic tutorials how to do the ____ the one with the candle?

FG-ogg: Oh yeah, yeah. Because we need to have all these recognition we need to have an auditorium to have all these events. For film showings.

FG-ogg: Oh I believe the same idea, but what I would like to add to that if we have the hall, it could also be an income generation, you know income generating kind of thing for the centre.

Sammie Jo: A coworking in space because.

FG-ogg: And we could have concerts. You know, we always rent around town. Why don't you have it on our own?

Sammie Jo: collaboration from each organization if there is one space the ideas and just comradery would like increase for sure.

FG-099: Healing space, and growing space - the garden right? Someone mentioned garden - yeah and like the idea of across cultural space where people can also learn about the land here the Indigenous cultures here and we can have cross-cultural relations.

FG-099: Integrated affordable seniors housing

FG-099: It would be great to see a place that decenters whiteness because I feel like we like to do things for the approval of white people or like the white gaze and something in solidarity with black, Indigenous, and other people of color. Maybe also place where we could like I know these are these things are really uncomfortable even for me, like things that interrogate like this skin color right there's a lot of colorism in the Philippines culture. There's a lot of like celebrating like money and that kind of thing. If there's a way where we could you know, look I guess like yeah, decolonization would be one of them

Sammie Jo: So decolonization workshops and...old

FG-099: and having these tough questions like things like the whole thing, you know are extra judicial killing yeah like where do we position ourselves like, you know environmentalism, etc. I think we should have safe spaces for that.

Sorry gonna take up like another minute. One thing that I missed out on growing up I loved when I was 11 and I watched a lot of this on TV, was like the battle of the bands type stuff like. It was so cute - you know people college or high school they would have their bands and then now I'm looking up Facebook, my younger cousins, they're like, you know doing these things where they're doing for Valentine's Day and this girl or guy or whatever like and it's just the whole like celebration of music and just that whole vibe. Another thing I like is you are usually in a street festival type of thing where there is basketball and people doing these really like questionable games, you know, with like eggplants. But it's like what?

FG-099: I think it also spoke like it's one of those because I was sharing this with like non-Philipino friends this morning and they're like, huh?

Sammie Jo: Yeah yeah, trust me and I look when I see a really cute, baby.

FG-099: But we'll keep that in mind like books that are on the board wanted to say anything else.

FG-099: I just want to add to safe space because we wanted to have a Philipino youth group counseling space for them.

FG-099: I also wanted to put in that we have a lot of authors and poets and writers in the community. I think we should have a space that celebrates them and makes them household words to our families and to the younger people and I think we can do that in a

space where they can make us all proud. I also want to see a culture center that opened to a big portion of our community who are considered invisible and disposables so this would be your temporary workers, your undocumented, and your caregivers. So this is a space that is inclusive and welcoming and embracing.

C.4 February 11

Focus Group NPC3

Date: February 11, 2020

Location: Phillipine Consulate Office

Students: Andrea, Brooklyn, Sarah, Lihwen

Sammie Jo: Why did you come here today? And why does a Filipino Cultural Centre mean to you? And what are you and your organization doing now? I know it's a minute and a half and you can safely say that this is your first interaction with Filipino community or I never felt proud to be Filipino before. This is confidential space and a safe space. This is exactly why we are doing this. So, when you hear the bell, that is a minute and a half and wrap up your sentence. And you can go first.

1:

FG-034: Hi I'm FG-034 and I'm a dancer and I grew up in Victoria and I was a part of a dance community there Victoria Filipino Dance Canadian Associations since I was 13 and I was teaching dance and I came here because I have never been a part of a Filipino community and now that I'm in Vancouver. So why it is important to me is because when I was a kid, I created this youth conference. A Filipino youth conference where kids all over BC would come to UVIC and I've seen so many different types of talents and we collaborated and I see the joy that as kids coming together and we felt like safe and can relate to each other and ever since that time, we keep in contact with each other and collaborate still. I just created this piece for PUSH Festival and showcases the Fugao dance and how it evolved into a new movement called voguing now and the street style.

Sammie Jo: Okay, thank you.

FG-035: I'm FG-035 and I'm a recording artist and my wife and I own three music schools in town called studio cloud thirty in Tsawwassen, Burnaby and Vancouver. I sit on the advisory committee for Creative BC and part of the recording academy for the Grammys, Los Angeles Chapter, and also on the voting committee for the Canadian Junos. I was born in Yellowknife, a lot of Filipinos there actually, and I ended up moving to Edmonton and then Vancouver. Essentially I broke away from the Filipino community and I think why I'm here is because I run into a lot of Filipino people and my path and whenever I run into them in the mainstream secular world, they have all expressed that they have seen the most success when they have been able to branch off from the Filipino community and I

think that's really sad to see. It's taken me fifteen, twenty years for me to come back to the Filipino community and I think that there is a lot... there's no secret that we are talented, generous, kind however I just saw a lot of division in the community. Not to dwell on the negative, but I think it's something we can work on. There's strength in numbers when we can come together. It's great to see something like this bring Filipino community together.

Sammie Jo: Can you come closer into the circle? The staff and students can sit in the back.

FG-035: Why did I come here today? Because I grew up in the dance Filipino community because my mom taught dance, her name is Riva. So I took over the studio and growing up I was always performing at Filipino Independence Days my whole life. So I just wanted to make a difference as I grew up seeing her get taken advantage of. So I just wanted to make a difference. A Filipino cultural centre is a place that we can support each other, especially for a younger generation like me, not being taken advantage of. I just want to have a voice as well. We also do cultural programs such as Filipino Tinikling (25:10) and Keteyosam (25:17) and I recently did a fusion hip hop routine with tinikling and performed at Bayaneehan in Trout Lake in September.

FG-036: Ok my name is FG-036. The reason I came here is because in connection to what you have said, I volunteered as an actress for a police drama with Mike. The reason being I joined is that special to those millennials who are born in Canada, they actually forget the ethics and the values as well as the history of the Filipinos and they actually—most of the time now, because they adopt the Canadian ways and some values are actually forgotten so I mean—Filipinos are more too close to the families, right? And if you are born in Canada, most of the time you adapt the Canadian way and the reason I actually join the organization is to show to the Filipinos not to forget the good values in Filipinos and the history of the Filipinos. Thank you.

Sammie Jo: Actually, what organization are you from?

FG-036: Filipino Historama.

Sammie Jo: And then, okay, there's nothing else? I'm sure there's more.

FG-036: Oh, I actually also joined Brotherhood Christian and Business Professionals. The reason I joined that ministry is because most of the professionals-- they forgot our Lord, Jesus Christ, because they are busy doing something else and what they do is just business, business, money, money, money, and they forgot who Jesus Christ is. And in order for me not to forget my faith in God, I joined that group.

Sammie Jo: And—before I pick you?

FG-037: I'm FG-037 and as you can see, I am a long-time resident in Canada and my age shows that and I am here today because I'm really interested in to bring the youth to Filipino culture and having kids and grandchildren, I'd like them to know the history of the Philippines and to at least appreciate what their ancestries are or where they came from. And with the years that I have been here, I've seen the separation of the Filipino community and with the efforts of the Philippines consulate which I have seen recently with the [Bascol?] As well as the film, I thought it's a nice way to bring the Filipinos

together. I think because of our geographic setup, we're all good in each other's—with all ourselves but we cannot seem to group each other as a whole and be very presentable and have a face with the government to get more, whatever, opportunities we can.

Sammie Jo: Thank you. Okay, go.

FG-038: So just to piggyback off that, guttagabing, my name is FG-038. I am a SARP entrepreneur here in Vancouver and one of the things that really brought me here today is the fact that I want to see a consolidation and a unification for Filipino community here in Vancouver. I moved to Vancouver ten years ago. I grew up in the Philippines – spent 17 years of my life. So [Tagalog] I'm like that is my native tongue and that is how I generally speak at my home. And what this cultural center could mean to me or to other people who are like me or new here, is a sense of oneness in the Filipino community—a sense of oneness that I wasn't able to see when I left home ten years ago. In fact, when I got here, the first experience I had with the Filipino community was a gang member. And I don't harbor any ill will towards any gang members. I understand that everyone has their circumstances. That being said, that really drove a wedge between me and the community. And this is actually my first foray back into Filipino community and I just want to be a part of this attempt, and not just an attempt, but this project, this undertaking to create something that all of us can be proud of.

Sammie Jo: Wow, that's a minute and a half? Awesome. Thank you, anybody else? Yeah, okay.

FG-039: [Tagalog] Good evening. My name is FG-039, originally from Pakasina. Malopow is my first language. I came to Canada in 1994. I'm a legal advocate. I'm also a regulated Canadian immigration consultant and I have 20 years of experience in the anti-violence and anti-depression board. I've worked with women in abusive relationships. I've worked with caregivers, migrant workers, women who've been trafficked. Tonight I'm wearing my Pinoy pride Vancouver hat. And the reason why I came was because we were invited, plus I want to be part of something big, something exciting, something worthwhile. And also I want to share the voices of Pinoy Pride Vancouver. We had a meeting last Monday and I presented these questions, so really what I'm presenting is the actually the voice of Vancouver, not just me. What does a Filipino cultural center mean to you? They said there was recognition, visibility, they see you but they don't really see you. I think someone mentioned that earlier. A respect for a Filipino contribution, what we give to Canada, honoring our roots, enriching our community with history, art and heritage. Do I go on to the next one?

Sammie Jo: Yeah.

FG-039: What cultural programs are we doing? We have the Vancouver Co-op Radio at chiquity Café every Saturday—focuses on issues that affect Filipino lesbian—LGBTQ. We are also part of the Vancouver Pride Parade, we have shows like Liberacon which showcases Filipino collegian LGBTQ artists, musicians. We have picnics and barbecues in the summer. We join round tables for immigration—

Sammie Jo: Thank you though. There'll be lots of time discussion wise in our small groups. Anybody else? Next. Go.

FG-040: Can I make my own group first? Because ladies first.

Sammie Jo: Yeah, yes. Oh, okay, I thought you were going to do it on behalf and make her do the work.

FG-040: [Tagalog] Good evening, my name is FG-040. I was born in Pabukalinga, Cordinair region. I also speak a little bit of Ilicano and I'm practicing that. So I hope I can speak more with that and practice. I'm here because I believe that it's time for a Filipino community cultural centre to be here, to presence, really the community and gather us all. And it's about really honoring our roots and telling our story, and making a better and bigger impact. And my husband, FG-041 and I are co founders of Kapé Phillippine Coffee. We are a social enterprise that works with women indigenous farmers from back home from the Cordiliago region and also from Dabauvansuver and we bring the best Philippine coffee from the homeland and bring it here to Vancouver so that's our way of connecting to our roots and also sharing something that we're passionate about and telling our story. And yeah, I'm just excited to be here. I believe in this vision and we're here because we were one with that goal of really uniting the community and really creating a positive impact and how do we as immigrants in this unseeded land, how do we add value? How do we bring value? And that's through being together and we're together.

FG-041: Okay. Hi everyone. Como esta? I'm FG-041. Of course, I'm her other half. I'm connected with Cathodine Uiniversity. I teach there and I'm currently working on my PhD. So I'm here today because I think, of course, we all share the same outcome. So I think you know what to expect with what I'm doing today. I'm here because it's important and I think it's needed and I think this is what we really all believe in-- that we all need to come together to do a plan, to have a vision. Because it all starts with a vision too. So second question, what does a Filipino cultural center mean to you? For me, it means that it's a reaction to a need. And what is that need? I think that need is for us to all come together. It was already mentioned but it's also a reaction to a need for those who could not find their identity, that could not find who they are and wanting to retrace that. And so I think a Filipino cultural center would be that symbol, not just symbolically, but also I mean, locationally, like it's an actual, tangible thing for everyone to come in. And also, what cultural programs are you or your organizations doing? Unfortunately, I'm currently really busy with doctoral work so I am—but of course, with coffee—so we're in a farmer's market.

Sammie Jo: You are in Buybuyin?

FG-041: Oh, yes, thank you, I write Buy-buying as well. So I, like she said, thank you.

Sammie Jo: So we had a little workshop with him and Mayo and it was really fun because they got to put the kid's names in English letters and they translated it into Buybuyin. Yeah. Anybody else? How about this side on the right side here?

FG-042: Hi, my name is FG-042. I'm a banker, been with the bank for fifteen years now, also been with Vancouver for 15 years so I've been active in quite several organizations, past, present of Philippine's Canada Trade Count Hill, alumni association of BC, Basol associations, and recently been involved with arch diocese of Vancouver with the Filipino ministry office. I'm also with Philippine Historama group together with Salvig. So for this event, I just want to find out more about MP3. I see that most of my friends and

colleagues are part of the MP3 and I would like to support them in any way I can. And what does a Filipino cultural center mean to you? I've heard a lot of things in the past with regards to coming up with a Filipino center, not necessarily a cultural center, so I just want to make sure, why focus on the cultural aspect when in fact there can be other stuff that can be developed in that Filipino center. And what cultural programs are your organizations doing? It's more off—I'm also involved in the ArchDiocese of Vancouver Filipino ministry office and so we would like to involve the youth and come up with some music, Filipino settings, Christianity, anything that's related to the Philippines and the care in Vancouver. Thank you.

FG-043: So, hi, my name is FG-043. I work with ISS of BC and I'm currently working with temporary foreign workers and caregivers. It's an online learning program. And so I'm actually less involved, I must admit that I'm less involved with Filipino community and activities and [inaudible] to go to fiesta, fiesta, independence day celebration just because I was asked by my manager to participate. So the question is why did you come here, just because she invited me? But the last time I came back to the Philippines, that was three years ago, we were at the immigration office—the officer was asking us, "All Filipino passport holders here and all foreigners here." And I was asked to, because I was holding a Canadian passport and I feel very very sad and very very depressed that I am a foreigner in my own land. And so the reason that I came here is for me to be able to get back and be with the Filipino community that I grew up with and be able to contribute and be able to carry on our rich culture and heritage and for my grandson to be able to see how great Filipino culture is.

Sammie Jo: Thank you. Yup.

FG-044: I'll go next. My name is FG-044. Some people know me as FG-044. I actually know FG-036 as Tita because you know my parents had [non-participant name]. Hi Tita. [Tagalog]. I still know how to speak Tagalog but not very well. I came to Canada in 1984 as an immigrant to this—settler to this unseeded stolen land. And I'm here because most of my experience has been to assimilate to Canada and I had three daughters here, young, and when they were little, they said to me, "Mom, why are all your friends white?" And that is because I deeply assimilated because that's what I thought I had to do. And it wasn't because my parents encouraged that, it was because I had to become the model minority. And when my daughter said to me, "Mom, we have a diaspora," I had to look it up because I had no idea what it meant. And once I looked it up, I realized, it is what I felt. And recently, thanks to FG-099, my friend who got me here, FG-099, thank you, I've become involved with a lot of Filipino nights, friends that have welcomed me and I'm so thankful for that. And we've been discussing the concept of not necessarily belonging here and not also belonging there and when you go to the Philippines, you don't belong there either and that's why I'm speaking after—is it FG-099?. Thank you. And a center like this would mean like a place for us, when you have diaspora. Diaspora is that concept of that wildflower that you blow. What is it called? And it actually never comes back together but if we had a center for us there might be a place that we could kind of find our way at least to not be as lost as we are.

FG-045: Hi, my name is FG-045 and I came here today because Filipino Canadian empowerment is something that is very important to me and one thing that Sammy said

at the beginning where she said there's a story of Filipino people oftentimes not being proud of Filipino. I had the opposite because my mother was so good at making me proud. I was out there at all the events going like, "Hello, I am Filipino everybody."

Sammie Jo: Who's your mom?

FG-045: Oh, FG-099 at the back. Bless my mother's soul. And it wasn't until I got much older that people are like, "Woah, FG-045, being Filipino isn't so cool after all." And it was like the wool had been pulled from my eyes. And I would go to restaurants and I would see this table of people being like, "Filipino people are like the Mexicans of Asia." And I was sitting there right beside them eating and I was like, "Hello? I'm right here. What's up?" So I feel like when one thing that I spotted was that a lot of people here noticed that there are issues within the community and I feel that the cultural center might be a very powerful node that we can put in place to offset these dangerous systems and maybe like Mike said, be something that can empower the community as a whole. Thank you.

FG-046: Hi everyone, my name is FG-046. I go by FG-046. I am a bachelor of social work student so hopefully my long-term goal is to do my master's focusing on community development and specifically focus on supporting the Filipino community. I'm here today because I really want to look at where—we can really make this center really low barrier trying to advocate for social justice, especially since there's so many forms of Filipino, whether you're from diaspora but you were born here, whether you're from mainland, or whether you're a halfie, I want to make sure that, in any space, that all Filipinos feel included. There's no tick box that you have to check off just to be Filipino. So I want to make sure that everyone feels included and also something that I hope is that we also learn how to support each other and especially growing up, back in high school, we had this lane, called Filipino lane, where all of the Bagodadung or newcomer Filipinos, kind of just shield them. So it was really hard to see them not being part of the community. So I really want to make sure that whatever background you come from, everyone is all accepted.

FG-047: Hi, my name is FG-047. I came here tonight, not only by invitation, but with the hope to leave here feeling inspired. I think Filipino cultural center means an incredible lot to me. I think it'd be a place that we can all be proud of, a place that we can unapologetically claim to be ours and in ours. And I think one cultural program that I'm not involved in but I would love to see would be around language learning. I understand Filipino fluently. I can't speak it very well, so I'd ask if I speak to you tonight, if I could practice my Tagalog, I would very much appreciate it.

FG-048: I'd like to speak because I don't want to be the last one. So my name is FG-048. I'm a lawyer by training. I probably share the stories of your parents, a typical professional from the Philippines who came here and got myself accredited. I practice in the field of human rights and employment law. I've been lucky to travel around BC and Canada in my job, representing people with human rights complaints and employment law matters. And in my travels, I've actually met a lot of Filipinos living and thriving in far flung areas in Canada—in Dawson City, and in my experience and from what I've seen there, they're all very happy and fully successful in their field. So I came here—what does the Filipino cultural center mean to you? I think it is a gathering place where we can celebrate our

culture and continue to evolve and define who we are in our chosen new home. We can learn from the stories of the past and create the stories of the future. I came here because I actually wanted to listen to new voices. I've been in a lot of meetings and a lot of organizations and activities where we hear the same voices over and over again. Not that they're not relevant. They truly are. But I think it's time for us to hear from you. So hopefully in that space I'm able to volunteer as well.

Sammie Jo: Perfect. I know some people have to leave and there's still more introductions but I just wanted to take this quick break to actually do one door prize, door raffle. You have registered, you would have gotten a ticket. If you guys can take that out. If you didn't get one, please grab one at the registration table. Filipino event without a door prize. Come on! So for our first prize—FG-099, would you like to pick the number? It's more fun in the Philippines Hat. Tote bag. Tourism Philippines.

FG-099: Two four five five five two two.

Sammie Jo: [applause]. Look at that. She was our first person to come at five o'clock. So, great, if you have to leave, you've already done your introductions, thank you so much. If you have to leave, you have to leave. You got to go. Thank you so much. So we have our next prize and I'm going to tell you what our next prize is so I want you guys to stay till the end but it's not going to be until the end. But the reason why the consulate is providing us with prizes, did you know that it's available at your local BC liquor store? Seriously, if you go to any store, you should be like, "Why don't you have this?" So we'll save that for later and we're going to continue our intros. Okay, so this side is done.

FG-049: Hi, everyone. My name is FG-049. I was going to say in Filipino which, I guess you are.

Sammie Jo: Yes!

FG-049: I'm a theater artist. I just graduated with a BFA in theater last June from UVic. I grew up not super—I grew up kind of involved in the Filipino community. I grew up moving around a lot with my family. I lived in Singapore, Thailand, the States, and Indonesia before coming here to Canada. So a Filipino cultural center to me, would be reconnection to my own identity and heritage. I used to participate in the cultural celebrations everywhere I went and lived but since moving here, I found myself—like you were saying, FG-099, assimilating to this culture of Canada or whiteness and having all these white friends and kind of forgetting who I am and I realize these people who I love dearly, they don't share these [photos?] that we, collectively, as Filipinos can share. So that's I guess, my main hope for a Filipino cultural center. Cultural programs that I'm doing? So my capstone project, my final project as an acting student at UVic was to write a one person ten minute show, playing ten different characters. And I chose to explore this identity that I have through using our fairytale creatures, like the gotbred, the dwenden, and it went very successfully. It was very, very, very rewarding to be recognized for that work. It was cool and I hope to continue that kind of work with merging our culture and folklore with theatre.

Sammie Jo: Ah, you're in trouble now. Okay, we have like five more people left and you know who you are.

FG-050: Hi, everyone. My name is FG-050. I came to Canada in 2015 to go to UBC and now I work at the Vancouver Spine Surgery Institute at UGH. I came here today because I think moving here was the first time Filipino as one of my traits, pushed up to the front, possibly because of the visibility of it and I thought that, "Well, since you're all going to point it out, I might as well take ownership of it." And I think for a lot of groups and cultures that have gone through colonization and gone through a lot of that, culture is one the first things to be taken away and I think being able to connect with culture, whether it's through language, whether it's through music, arts, history—all of that is a way to reclaim that identity. I'm here on behalf of two organizations. One is the [inaudible] Academic Mentorship Program or CAMP. It's a group that supports newly arrived Filipinos through a mentorship through an annual summer camp, as well as Cedong UBC, which is a club that started out in UBC but it holds space for Filipino and Filipino Canadian youth, kind of to host social events but also to learn more about history in terms of unlearning and learning about the past, talking about things we don't talk about now or where our parents didn't talk about, in order to understand and put into context, things that are happening back home, as well as being able to stand and be allies with things happening here in Canada. I think a Filipino cultural center would be a great place for both of these organizations not only to have physical space to hold that event, but I think specifically for camp, I think it would be a really great place to help keep the organization and manual organization sustainable as well as hold space for youth to see mentors in the Filipino community, whether it's in academia or whether it's for culture as well. So thank you for this opportunity to be an active member of this community.

FG-051: My name's FG-051. I represent two organizations [inaudible] society artistic director but also take about the other one, it's Tricity's International Community Church. TICC was born out of Coquitlam and our [paydate?]-we were around 200 people. But right around the early 2000's, people started moving out of Coquitlam, which has caused a huge impact on our community there. We had a senior's ministry of three seniors and they're low income and they had trouble finding housing and now there's only six. And so housing's something that we're really trying to figure out how to facilitate better with individuals we have language troubles with. When I was younger, they would use Tagalog in our church a lot and that's how I became a silent speaker. And now I'm only starting to learn it. But now the kids are growing in the church, because there's not as many practicers, none of them know how to speak Tagalog. And I don't know how to speak to them in Tagalog. Yeah, they're from silent speakers. I don't know how to do that. So yeah, that's one of the reasons why I came here today. So I'm hoping that the new cultural center would have language classes for kids, directly targeting kids, actually. Yeah, that's about it.

Sammie Jo: Two more.

FG-052: I'm going next. Hi, everybody. I'm FG-052 and my mom is gesaya blund and my dad's Kurumbana but I'm also a mixed heritage of Spanish-Jewish and Chinese and Portuguese and adopted Bogobo. And I'm really here because my ancestors make sure I come to things like this to represent my family. And a lot of the work here—I do as a de-colonizing artist and a mom. So I've been working also in expressive arts therapy. And over about 20 years now as an artist, but more recently as an expressive artist, an expressive arts person doing work with the schools and high schools and elementary

schools. I have a teenager and I also have a two year old so a lot of why I'm here today is because I'm here for my children to see that a lot of the things that I've gone through in my lifetime, growing up across Canada, as my dad was a nurse in the military, we faced a lot of racism and discrimination, but we empowered ourselves through our relations that were built with the Native community and land based traditions, and so I continued that—the ideas of indigenous identity and honoring that and bringing that opportunity for us to connect to the roots of our identity. And so I try to do this with my children and so, I'd really love to see our heritage sustain in language, dance, music, but I also would love to see that we continue to collaborate with the communities that are existing here. We just finished a music recording with Russell Wallace called Land is Life and this year, hopefully, we'll do the music video and I'd be in it, but on another note, I'm here because of restorative justice and to see that there is justice for any kind of violence that happens to random people and one of them is my son.

FG-053: Yes, hi. My name is FG-053 and I really like everything that I've heard so far. So I'm going to go to the point as well of—me coming here tonight, I really don't know what this is all about, because I don't think I've ever really been active within the Filipino community—except for when I was new here, I was a cultural dancer and I was active then, and then I lost track, then, in life. But anyway, I think what I want to see in the center is that-- it seems to me, everybody here is already successful or that you're very active in your own association and things like that and you have these ideas of what you want to see but I'm in the community in the sense that I know a lot of common folks. Okay? And I used to have a nanny agency many years ago and so I helped bring here many Filipino nannies. And what I see the big problem, even at the time when I was doing it, is that they come here, they get really busy, because they have a big family to support in the Philippines. But at the same time, they don't really have other resources to actively upgrade, update or really learn the language. And so some of my friends from way back when, who didn't have a chance to actively educate themselves, they're still doing the job that they started with but if they had a chance, they would like to have done better. But I think one of the biggest thing is really the language, so if they're newcomers, especially with big families to support in the Philippines and don't have money, this will be a good place for them to come and not feel shy and be welcomed and truly, learn the language so they can also have the confidence to be out there. I think that's what I want to see in the center. One of them, anyway.

Sammie Jo: And we do have one more. That is the last one.

FG-054: I'm FG-054. So both my parents are from Emos Commute and they came here in the early 70's but I was born and raised here in Vancouver on unceded territories. Colownoo was Vancouver. So I haven't actually been to a lot of Filipino spaces. I'm very used to and very accustomed to being in my park and pan-asian spaces and those are great. But all Filipino spaces that I've been in, one thing I can say about it is that the experiences that I've had in them have been much more joyful than the Bypock and Pan Asian spaces which tend to become sob fests about white supremacy, which is—there's a place for that and it's necessary but when I'm in Filipino spaces, it's positive. It's about shared cultures, shared things that we have in common. So I guess that's one thing I'm looking for Filipino cultural centre, is that joy. So yeah, what do I do? I'm an author. I go—

professionally, I go by CE Guchelion. I had a memoir published last year about being Filipino and queer. And I teach at UBC in the creative writing department.

Sammie Jo: Did I miss anybody? Is anybody hiding? Okay. Thank you so much for your one and a half minute intro and I know there is a lot more to say, and trust me, we will be talking a lot more. For this next piece, and again, you know this question as well, but we're going to get up for this question. The students will hand out post-its and they'll be pens as well. You're going to write your answers on the post-it. I'm only giving you five minutes so don't dwell on the question. Don't think too hard. If the students can help with the post-its, they'll just be all around here. So with that being said too, you're going to end up posting it on the board here. So the students are going to rearrange them in the categories. That being said, too, if you have something that you want to say, there is this box here that if you want to share something that you feel you don't want posted, you're more than welcome to put it in this box.

Sammie Jo: All right. So we got a lot of really cool and overlapping ideas as well. I'm going to go over what we've gotten out of all these things. So this big chunk here is all that we encompass as values so things like family, generosity, taking care and loving others, running the Filipino tradition, compassion, hospitality, hardworking, all are valid and creative, no one is left behind, so things that kind of fall within Filipino values. Then we have arts and culture, so dancing, and karaoke, fiestas, singing, original Filipino music, Indigenous crafts and arts, and this one's all food. This here's all about resiliency and being strong and then over here we have more history, indigeneity, culture, understanding Filipino history, Christianity and Faith. These are some issues that people have addressed so inherited trauma, inherited resilience being here, of the same coin, diversity, so rich colorful diverse culture and stories, diaspora, and immigration and foreign workers, and caregivers. And that's kind of what we grouped together from the activity. So with this being said, again we are so lucky and so fortunate that we don't have to compile all this information but the students will. You'll get a report via email so you will be emailed the results of your session. These are pilot sessions so there are more to come. If you can find a group of six people, gather around one student each.

Sammie Jo: On a scale of one to four, how would you rate our Filipino community's visibility and recognition by the city of Vancouver and the general public? One – poorly visible, poorly recognized, two – moderately visible, somewhat recognized, three – moderately visible, moderately recognized and four – Filipinos are highly visible, highly recognized. You might change your mind after you read the indicators so we'll give you a chance to change your mind if those indicators mean something to you

[break]

FG-099: Because from the number of responses alone, then, responses are the most for number one right?

Sammie Jo: But we also have responses on the four.

FG-099: Exactly and they're only eight on them. So in terms of the number of responses, what is it? Really on the whole, on the scale of one to four, after reading everyone's responses, where do you stand and we will count the number of people where you stand just for documentation purposes.

Sammie Jo: So nobody here is a number four but we have some indicators here. Can you please read them out?

FG-099: We've got a couple: social media was one, food and service hospitality, Filipino independence days events, Filipino artists and music and talents, karaoke, the third largest minority group and we're also overrepresented in poorer outcomes.

Sammie Jo: So number three, we have two.

FG-099: Arts and cultural, dance, song, hard to miss the Pinoy recognized for trace and resilience but disorganized as an ethnic group, independence day celebration, Filipino ministry, Vancouver Filipino fiesta. And they're only two, take note from the first generation, too.

Sammie Jo: Tito FG-055 joined us late. Do you want to share why you picked this?

FG-099: I kind of have to ask Nora so I have to be careful about how diplomatic I have to be. So anyway, but it is hard to read something there. So people on the lens of the locals here. They say 'always smiling', a reflection of how resilient we are but they don't know, deep down, just how hard it is to be here everyday. So all those costs of being here, they don't necessarily understand that, whether we are providing enough support for them, is debatable. Perhaps that translates into your groups and visions but we are one heck of a disorganized group, this is the curse of being an Archipelago.

Sammie Jo: So for number two, moderately visible, somewhat recognized. Can we have one person read them out?

FG-099: Statistics number four immigrant population in Canada, people in the community acknowledge Filipino professionals' contributions to the community, youth and high schools do not speak up, voices aren't used to speak up, alternative bill nationals materials in libraries highly visible, somewhat recognized. Programs are based in Vancouver but none in Surrey. Some of the time I am recognized as Filipino.

Sammie Jo: Is there anything in number two who wants to add anything to do that? So number one, poorly visible, poorly recognized, if someone can blast through.

FG-099: Filipino politicians and artists are not recognized and still face workplace barriers, young Filipinos face limited mobility in the report place, Filipino professionals non-recognition of credentials, lack of Filipino professional role models for fellow Canadian youth, Filipino cuisine not recognized because we are sporadically and individually seen but not as a group that is organized and unified. Filipino women in leadership roles or maybe not in leadership roles stereotyped as caregivers or nurses. Professional holders are not recognized, no clear identifiable culture, music, art, etc. Quantity makes Filipino visible, noticeable in society, but we still experience invisible discrimination, latent racism, prevalent perpetuation of stereotypes, non-Filipinos not educated enough about Filipino culture.

Sammie Jo: Anything else from group one?

FG-099: I'll say something. Discrimination prevent us from hired positions of opportunities.

Sammie Jo: FG-099, did you want to say something?

FG-ogg: Yeah, just wanted to say that these are a lot of reasons why some of the youth are leaving Vancouver and the province in general, and it's a problem because when they leave, we're less visible.

FG-ogg: I guess like more about the discrimination—even within the community, there is discrimination of Filipinos pitting against other Filipinos.

FG-ogg: Yeah. Sometimes kindness and our compassion can make us an easy target in the workplace, especially.

FG-ogg: A lot of immigrants feel that, "Oh, we're lucky to be here so just take whatever."

FG-ogg: And Filipinos not getting involved, engaged—they're here, they're doing work, they're contributing money back home but then not being involved in the community so they just stay.

FG-ogg: So that settlement worker orienting commerce saying, "You're lucky to be here," when in fact, it's the other way around. Canada is lucky to have us. They didn't spend anything on us. Who educated us was—we self-educated, our parents, we came here all on our own, we brought our own money, we settled. So they didn't spend a cent on us, yet, they're using our skills.

Sammie Jo: Just one more.

FG-ogg: I think a lot of times, it's almost like we're misdiagnosed. We're seen as peaceful but we're not seen for our fire and to build on what you said, FG-ogg, we're not seen as warriors. We're not seen as revolutionary. We're seen as peaceful, like, "Oh, I love you guys." They'll do it. They're Filipino, right? They'll feed you. It's part of our culture.

FG-ogg: There's so much inter-regionalism that we have that we still have our own problems first and that's why we can't be seen out there.

Sammie Jo: So this exercise is usually pretty deep because it gets emotional because you really think about, "Dang, I've been in Canada for so long and I actually don't think we're recognized or visible." Right? And again, what does visibility mean to you? Is it important to be visible or recognized? So again, so happy this is going to be in a report that you will receive. Thank you so much for participating in this section. Right now, if we could all get up and get into a circle. No sitting. We're almost done. Can I get everybody, students and consulate staff to be in the circle? So who knows what this citywide plan? Has anybody heard about the citywide plan? Does anybody want to share what the citywide plan is?

Lihwen: So basically it's a plan that looks at arts and culture, how we use our land, how we move around the city, what we spend money on and how we can grow the city, so there's different areas around the city that are kind of being stressed at the same time. So this plan essentially guides the ability for us to understand how communities can be impacted and how we want to grow for the next 25 years. So the purpose of this is to really collect different ideas of communities that are already in Vancouver and people who come play and work here, and to understand what you'd like to see in the next 30 years, 25 years. What are things that we want to see—jobs, where we want to play and live, and stuff like that. So that was the purpose of it and it's held by the municipal government around that.

Sammie Jo: So we do have English versions of the survey. The hope and plan is that if you do decide to handwrite your answers, and provide to MPC3, on your behalf, they will be presenting that. They are available online. But there is another comment that I will ask FG-ogg to share, in regards to it being in Tagalog.

FG-ogg: The survey is in English and in other languages, including Tagalog. If you are able to do the survey in Tagalog, I would ask that you do so, so that you can see what the city has produced for you and for us. Because it is—I filled it out, I was insulted. The translation is not good enough. They had no spell check. So if they want to be able to reach our community and do it well, they should do the translations professionally. So have a look at it. And you can put all your comments there because I think we deserve a very good Tagalog survey.

FG-ogg: Which website is it?

Sammie Jo: I'll email it to everybody, the English and the Tagalog. It's a city of Vancouver website.

FG-ogg: But if you can fill it out tonight, that will be really great and we have the data that we can bring to the city right away. It's about ten minutes.

Sammie Jo: So two more things that we're going to do. But if you are representing an organization, there is a sheet from the consulate office that they'd like to update their information, so if you're a new one or an existing one that needs to provide the information, please make sure you get that because they need to be at the registration desk.

[Prize is Filipino gin – highest ranking]

Sammie Jo: Okay two more things. We're going to pass around the talking stick. Just say one word that you're feeling. It can be a Tagalog word and then just translate it in English. And this is for everybody, participants, students, consulates, MPC 3 board members. So I'm going to start. Committed.

FG-ogg: [Tagalog]. There's really no literal translation but it's about gathering together—way deeper than that. Being one with the other.

FG-ogg: Curiosity.

FG-ogg: [Tagalog]. Siblings.

FG-ogg: Gratitude.

FG-ogg: Ready to go.

FG-ogg: [Tagalog]. Seeing ourselves in—deeper meaning. In our neighbour.

FG-ogg: Intergenerational.

FG-ogg: Hopeful.

FG-ogg: Community.

FG-ogg: Resilience.

FG-ogg: Goodness.

FG-ogg: [Tagalog]. Humility.

FG-ogg: Inspired.

FG-ogg: Reflective.

FG-ogg: He said the same word I would use. Community.

FG-ogg: I go with hopeful as well.

FG-ogg: Thankful.

FG-ogg: Excited.

FG-ogg: Supported.

FG-ogg: [Tagalog]. Can we-- possibilities.

FG-ogg: Really gratifying.

FG-ogg: Validated.

FG-ogg: Belonging.

FG-ogg: Invigorated.

FG-ogg: [Tagalog] which is add oil—fuel. Push on—onwards, keep on going, don't stop.

Sammie Jo: Okay so one more thing I'm going to have you guys do. I usually do this with all my youth and usually when I facilitate there is a certain vibration—I always say that everybody's in the room, they're supposed to be in the room. Obviously, we would like more people but this is a special group and I hope that you are exchanging phone numbers, adding each other on Facebook, Instagram, sharing emails. But this is a new connection. And the whole point of this is really adding new faces, new blood, but also remembering our elders and the things that they have done because we are learning from them. And there's so much that we need to learn from them before they don't remember or they go away or they pass away. That's the whole thing. We're going to do isang bagsak which means "one fall". It's a lot of meanings actually, but it is actually a unity clap which started in the farmer's movement with Spanish people and Filipino people where they were in fields and they couldn't communicate—language barriers. And what it was, was at the end of the day they would clap. So what we're going to do, is we're going to be clapping. It's going to start off slow just like any organization or any small group of people who are wanting to do work and just gather. So a heartbeat is slow and then it gets faster and faster, just like the movement and momentum of what we're trying to do—building this Filipino community center. And you know what? To be honest, it might not happen, right? There is a possibility that this cultural center will not be built. But that is up to us. Because we cannot rely on the government at any level and we cannot rely on anybody else, just the people that are here. So again, I'm going to start off and we're all going to clap together and the hope is that when I say isanbaksuk, we are going to clap together, like one clap. And anybody else want to add anything about the farmer's movement?

FG-099: Yeah, it's good that you're doing this because when you go to people's organizations, you will see this ritual, this tradition of ending a big thing or a big company.

Sammie Jo: And it's called the unity clap. And it's called that for a reason. Okay we ready?

[unity clap]

Sammie Jo: Thank you very much! We have some resources as well—the Filipino directory. [end]

Appendix D: Individual Interview Transcript

D.1 Single Interviewee - 01

Interviewee: Female, 50-59

Interviewers: Mikayla Tinsley and FG-099 Bizinelli

Date of Interview: 03.19.2020 @ 10am-11am

Location of Interview: Tim Hortons - Victoria Drive and 41st Avenue

List of Acronyms:

SI-01 - Single Interviewee 01

M - Mikayla

D - FG-099

M: Thank you for giving us your time today in agreeing to be an interview participant. The purpose of this interview is to learn more about what you would like to see in terms of programs and resources provided by NPC3. And what your vision is for NPC3 as a whole. You can choose to remain anonymous if you wish and we can stop this interview anytime. You're also not required to answer any questions that make you feel uncomfortable. So starting from the background questions. So, tell us about yourself and your background in the community.

SI-01: Well, yeah, that's a really good start, you know question. So anyways, I came here in Canada in 2004 as a caregiver.

So I look after most of the seniors in palliative care, so I started with that. And 2004 until 2018, you know, I've been doing caring for seniors. Most of them are palliative, those very difficult to manage. Yeah, I think I'm really good about doing that, so that's the start and yeah after receiving my open visa. You know I started to become a home support going house to house with seniors still, and when I get a chance, you know, I studied it. I refreshed my course to be a care aid.

I started to explore, you know what I can do? As a contribution to this community, so I also train as a doula. You know what is a doula? Assisting women in labour. Because I was a midwife back home. Yeah. I was delivering so many children and their own houses. But here it's so difficult to fit in right?

You have to follow the rules and regulations and also you have to go back to study. So from

there. I began a care aid home health assistant. And then I started a hairdresser but I was a hairdresser in my entire life from when I was 16 years old and I had my own business before going to college so it's supported me going to school.

I'm not the richest person, you know, I could say that I work hard in order to attain my goals. You know, that's how hard I started with my life and coming over to Canada it's another transition but I was really happy, you know about every transition that I encountered.

Because I am a kind of person that I am very open to transitioning and I embraced challenges. Yeah, that's me! So anyway, yeah, I started volunteering here. When I started my business. So I thought that giving back to the community the connection to people is the most important to me as a person as who I am starting to be a caregiver.

I learned how to embrace every individual in the community. Not only for the seniors but people with special needs, LGBTQ, whatever it is, you know, I kind of easy to deal with so many people around and I think that's my passion to be connected to every people around me and I love them, it's like embracing the body of life, you know, whoever, wherever you came from.

So, I volunteer in a community center to cut hair for seniors yeah, and also some of the rehab, shelter for women, and I am being committed to volunteer every year for the Balding For Dollars for the children with cancer, so also the UGM, also the ANCOP have you heard about ANCOP? ANCOP means "answering the cry of the poor", so I'm committed to that, I'm giving haircuts, and the process goes to them because they're helping globally, you know, those less fortunate children, you know, they're sending them to school they give them like, free school, you know supporting them, and also giving them houses to you know that less fortunate people all over the globe. And also sending help from South Africa, yeah, those poor countries, so it's I really get interested to support them. Also the Canucks Children, I'm supporting them too. Another one is... like I'm supporting you know, I'm supporting politicians who are like I know that they have a big role in the community, so whoever wants to run in politics, I'm always supporting them, especially in our community. I started supporting Mabel Elmore when she had the campaign that turned candidacy that she's been as an MLA. So I'm giving out leaflets to the community, disseminating information, what's going on, what very important issues in the community and also especially signatures campaign, you know. I'm really good at it, I go to every party, aside from enjoying, you know, being in a party, and at the same time at least you know, yeah, I accomplish something that is very important in the community, especially if you heard about Filipino Heritage Month.

So I was one of the first ones, you know the "first owner" they call it. It was initiated by Narima dela Cruz from Surrey. We asked for signatures from different cultures and me, I was really honoured that you know, not only Filipino have signed that position, to be able for the Filipino community to have that Filipino Heritage Month, which is, we celebrate that every June, and this is originally the concept of Salma Zahid in Ontario. She is an MP, and this motion, she was the one who advocated for our Filipino community to have this, you know, heritage month. Because as you heard that there are so many ethnicities already celebrating their heritage month celebrating every year, so I think though, you know, we

have we we must have you know our own too. So that's how I started and I am continuing, you know, whenever I get a chance or a time to volunteer I always do that.

I totally enjoy volunteering in the community, especially community centers, you know people you know this. People in the shelter yeah, I love to get connected to them and during the parade like that LG...

M: The Pride Parade?

SI-01: Yeah that LGBTQ, you know, when we have that parade here in Vancouver, I join that too. Yeah there's no waste of time, I enjoy the moment that I am being with a community, different types of people, I really want to support them, because yeah, I think that's who I think we are as a community, and we have to support one another. I hope by doing this it will explain a lot to our younger generation to embrace every culture you know, and as a transition being in this country yeah. I think yeah, I'm doing that and I'm discovering so many good things that you can value. So that's it.

M: That's it? That's amazing! [Laughter from M, L and D] So which of those organizations were Filipino Canadian, or specifically Filipino Canadian, or are they all like all encompassing organizations?

SI-01: Well I... You know me, you know I go everywhere so whichever I get a chance whenever I get a chance, I mean, you know, I I join them - not a problem, but you know what I'm committed, you know, Filipino Canadian organization, especially seniors yeah. I I, joined the Golden Years Seniors Association, it's Filipino Canadian, and my commitment is to Balding for Dollars which is Canadian, and ongoing, the Beauty Night Society have you heard of that? yeah, they're also volunteering, you know giving service to the shelters and rehab also. A transition, you know, community so what they do is if you have that talent or skills like doing makeup, hair, you know manicure, pedicure and that's what we do in Beauty Night Society.

And also I'm volunteering at the CNS Collingwood Community Centers for Seniors. I'm doing their hair styling every second Wednesday of the month and fourth Wednesday, yeah, that's my commitment to them, well I can you know, I told them that why not you know, if I can do this why not giving the service to the seniors. And also the ANCOP yeah, that's my commitment every year yeah to give them you know a haircut by donation and the persons will go to the ANCOP yeah. To help a lot. I actually it's not a lot that I am contributing, you know, it's whatever I can.

So anyways, yeah. I think that's it and also the Bicol Association, Philippine Bicol Association, that's my association I belong yeah because I came from that province where I came from in the Philippines.

M: What province is that?

SI-01: It's Camarines Sur. Province of Camarines Sur. So that we call that Philippine Bicol Association. Yeah, it's in southern Luzon.

M: Awesome, so for the Filipino Canadian organizations what are the goals of these organizations and some... oh I guess we kind of answered that already? I think we've covered that... the things you've been working on this upcoming year... and you do, so okay so let's move on to capacity building. So how can this proposed cultural center support what you're already doing? So for instance like having a physical space, would that help you, or connect you...

SI-01: So what personally my volunteerism is the biggest part of me to continue and support this proposed center and I know that I should go. You'll learn a lot and you'll also discover your strength how you will support this kind of group. Especially our community centers which I am really excited to support and to find out to know what else I can give them as a support yeah.

M: So how can the Filipino Canadian community build even greater capacity through cultural center? How can that help increase their capacity?

SI-01: Well, you know what Filipinos are well known for by their knowledge and skills like for example, their creativity, professionally inclined, easy to adapt new cultures and environment. Musically inclined too, also musically gifted as we say, also linguistic, you know some of our people, they are very linguistic. Yeah and also our most caring nurses and caregivers yeah us. As we all know with that caregiving is the most noticeable one as a Filipino. Being you know part of our culture it's, we're very caring.

M: So what do you imagine or envision the proposed cultural center to be able to provide to the Filipino Canadian community and what should the society, like the people behind the Center, involve in the planner?

SI-01: yeah, I have so many answers here [laughter]. Well for me personally it's time I am thinking about NPC3. I feel so excited to see the positive result and impact to every Filipino Canadian in this country or here in Vancouver. Whoever has a good heart or good intentions could be a member in this community should get involved in planning or NPC3. And I wish that the NPC3 will look like a true Filipino heritage home wherever Filipino would feel like a family... I'm mixed up. I think I will go straight. I mixed up Bayanihan House and got improvised by modern design based on Filipino hard work in arts, yeah. I think the most important thing about having this national Filipino cultural center is to really see you know, visually you know, how Filipino strive hard.

And attach a Bayanihan House. Which, Nora will know what is a Bayanihan House. It's improvised from our origin, like Bayanihan, which Bayanihan means we're helping hand in hand, during the hard times of Filipino, we have that so-called Bayanihan term, means we help one another in a neighbourhood, in a community and I hope this will remain in our heart, especially building a new NPC3... I know this will be a modern one because of our younger generation, of course, they have different ideas, you know. Perception about how it will look but for me it's so important to envision that the details, you know from Bayanihan to a modern one based on the hard work of Filipinos.

M: Okay excellent... that's question seven... So what are some features or things that would draw you personally to a cultural space? Like characteristics of a space?

SI-01: yeah well for me when we say cultural space personally, you know, my my religion - I know you know in this country it's so tricky about talking about religion because not everybody kind of believing that - but for me personally I have that strong foundation, you know with our religion practices which I usually get wisdom, you know, how will I deal with different situations different challenges? But especially you know moving from my country to a different country. I've been to Hong Kong, I've been to Saudi Arabia, and now coming over here it's another very... but I absolutely like the culture. I like every culture but of course you have to adjust right so for me, I think that's where I get my wisdom, you know. From my religion. I learned how to behave myself. I learned how to learn the value of each person. You know around every individual in front of me and that's where I get my strength yeah and knowledge how to embrace the value of life and without discrimination, you know to others and I think that's why I practice a lot not being a judgemental to anyone because I know that we have individual differences, we have our gifts, we have our strengths, in each one of us. So for me I value everything and I know how to... it's all about disciplining myself, you know, yeah, that's where I get that you know my religion, but I know that so many people have their own, because we are practicing our Golden Rules right. In every culture there's always the Golden Rules, and I think that's how you build up yourself who you are yeah, and for me, that's where I get my strongest side of who I am today.

M: So what are some physical spaces that make you feel comfortable and connected to your cultural heritage?

SI-01: Well me, because I started here as a caregiver, the most comfortable for me is that senior's home and facilities, yeah group homes for the special needs. But it's like no problem for me, you know, I can still go with the social yeah. I don't have any problems about, you know, adapting different changes in terms of social or yeah, I start from... it's like, to make the long story short, from difficult to the easier one.

For me, space, you know, it's like... I think if our Filipino national cultural center would have a space also for our seniors, which is, in our culture it's gonna be big... You're building a good personality if you know how to look back to our seniors. That's our culture, you know, and it's really hard to get rid of it right because that's how our foundations are. Even though we have lots of problems in our, you know, seniors community nowadays, you know us, you know, so many people heard about disagreeing things and everything but still, you know, we're looking back to respect them as a sign of our respect to our seniors in the community.

It's like for me building this community centers, we have to look back with where we came from, you know, and that's our seniors. And that's why you know, we are really good about caring for people and that makes a significance of who we are as a Filipino. In every country all over the globe. You know, as you heard about that we started caregiver, you know in every country. You know, regardless, you know what education you attain. Right we started with that. And I think that's very professional. If you think about it we're very professional the way we adopt and we embrace, you know in every challenge and everything transition that we encountered in our life yeah and for me, that's more professional.

M: So what specific cultural pro... oh I think I missed one. Yeah, what does Filipino culture history, art and/or heritage mean to you?

SI-01: Well Filipino culture and heritage means really a lot to me and I wish every Filipino Canadian would be able to keep this practice inside of each Filipino Canadian, you know to value the beauty of where we came from and what is our origin all about. I think for the younger generation, even though nowadays - this is what I was thinking, you know, while reading this question - it's like I do understand.

For example, you are my kids. I do really understand you know that you cannot... you don't really understand where we came from because you are now in a different place, right? But still for me it's very important to teach our younger generation, you know, what, who we really are as a Filipino. And then from there, you know, they can spread their wings, you know, like being able to share who they are in this big community, like a multicultural community. It's like being proud about where you came from, right, and I think every culture has to be proud about where they can come from. And I think this has to be implemented and not to forget you know, where the origin came from. It's like a grass roots, right? So yeah. I think this is very important. It's not necessary for them to be like what we are, you know, especially me. I consider myself as a first generation because I have kids. So this it's not necessary to to practice, you know, but at least to look back and respect. Yeah. I think that's the most important.

M: And so are there any specific cultural programs that will appeal to you, your family, friends, or organization members, that would encourage them to attend the cultural center?

SI-01: Is that number...?

D: Number 11.

M: Any programs such as...

D: For example activities, or classes...

SI-01: I think, well for me the most important is, we must have a new program like mixing up, you know from previous to the rest and modern way of connecting to each other. I think that program and then learn the value of cultural dances, you know, cultural like games.

Those respects, you know, the cultural respect that we can always practice no problem because me, I think it's still existing to be respectful to others even for me myself. I'm dealing with so many cultures, I use my own way of respecting and it works, they were happy. Yeah, so I think that program should be always you know, and in the Filipino community.

M: I think 12 you definitely covered a lot of how you work with diverse demographics in your community.

SI-01: Yes, I don't have any problem with that. Yeah.

M: So what are some of the challenges that you think Filipinos facing connecting with the city or wider Canadian society?

SI-01: Well, me listening to so many, you know, I heard so many things about how they will fit in this new environment. I think there's lots of problems about how they will fit in because, first of all, it's really hard to internalize, you know that we are in a different country. And most of us based on my experience and I am a very observant person, and based on what I've seen to most of our community is that changing rules to other rules, right?

It's like how come you know, there's always a question mark about fitting into a new environment which they always go back to you know, what they were practicing. It's like for example in a job. This is only a very simple example. Like, for example a job, we always go beyond, right?

In this country, I noticed you know, personally I know this to some of the workers that if the time is up, time is up. But we Filipino we always go beyond. Yeah, which is sometimes they were complaining, but whose fault was that, right? So that's my big question mark, but of course as who we are we want to make sure that everything is okay before we live, you know.

For example, we're in the job when we're in a workplace where it's necessary to, you know, be organized before you know, we leave our work. So, I think that's the very common part of being who we are as a Filipino and not only that, there's so many, more important things that still until now about, they are struggling about how they will adjust themselves like yeah and for me I think my request or demand is this national Filipino cultural center will start a new beginning for a Filipino, to teach them and for me, you know, personally, a temporarily demand is a legislation that they will, at least, they have to follow, at least they have that rules that they will follow and then realizing that yes, this is supposed to be done in this country because I'm not in the Philippines, you know. This is a new environment and I should follow these rules.

Yeah, I know it, I don't really know the exact word about it but it would help, you know, Filipino Canadian individually to practice their limitations and boundaries, you know, as well as respect one another, right?! Because I know that I might be thinking that this is my way of respect but for you it's not, right?!

So at least we have that, you know, specific rules that Filipino should learn how to follow. Yeah, because that's what I observe in our community, that's why there's, we are all scattered because of the principles and also disagreeing with one another, fighting with one another in terms of leadership, you know, we have so many associations and they are not united.

We are divided and conquered because, you know, all of them don't have the proper rules, you know, that they should follow in terms of setting up their goals, you know, how to create a more happy and united community. Yeah I think that's the biggest problem in our culture here, adapting to new environments, especially first generations. They have a really different culture and that is not easy to break and adjust. So, I think yeah, it's a legislation

that will regulate the unification of Filipinos.

M: Excellent. So next part is demand and need. So, do you think there is a need or demand for a Philippines cultural centre among Filipinos in Vancouver? Why or why not?

SI-01: So when you say demand what do you mean? I have a different, you know, understanding about demand, you know, as I said, a temporary legislation is my request in order for us to, it's like a strategy, in order for us to get united. It's about rules and regulations that every leader in an association should follow. So that we will be united, right? We will gather you know, not spread all over the place as "oh I have mine, you have yours". So for them, that's my demand.

It's like a regulation or a legislation that will, you know, cover all of us to be united, it's like, it will bring us to a more happy and united community.

And for the need, I think we need good leaders, especially younger generations. Yeah, we need their voices, we need their actions and their ideas about how they will implement, you know, the new and refreshed Filipino cultural center and how they will bring every Filipino Canadian all together, without fighting, without disagreeing to one another. It's more like our very respectful and happy environment and I think yeah, and I think they can bring you know, all the leaders in the community and leaders who have the good heart. Because personally, I still believe that most of us, Filipino, have a good heart.

Yes, we disagree with one another but in terms of calamity, in terms of difficulties, we always go back to one another, you know, and I don't want to wait for the calamity again to bring it back to us, you know to bring us back as a community. It's like how the bayanihan started. You know, when I was in a very primitive, you know, primitive life they are all together helping one another, but now because, you know, some of us are wealthy, some of us... they don't really care for one another and you know, it's really sad to think about it, that you know, that care, you know starting to go away from us yeah yeah and I think yeah, that's that's that is why you know cultural center is very important because for me it's still a home for us in our community and I hope I know this is gonna be a big challenge, especially for this organizer and board of directors, but for me personally I'm here to support them, you know giving you know, It's like, giving left that's to people to disseminate, you know information about... we need a new start, it's a new beginning right yeah, let's forget about the past. This is now a new you know beginning for all of us to start all over again, it's like if you make mistakes let's start over again, why not right? We're still alive yeah, that's what I mean, yeah, so.

M: I think you answered 15 as well. So what are some of the current gaps in services or programs that can be filled by creating a Philippine cultural center? Like areas of need for the Filipino Canadian community that aren't currently met.

SI-01: Oh I think there are so many. Well, the most part in our community that I think you know, our Filipino cultural center will help a lot especially yeah, that bayanihan again, you know, it's like going back to bayanihan, they should really know the importance of bayanihan and the true meaning of bayanihan, it's like me as a business owner like I'm just starting, nobody's supporting me.

I'm not comparing our culture to another culture but as I could see you cannot avoid to compare yourself. How about the Chinese community, they are helping one another. But how about the Filipino community, right?!

And then, when in terms of calamity fundraising, they are all asking just inside the community. They cannot even go, for example, me, the 3 of us, you have your own salon, you are a Filipino, you are not a Filipino. I'm not supporting you, but I'm supporting her, but in terms of asking help I'm going with you. How that happens, you know, it doesn't make sense at all, right? It's like we need to help ourselves first before helping other people. Well, you know, we Filipinos, we are well known about helping other people more especially than ourselves because we're very hospitable people.

Yeah, but in terms of ours, sometimes we neglect. I think this is a very important program that our community center will start, not only that that's only an example and there's so many programs that yeah the Filipino cultural center will help a lot to build up a really good positive community.

Not only for ourselves, you know, when we start all programs that we have because I know that we have lots of gifts to share to any other culture and I think this is very powerful in this community. Based on my experience, looking after our seniors, they were so happy about having us. How to care for them yeah yeah, no matter you know, what kind of upside down they go through as long as they have us you know, they're always happy. And I think more than that there's so much more to discuss about and I know I cannot enumerate all of those but yeah, we have lots of talents to share and I think having the cultural center is very very important.

I want to really emphasize that you know, the big importance of having the cultural centre. And I'm praying for this board of directors and also Nora, thank you so much for thinking about this because me, I'm not strong enough to you know to think and dream about this. We need helping hands, you know from so many different ideas, you know, good hearted people in this community.

I still believe that Filipino have a good heart. Yeah yeah, we just need proper legislation in order for every one of us to be aware that we should follow this, right? To avoid those disagreements, you know, and you know, these arguments all over the place. I think it is a must for us to think about, especially our board of directors and supporters.

M: So what are some of the opportunities that a community center can create for various generations?

SI-01: Well there's so many opportunities, like for example me, I started, I wasn't thinking about what it's gonna look like, you know, when I'm doing, when I started doing the business and now I could see so many opportunities and possibilities around the places and you know, but the only thing hinders me to expand it because of those regulations, you know, and that's one of the opportunities having this NPC3 to be implemented and to start you know, this as soon as possible, I hope, I am praying you know. Because there are so many

you know opportunities that this will build in our community. Work, you know, building jobs and opportunities, volunteerism, you know, it's already in us but they don't have that access to it. Me when I started volunteering, you know, volunteering to different cultures, I just have that fighting spirit.

And nobody's with me, you know, and I'm only one in my community volunteering to different... because I think they're very hesitant to get the connection to so many different groups because aside from that we have rules to follow you know, you have to have that background check and everything, you know, those regulations and everything, those high liability specially, so that will hinder our community but having this NPC3, you know, it will build up like a license to create more connection to every community and I think more opportunities like not only cultural purposes and because we have our own you know in different provinces we also have different cultures to bring, to share and in this community and in this country also. I think this is a big opportunity for those people who have the heart and the mind to connect and also to embrace the diversity you know, here, in this country. And I know Filipinos have more... I do believe that if you have a good heart, the more you can bring opportunities to connect to people yeah.

M: Okay, so I guess we're in the final section here, so what aspects of Filipino culture history would you like to share with the wider Canadian community?

SI-01: That is a really funny thing to think about you know aspects yeah because we have so many silly you know, like yeah, I give you the example the "chinelas" all time. You know, in our culture inside the house you always have to wear "chinelas", you know sleepers, yeah sleepers, and hoarding, we are hoarding materials because I think that's where the idea came from. Nothingness, you know survival, so we have to hoard, you know, just in case there's a calamity happening, at least you have something.

We usually buy things just for us to send back home for our family members, especially our extended family to at least have something from us and also karaoke, that's more fun, you know, as you know, the most Filipino know how to sing, no matter or regardless of their voices, we all know how to sing. That's our way of getting out of stress, you know, and we're fun, you know, we're fun to have and also dancing and everything. And foreign items, you know, we usually patronize signatures. Have you heard that? It's like you're popular. We love to... the name, you know, signatures. And like, for example, Coach, this is a very expensive one. You know and Filipinos usually think: oh well, I'm working hard, of course I am entitled to have those kinds of expensive stuff too but yeah, that's only an example.

Filipino time is like you said ten o'clock and I came eleven. Yeah. I'll be arriving at 11 but you already said "oh we have to be there around 10", that's the Filipino time. Tanglis is like Filipino languages in English, we mix that. It's a mix, yeah. Naming protocol it's like us showing respect to the elderly. Yeah, we always have that name protocol. For example, if you are older than me, I have a different call for you.

And for me what I can do... I think the most of this aspect is karaoke because that's how I experienced that most of my seniors. Even Alzheimer, you won't believe that when I started singing, you know, even if they are in a bad mood, oh my goodness, and also at the same

time, dancing. This is a very therapeutic way of connecting to whatever kind of special need... alzheimer, those people who are depressed. This is an easy way of giving yourself good energy and positive. I think you know, it's a very effective way of connecting to the demented and alzheimers too. Not only that, for the younger generations, it's more fun right?! Yeah, and it's for everybody. So karaoke.

M: I love that example. So I guess we are on the last question. So, what makes you proud to be Filipino?

SI-01: Yeah, I am very proud to be a Filipino because I know the value of life. I know how to respect every culture, every diversity. I know how to mingle with others and I have that strong foundation in me. I think most of that is because we are strong because we are the survivors of all the calamities in our country. Like earthquakes, you know, typhoons, volcanic eruptions, everything.

And aside from that if you don't know about this, we are a testing place for everything. Electrically and medications. I keep saying that in this multicultural country, if you think about dying, the first people who will die are Filipino because we're a testing place of everything even you know, medications and... They should learn about that. It's like, before bringing the medication here, they should be tested in the Philippines' country. Because you know, me as a Filipino and what I observe in a Filipino community, we easily trust people. Especially if you say that "oh I graduated as a doctor" and they always have that respect first of all, and that's how the trust started. We trust them and sometimes we are not paying attention about what's inside of that medication, especially in terms of beauty, you know. So many beauty products are sent to the Philippines first before and I know this when I came over to Canada, they're not even qualified here, you know, because of the quality control and now we're using that already back home. That's why I'm saying like, oh the first people will die is Filipino first. But still you know, I'm very proud yeah. I will keep it to myself that I should recognize my strength you know, and should share it with others being proud to be a Filipino.

M: Awesome. Thanks so much for all your time today. It was really great.

D.2 Single Interviewee - 02

Interviewee: Male, 40-49

Interviewers: Yasaman Mohaddes & Ciara Farmer, transcribed by Elsabe Fourie

Date of Interview: 22nd February 2020

Location of Interview: Kings Cafe

List of Acronyms:

Y - Yasaman

SI-02 - Single Interviewee - 02

C - Ciara

[00:00:30]

Y: Okay, great. So yeah, we just want to thank you again for agreeing to an interview and the purpose of this interview is a lot like the focus group. So we're just trying to get a feel for the community and what your visions are for a community center and what programs or resources you would want them to be provided by NPC3 in a community center. If you want and choose to remain anonymous for the interview, and obviously if you wish to stop the interview at any time you can and if there's any questions you don't feel comfortable answering you can just pass

SI-02: I know Nora is the director of NPC3, so this [interview] is of service to the center and a part of the community consultation?

Y: So basically, the report is being designed to be given to the Board of NPC3, what we're doing is basically providing a needs assessment of what we've heard from members of the community through the focus group and through these interviews of like, this is what we've heard people say that they want and what they're concerned about, what they like and don't like. So we'll provide this to NPC3 so that moving forward it can be used to actually develop programming and to design a space then they can use this report as sort of a first base as to what they want the community what they think the community may want, but this is only the first step of many and of community consultation. This is like step one, but there will be much more community consultation along the way.

SI-02: Sure, okay.

[00:02:20]

Y: So we're just going to start some background questions. So if you want to tell us a little bit about yourself and your background in the Filipino community, and if you belong to any Filipino Canadian organizations.

SI-02: Sure. So my background, culturally, my mom is (Siguana???) and raised me and my sister in Toronto and we moved here. My parents are now situated in the Philippines so I am also eligible for dual citizenship and so in the future will be a dual citizen. I'm a few years into being the President of a Filipino Indigenous Art Society called (Katara???), one of our other board members, I think you guys interviewed her. That's the main Filipino organization. I'm also affiliated with a center for violence studies. I'm an [pause] advisor, I guess. That's a national organization, and they're connected also with the Philippines as well. My mother is connected to Ecotourism in the Philippines so I'm also connecting into that a little bit.

[00:04:10]

Y: Could you tell us a little more about the services that (KATARA) provides for people in Vancouver?

SI-02: Sure, we've been around for 20 years or so. Our primary focus has been around helping Filipinos into diasporas to connect with the identity, particularly of their indigenous Filipino identity and drawing upon the (Illumad??) or Indigenous cultures of Mindanao. And so we

are also in solidarity with indigenous groups who are affected by many corporations into their territories, including ones coming from Canada, for mining industries and such. And we provide arts-based workshops, training that goes towards optimal performance and we perform at cultural events and we have also done collaboration with Indigenous artists including dance troops like Fireflies in Spirit who focus on missing and murdered Indigenous women and we also have done cultural events that bridge the Indigenous and Filipino cultures and bring them together through connection and collaboration. Our mandate is also to recognize that we are settlers on unceded territories and how to be more accountable in that relationship

[00:06:25]

Y: Do you guys have any performances or events planned for the upcoming year right now?

SI-02: Yeah, right now there is one coming up for International Women's Day. We also do, for our own members, like tomorrow we're actually putting on a workshop for (Qulot???) which is like a Filipino Indigenous healing arts. Our artistic director does group for femme participants and supporting their empowerment and healing. We do other events, I don't have anything that I can note right off the bat because we're still discussing what we're going to be doing, but typically in the year we do a lot of like, cultural fiestas that we're invited to, we have been invited to take part in exploration month and we're discussing a focus on Chinese and Filipino cross cultural relations. Some of us have mixed cultural roots. Those are a few examples.

[0:08:25]

Y: Great! So, how do you think a proposed cultural center like the one on NPC3 is proposing would help you with the things that you're already doing at Kataro?

SI-02: We typically are struggling with space to not only rehearse but also to host workshops, to learn and to foster our various art, from martial arts to language. So, you know, we could have a center focused specifically on Indigenous arts and is definitely something that we could focus on if we have the resources. It is also helpful for us too, because we're friends with many in the Filipino community, our history as Filipinos has been that we've been colonized and assimilated multiple times. And so our indigenous identities are very varied and not in high demand. There's like fringe Filipinos that are interested in learning more. So to be in proximity to a general Filipino community, allows us to be engaged and involved, and we want to support all the other things going on in the community. And we also would love to be able to be supported and given participant participation by being in proximity.

[00:10:36]

Y: So how do you think Filipino Canadians can build greater community capacity through a cultural center sort of like you were talking about like a proximity can build?

SI-02: We operate on a very slim budget. We primarily gather our finances from the performance which takes away from our ability to build our understanding and our

practices. So if we had a space where we could actually generate a membership and the revenue that goes towards like learning the language, the arts and the culture. If we were able to also do more solidarity efforts through being able to have a space to host fundraisers, that would be supporting our mandate.

[00:10:36]

Y: Is Katarro a non-profit organization like you guys get donations and things like that as well?

SI-02: We're non-profit, we're open to donations. We function that way. We're also looking at the possibility of being able to sell items that are from Indigenous peoples in the Philippines to support them as well as our society.

[00:12:30]

Y: So, who do you think should be consulted or should be involved in the planning of a cultural center? What groups would you like to see represented and have a voice when we're thinking about planning and building the center of the program?

SI-02: Definitely the Filipinos, like the LGBTQ, it's important to be engaged with the youth. I think that linking First and Second generations with new immigrants. There's been an identifiable divide between the two and that needs to be resolved and worked on in a long-term way, and a Cultural Center is a very good way to bring that together and reduce the friction.

[00:13:42]

Y: Do you have any like visions or ideas of what you would like the center to look like physically like what you would like to see in it like a kitchen and rehearsal space, whatever.

SI-02: Yeah definitely a kitchen, spaces to eat together, to have meeting space and also in terms for the arts, floors better for dance and martial arts than concrete. A lot of Filipinos, especially the youth and LGBTQ are experiencing a lot of mental health challenges and so having spaces that also can consider like the lighting, natural lightings is always helpful. Also, having healthy buildings you know that are not built with ultimate toxic material and such and use natural light and have access to garden space or rooftop gardens. So yeah, just in terms of sound and sound levels, being able to accommodate spaces where we can play our instruments and not worry about sound levels that inhibit our ability to play our music. Also not being limited to like Community Center hours. Culturally we don't stop at certain hours, sometimes we need to be late and have more flexible hours.

[00:16:05]

Y: So, what are some things that would draw you personally to a Cultural Center?

SI-02: Having access to the spaces that help me learn more about the Filipino community and also to share what I'm offering in my organizational capacity. A space that can also welcome guests that are Indigenous such as the Coast Salish to collaborate a lot with them and that are culturally safe for Indigenous people, and are safe for LGBTQ community members as well. Yeah. So, a place with cultural food on a regular basis. Also to partake in Filipino cinema and theatre.

[00: 18:21]

Y: What does like Filipino arts and culture/heritage mean to you personally?

SI-02: Starting from a pre-colonial context and going all the way to the modern context, and participating in present day arts and culture, food and music, dance, theatre, film, contemporary music as well. Traditional. Textiles...martial arts... those kinds of things. I mean, I think this will come when you are healing arts, and it also connects with ceremonial and/or spiritual arts. Those also include the diversity that exists in the Philippines, there's Christianity but there's also Muslim and Indigenous which is a wide variety of practices. Buddhist.

[00: 20:12]

C: I was just curious, what would you describe as a space that is culturally safe for Indigenous and LGBTQ?

SI-02: That would involve education, and programming that relates to supporting truth and reconciliation. That would start ideally from the level of governance and supported by people that are mixed Indigenous and Filipino. Programming around their issues and providing healing spaces.

[00: 22:10]

Y: What do you think are some challenges that Filipino-Canadians in connecting with like the broader Canadian community in Vancouver especially?

SI-02: From my perspective, there's the consideration of making history from a non-colonial but Indigenous perspective and being able to consider what being Canadian would mean from an accountable settler perspective. And not from a European centric perspective. Being able to find work that is not maybe in service towards supporting a white-centered European centric version of community, but one that is reflective of a more current era of reparations and solidarity. And considering what our responsibilities are to the Coast Salish people in their territory as a part of what it means to be integrated into Canadian society. Spaces that are historically known as white privilege spaces.

[00:24:52]

Y: So, do you think there are any program or service gaps that could be built by creating a Filipino cultural center?

SI-02: Yeah, so services in terms of historical education both for Filipino history as well as Indigenous history. Language. There are many different languages in the Philippines and creating language and partnerships that allow new immigrants who are trying to increase their English, to be able to partner with people who are very eager to learn languages that immigrants bring.

[00:25:52]

Y: So I only have one last question. So what is an aspect of Filipino culture history that you would like to share with the wider Canadian community?

SI-02: Well, most Canadian people, including Filipinos, are not aware of our history of who we were before colonization. So that would be central to being able to look at the rest of our history. Colonization not only by the Spanish but also the American [colonization].

[00:26:48]

Y: One more actually. What makes you proud to be Filipino?

SI-02: What makes me more proud is to recognize that there's another identity of my ancestors. It's kind of more of a caveat, because to use the word Filipino is kind of problematic since it's named after a Spanish term, but in general, you know, whatever people consider to be Filipino is that we have the spirit of community and working together and supporting each other, which is something that I really appreciate.

Y: Okay, thank you so much. Those are all our questions. If you have any final thoughts or last things you want to share, you can but that's all our questions.

SI-02: Thank you.

D.3 Single Interviewee - 03

Interviewee: Female, 20-29

Interviewers: John Z.

Date of Interview: 22nd February 2020

Location of Interview: Phone

List of Acronyms:

JZ - John Z

SI-03 - Single Interviewee - 03

(3:10)

***** BEGINNING OF INTERVIEW *****

JZ: Okay sure. Um yeah, I'll just go from the top to the bottom then. So um, can you tell me about yourself and your background in the community?

SI-03: Yeah, so, I immigrated here with my family in 2001, uh during the skilled immigrant program that Canada had, where they invited a lot of young families in the Philippines to come here because I think one of the purposes was the young families could be easily assimilated into the, I guess, into Canada and um were more likely to be more successful in terms of jobs and understanding the culture. But, yeah, which I think is a contentious thing now looking back at it – um, yeah, so yeah I came here when I was 11 years old, and we immigrated to Musqueam territory also known as Richmond um yeah I ended up spending a little bit of elementary, grade 6,7 and high school and then I went to university there and then I went to [muffled voice trail roads?] Um and perhaps like earlier in my um immigration I was a part of a cultural dance group for like two years um but I think at some point I left it because I thought there was a lot elitism in that group- and I just didn't feel like it was the space that I could really honour our culture in the most meaningful way. Otherwise, I don't really have any affiliations with any Filipino organizations, like um in terms of my professional background I work with municipal governments, that's why I know Lihwen, as a communications person. So yeah

JZ: Okay, um, and then we can skip number two then – unless you want to talk about City of Vancouver, or if you think that's relevant at all

SI-03: Um, I guess so , it is relevant in a way because I think that a lot of folks tend to – were you at the – I mean you probably were at some of the consultations – were you at the one, it was Saturday afternoon

JZ: I was at the one you were at

SI-03: Yeah okay great, so yeah as you noticed a lot of people say that it is probably a recurring theme that everyone knows a Filipino, but nobody really knows what we're about and I think also right now one of the talks people have been raising particularly on twitter is east Asian privilege, which I personally didn't realize or think about so much until now. Like when people think of Asians, they think of like east Asians and when people think of Filipinos, they stereotype us so I think even my experiences as um as a bureaucrat who is Filipino, I tend to get tokenized and become not only a woman of colour in the room but tend to become the spokesperson, not only for other Asians, east Asians but also for Filipinos. Um, and with that that's already such a weird experience because like people expect us to be in privileged positions so to be in the room like that, its intimidating but at the same time it's quite powerful to know and also quite heavy knowing that there is so much responsibility um that lies on your shoulders so so it's great and it sucks because at the same time I'm also the first Filipino that a lot of people probably have ever seen or heard of and I notice that [muffled/non-understandable voice] the types of questions I receive um and you know like that they probably know of

Filipinos from the frontline workers that they've encounter but in terms of a meaningful relationship with other Filipinos, there really isn't any so as much as we're highly visible, we're actually not like people don't really understand that the culture.

JZ: okay yeah, I can definitely see how that yeah that sounds like it's a tough position to be in, having to be that token spokesperson for the community.

SI-03: Which also discounts the fact that my experience is just one person right?

JZ: Right right

SI-03: We are not a model and that's something that is something you are able to serve, even within the Filipino culture we like to center people from the national capital region in particular Manilla, who speak Tagalog and yeah that's evident as well with how sometimes we relate to each other. Like how come you don't know Tagalog? And we kind of get ignored, but they are probably from the South, and it was a different language

JZ: Right, there is layers to this right – within the Asian community, then looking within the Filipino community there are different groups being centered at every level

SI-03: Yeah

JZ: Okay, I think we can skip three and four then and just go onto capacity building. So how can the proposed cultural centre support what you are already doing, or would like to do?

SI-03: Um, I think the cultural centre could also dismantle a lot the ideas and myths that people have about the Philippines. Um, I'm actually so with that said, it's an opportunity for us to tell our own story and to center our voices as opposed to centering white gaze and centering it based on the exposure of other people to the Philippine culture. With that said, I think a lot of Filipinos, including the ones that grow up in the Philippines don't really know so much about our history um, like I guess, for me it's something that I'm also learning. One of the things I've recently learned is that Filipino does not actually describe the people in the Philippines it was actually used as a description for Spanish people during the colonization who were born in the Philippines so the Filipinos who were there, I guess who we know of, were actually had a different name which was Indio. So a part of me right now is like the whole even labelling cultural centres Filipino is great because I know we are trying to reclaim the term, but at the same time, the historical context of that is that its actually rooted in colonization as well. Um, yeah but I think like I think that so important as well for us to understand that in order for us to be able to move forward and continue our pride in the islands, it's important for us to know how we even got here to begin with because a lot people have formalized schooling like parents the most part but like I didn't and I grew up [?] for 11 years, and other folks even more so for people who are not really apart of the community um you know we are I think with most immigrant stories, we are meant to feel ashamed of our culture. As a survival tactic, a lot of Filipino parents don't try to really teach their language and culture to their children so that won't be bullied or like feel ashamed and are easier to assimilate, which I guess, going back as

to why my family was sought to come here was because my sister and I were young enough to assimilate, um, but you know for like for me and other people who made it tough for me were other Filipinos and I think that was again rooted in shame, so this I think this proposed cultural center could allow us to unpack what being a Filipino means and also build pride out of that.

JZ: yeah, just wanted to follow up on that last comment you made about – could you repeat that again, you felt like a lot of that was due to other Filipinos rather than non-Filipinos?

SI-03: Yeah, it was also a lot of my struggles being a new immigrant here, and I have a lot of Filipino pride, and I think it was also because I was 11 years old when I came here. Most of my childhood, I felt like I got uprooted, with that said I guess like someone with a lot of Filipino pride coming into a place where there is not much Filipino pride and there is a lot of shame and people just trying to push it away out of them, um, perhaps I was projecting something that they didn't want to also embody themselves because there is a lot of shame in being Filipino. Um, so, so as a result of that there's a lot of rejection and um yeah like I felt like its funny because in the Philippines I did grow up in what would be like the more like centered uh living where I grew up in Quezon city which is a suburb of Manilla, I spoke Tagalog and I went to a private school, so it all would've been quite ideal there, but coming here its like you are all of a sudden that is not seen as an ideal and you know even things that I thought I was good at including English and I was speaking in English but people really latched onto my accent as a main reason why I wasn't to be accepted and a lot of that was due to other Filipinos being reminded that this is not what they wanted to be associated with like this whole Filipino accent and just this girl who came from the Philippines – that kind of thing. I know there is a lot of that growing up as well. Sorry I did just blab,

JZ: No please, thank you so much for sharing its not rambling at all. In fact, I think that's what we kind of want to get out of the interview is more of these kinds of stories or details. Um, yeah, uh okay um i'm just going to move onto the next question if that's cool. Yeah, how can Filipino Canadians build even greater community capacity through a cultural centre? We kind of talked about it a bit, but if you could just build upon it a bit more – beyond talking about the history of the community, I guess what are some features – they can be programmatic or facilities that can do things?

SI-03: Hmm, I think a lot of Filipino like culture is also rooted in oral history. So, if there were ways that storytelling could be centered um but I also say that with a very heavy Tagalog lens. I grew up, my ancestors are Tagalog as well, they are from Bulacan um which is like you know oral history was really big in that culture like um in terms of poetry and storytelling and like kind of thing. I would like to see that in terms of connecting us um with that said, its difficult because there are so many different languages as well. Um, but with that said just because it's difficult doesn't mean we shouldn't do it. Like I think there's an audience for it and then I think with that said though Tagalog has become the lingua franca of the Philippines. I travelled for 2 months there last year and I was amazed with how language really connects so many people that even when [languages] even if I didn't speak their local language they also understood Tagalog. I guess I could've spoken

English, but it was a different connection just having this one language, so I think that language storytelling um is the question? Sorry, what else were you hoping to get with that question?

JZ: Sorry I just wanted to before I answer that, can I just follow up because you mentioned a couple terms and uh you know since I don't speak any could you just help define those? When you were talking about Mindoro or something? Is that a language or?

SI-03: So that is kind of like Tofino, it's a place and then there's indigenous people there called Mangyan. Um, they spoke Tagalog which is actually kind of also sad because that means they are also some of their kids only spoke Tagalog so they didn't really have their indigenous language. But at the same time like English is the lingua franca of a lot of people and it sucks. So if Tagalog is a lingua franca in the Philippines so like for me a part of me I know pride is one of the questions, I am proud that I am still able to speak this language because I know as much as I suffered um so much because of it when we first immigrated whenever I go back to the Philippines I can fit in. And I feel like I'm going home and I feel like again, it's a different type of connection because the expressions, the stories, the words, um its like I feel home.

JZ: Thanks so for sharing, personally I have similar feelings about like language as a Chinese American just yeah a lot like that kind of these pushes and pulls of like when I was growing up didn't want to um like learn the language but now I regret not putting in more effort earlier on.

SI-03: But you know honestly, that's something that I also battled with from the other end. I'm just like I was judged and I was kind of getting annoyed by these giggles "you speak Tagalog" but at the same time this is kind of the goal of white supremacy. The goal is for you to get rid of your language so that you may look like you are of a certain ethnicity but you act a certain way. That is the goal of it so they can get it out of you to the point that you are now enacting white supremacy yourself. Like, that's the goal and if you I think acknowledge that, or recognize that before you become I dunno like complete white supremacist then I think you know like that's almost like your ancestors holding you back and reminding you that you are a product of stories and peoples resilience and language and cultures and you know and yeah like they tried to beat that out of you but your parents had to survive as well right, and there were probably reminded of how its not good for them to speak this language or act this way and they wanted you to survive to self-preservation pushed you to you know to assimilate in a way. Um, but that's not your fault, like and now that you know that, hopefully it allows you to reconnect with your culture.

JZ: Yeah, yeah thanks. Um, I just want to keep the interview going if that's okay. Yeah, so okay this kind of right – you were asking me how I wanted you to answer, I think the question 7 builds upon it a bit more – what do you want the centre to provide for the community? And, who should be involved in the planning? What should it look like? What are the structures as well as the physical things involved?

SI-03: Right, um like I do wonder who isn't in the room. Right? Like, whenever we do these types of engagements um cause it's a privilege to even have an interview like this or to be contacted or to be seen as someone who is part of the community. Um, like with that said, I think your instructor raised – I can't remember her name?

JZ: Nora?

SI-03: Nora, yes okay, I think Nora mentioned it like two weeks ago, when she said that it's the – I can't remember what the term was – it is the caregivers, the migrants, the farmers, like those folks who are and it in no way like I feel like those groups are thriving more here because I think like caregivers and like farmers like there's more of a community for them. Um, and that's in a way more celebrated in countries like Dubai or Kuwait where there is a lot of overseas Filipino workers, but I know they are not doing well. But I think like yeah, those folks should be in the room and um like the elderly like poor Filipinos or even Filipinos who didn't grow up with the Filipino culture and reconnecting them. Um, and also like disabled Filipinos yeah. Yeah like people who are yeah like people who typically would not have access to this type of stuff, we need to find a way to reach out to them but I also understand your particular group can only do so much right? You have a deadline, and um but I challenge the board of directors to look at that and see what that means.

JZ: Yeah and it's great that you are bringing this up, because even if we can't personally do that work, um like this kind of feedback is the kind of stuff we would like to pass on to the board in our report.

SI-03: Yeah no totally, um because I mean including my parents right? My parents um they are just working doing other stuff and they have Filipino parents but they are not necessarily part of a group or sometimes they are but like you know what I mean? They are not really that voice, the boomer working voice isn't always included so um yeah and in terms of what the envision to be able to provide to the community. I honestly just wanted to be like um accessible in all the meaning of that word, like physically accessible, transit wise its accessible, and like it affordable, or low cost or no-cost model. Um because if that's going to be a barrier, then we are just really like we're really limiting as to who we are building this cultural centre for. Um, yeah I also would like to see if there's a way we could work with um is the centre going to be in Vancouver? Do you know?

JZ: I have no clue, um, yeah they haven't said and I don't think they have a site in mind yet.

SI-03: Right, because it must sound really expensive [laughs] so I wonder if like, are they just going to. Buy an existing building? Or did they say anything about that?

JZ: No, I don't think, but if you do have a criteria or suggestions of where – that is also something you can share in this interview.

SI-03: Yeah I mean I still feel like Joyce-Collingwood needs to be renamed as Filipino town like the mayor should just do that. That would be a good area I think. But I also know there are a lot of Filipinos in Surrey and Burnaby, like the suburbs. So um I guess in terms

of high visibility, like Vancouver would be an more obvious choice. Um, with that said, I wish we could find ways to work with Indigenous people of this land because like you know, our settlement here is due to like you know colonial laws. Even though we are not necessarily white people that colonized the land, and have history like that here, we are still settlers so there is a way that we could have like I guess Musqueam, Squamish and Tsleil-Waututh nations representatives to have this conversation and um and actually like infuse some of the artistic and cultural elements that they have and some indigenous Filipino cultural elements.

JZ: Okay yeah, thanks for sharing, I think that is definitely an important thing that the board should consider. Um, yeah okay. So, what are somethings that would draw you personally to a cultural space?

SI-03: Um, when say things like "physical things" or "programming" ?

JZ: I think we left it intentionally vague, for you to interpret it like you want, so whatever is easier or more exciting – however you want to answer it.

SI-03: Mmhhh, um, I think if again, it celebrates the diversity of the Philippines um so maybe that can look like different languages um I know that at the success centre there is that um it is success right? It was the success centre? The refugee centre? The steps they had welcomed in different languages, we could do that with Filipino languages and some Coast Salish words that would be great. Um, also if there was a way to um like even in the branding and the communications and the stock imagery if they could use and feature dark skin Filipinos like disabled Filipinos, that would be great for me. Just try and make it, that's the lowest bar – at least represent the people that you want to be at the centre, because Filipino culture we're also really like colonial mentality runs deeply in our blood because there is that sense that we were sense that we were saved by the Americans so therefore a lot of American beauty standards which are European beauty standards are reflected in our mainstream media and that's what always being regurgitated um so yeah so if we could avoid that that would be great. Um, if there was a way to um make it yeah like kid friendly and have daycare that's accessible um and also um even though I don't have children, it's just something that's actually used by people is better than not at all. How do we make that happen? I've heard that some cultural centres, not many people go there. And I'm like, why is that? Also, for me, like workshops and classes, particularly ones that connect to pre-colonial like workshops that would be really great. Um, like I know there's some people who are learning baybayin which is the pre colonial language, its script. Also some of the dances, also like a dance even karaoke would be fun. That's really big in the mainstream culture, but you can combine it you know what I mean? It doesn't need to be such a monolithic experience, um, it could be both. Um, and even a space for me that really interrogates some the tough things that we don't talk about in our culture. Including the role of religion or even political things like extra-judicial killings, these are uncomfortable and tough, but I think just having a safe space for discussion like that would really allow us to progress.

JZ: So um I know you mentioned the extra-judicial killings and I guess that just makes me wonder how much of a role do you think the centre should or could play in terms of connecting people back to what is going on in the homeland?

SI-03: Um, I think there needs to be space for it for sure. I think there needs to be spaces to what happening in difficult periods currently but there also needs to be spaces to what's happening in between like I guess people like needs to be space in what's happening in Canada as well and how that affects Filipino people. I don't know if you saw but there was a lot of Filipino that are really against the pipeline blockades and Wet'suwet'en and we attempted and sometimes I helped language skills but these actual organized groups like put together some resources in Tagalog so it would be nice to see that as well. Um, where Filipinos could find out what is happening here too. Because, if we are being honest there are a lot of Filipinos who are new immigrants and they are pretty connected to what is happening in the Philippines but they don't know what is happening here, and vice versa, the people who were uprooted here don't really know what's going on there and it's all connected right?

JZ: You mentioned earlier about certain groups I guess writing a statement in Tagalog, are you talking about groups like Gabriela?

SI-03: Yeah! Groups like Gabriela, Anakbayan, um, I know these are political groups um but I think there needs to be space for that too because if we're gonna like there's this conversations on Twitter right now racist who space is made comfortable for and I always think about what that means. I think it's easier for like far right extremists to be able to express their feelings than it is to say something against them because I feel like that's what the space has allowed to happen and I feel like. A lot of those views are so harmful and it questions the existence of the validity of humanity of some people and I think that's violence. If like I don't want that to be okay anymore, I don't think that should be a safe space that we should be creating. With that said, how could we help people come on board with understanding why taking away indigenous land is not okay. Um, yeah.

JZ: So, would you say that groups, political groups like Gabriela and Makbriang should be like integrated with the centre?

SI-03: I think so.

JZ: Okay.

SI-03: I think I guess sorry, I'm just going to say, I guess it's really with that said I know that like I know I'm injecting my own political views here because um like again I think it's a matter of safe space, with that said I also understand within the Filipino community in Vancouver there is a lot of um you know like pro-lifers so and you know like that's because like religion as well and like how people see things and so so like that will be a fun thing for the board to juggle with. I'm curious how they will deal with that, but I feel like for me, if you make less of a safe space for some people like trans people or people who had abortions like I feel like they just really catering a smaller group of people than

you would if you opened it up to a larger group of folks that make it a safe space for queer folks to hang out in.

JZ: Yeah thanks for sharing um, yeah I think that's um an important like perspective that should be shared with the board. Yeah sorry is it okay if I take a minute?

----- BREAK----- (39:35 - 42:15)

JZ: Hi sorry I'm back

SI-03: No worries

JZ: Thanks for waiting. Where were we, we just finished talking about drawing you personally to the centre, and we did talk about number nine, space that being more accessible, cultural heritage, and also we talked a bit about history, art, heritage, culture – is there anything else you would want to add on that part?

SI-03: Not really, because a part of it I guess is that I don't really know either. Its something I'm also trying to understand what it really means to me because I've been so conditioned to consume it from a mainstream, Quezon city way that I actually personally I forgot about my mom's side and I only speak Tagalog and I actually don't speak Asi which is a dialect which is kinda sad really because for someone who grew up there and was proud of growing up there, it took me to come to Canada to realize that my mothers side of the family have this entire different and unique culture.

JZ: Sorry, just to confirm you said Asi right? (Justinne then spelled Asi). Just confirming. I mean I guess then, even if you are not so sure about what it means to you, what are the things you want to get out of learning about it? I mean maybe we're kind of um...

SI-03: I guess I want to be able to learn about it enough so I can also tell other folks about it, um and in a way become cause how do I learn about it? I learn about it through Youtube, through um like reading articles, because I supplement my knowledge with things like that, and with that said I'm also learning about it through my aunt and my uncle and you know like, like in a way because I'm also like the eldest child from my mom side of the family, I almost feel this responsibility to be the knowledge keeper. So, I'd like to be able to pass that on. Um, yeah.

JZ: So that kind of touches upon the intergenerational responsibility feel, is that right?

SI-03: Yes

JZ: Okay, um do you want to talk about 11?

SI-03: [SI-03 reads question out loud] It would be nice to see – again I'm going to say Tagalog because that's the language I know, but Tagalog events with maybe English subtitles in the background? Which could be bad through apps like google, um for folks to understand it. So, I think that would be fun, um even like there was this event that happened two months ago, it show cases like the sport, Filipinos, and the art form and

how they like to express their culture through various art forms – some were dancing, some dance poetry, some skits, that kind of thing – id' like to see more of that like, like an art show. Do you know what I'm talking about? Did you go to that?

JZ: no, I'm not sure what you're talking about. I do remember hearing about a screening, but I don't think that was the same event. Do you know the name of the event?

SI-03: Oh okay right. So it was actually called like I'll send you the information but you know as a it was led by millennials. I had never been to one like that before. Um, its called Pinxy Potluck and even that term, Pinxy which is trying to be more inclusive of queer Filipinos who don't identify is pinoy or pinay actually brings up a lot of discussion. But even that would be cool, a workshop that talks about that event. I can send you this, just so you know and have it as part of your report if you want. Yeah like, art shows, and also yeah like lessons would be good. Um, yeah.

JZ: Okay, I guess we already, you did tell me many stories already, but is there another one you want to share about working with a more diverse group within your community? Feel free to share.

SI-03: You know I actually don't get to that that much. As a communications person, I know that the city of Vancouver particularly is trying to include more Tagalog um like communications, I don't work for the COV right but I have been consulted with. So, you know in a way I'd like to see more of that [muffled] reliance on Filipinos having the easily assimilated to speak English um the I guess because 95% of the country speaks English because of American imperialism, which is why a lot of people don't really make that effort. Um, yeah so with that said like I don't I don't really have an answer for that.

JZ: That's totally fine, okay we can move on to challenges if you're okay with that, unless you have more to add.

SI-03: I was just going to say that besides seeing these demographics in my life um show up I don't really have anything that I do to work with them. I don't know if that makes sense

JZ: I think that makes sense. It doesn't have to be that rigidly interpreted. It doesn't have to be a collaboration, but if you want to talk about who are the people that you interact with in the community that are maybe not often considered or are marginalized or invisibilized.

SI-03: Yeah, um, again I think a lot of those people are the caregivers, um yeah I don't think their considers as much for programs to help them. [muffled] in terms of even their work hours, that's not even considered. A lot of the time Filipinos are unable to attend things because they have too much work, so a lot of parents don't have free time. So, how do we, knowing that limitation, how do we design events that get those people out as well? Do we want to offer free childcare so that's one less thing for them to think about? Is it free bus passes? Free bus tickets? Or do you want to pick people up from their homes because that is also really big in the Filipino culture, carpooling.

JZ: Okay. Thanks so much, those are good ideas. Could we move onto challenges?

SI-03: Yeah

JZ: I also want to be mindful of your time, I know we are hitting close to an hour, so do you need to go earlier? Or by 3?

SI-03: No, I'm okay right now

JZ: Okay, we can just keep on going. What are some challenges that you think Filipinos face in connecting with the city and the wider Canadian society? I know we talked about a handful of those challenges already but....

SI-03: When you say the city do you mean like the municipal government?

JZ: We can interpret both the community within the city or the government itself, if you even wanted to talk about metro Vancouver in general that's fine as well.

SI-03: Yes, like I think a lot of it is um again like I feel like a lot of Filipinos kind of know what's happening in their own country but at the same time [muffled] from a social economic lens, a lot of people still have other things, like basics they need to worry about, so I feel like its harder for them to connect with what's happening in their city including like voting or even public consultations. Um, and also like you know this type information isn't really like the presented to them where they would hang out so like thinking about the city of Vancouver social plan right now, they are trying to reach out [muffled] I do want to know how much like if you go to Filipino stores right now, how much marketing is actually used to get us involved that way? Um, and also like what the other challenges [muffled]..... So, these are societal issues I think, a lot of it is that, a lot of us are here because we want to have a better economic future because its not viable in the Philippines because of corruption so, because Filipinos are motivated to like I guess have upward mobility in terms of their social status, their working and a lot of them also have to send money back home. Um, yeah so you know um yeah so like that's I guess a challenge if only we could have higher paying jobs and more job opportunities. It's funny because before you and I were talking, I was just ranting on twitter about someone who like I feel like I notice a trend with Filipino groups that are not necessarily moderated where a lot of non-Filipino particularly white people like to go on there and start posting low-wage jobs and they think that we're always thought of first when it comes to low-wage invisible jobs, and they think that contributes to our group not necessarily being able to move forward. Even though a lot of our family members already obtained like education as per American standards that's not recognized here in Canada, so if credentials were also considered and if we valued trades work as well to the point that we actually paid for them the way that we should be, those low-wages jobs like working in hotels or temporary foreign workers were actually paid well they would have more time to actually do something else.

JZ: Yeah that's frustrating to hear about those postings.

SI-03: Yeah but that's not unique to the Filipinos, the posting yeah it is racists. You join this Filipino group, you'd think that's it's because you're trying to fish for a partner because of Asian fetishization or you're in there because you want to give us work that you don't want to do and you know [muffled] and if that's all you keep presenting us, it clearly just shows how you value us. Because you think this is the only thing we're capable of doing, no one really posts things about um like postings for doctor jobs or like yeah like more white collar positions, nobody does that even though most of us are perfectly capable of doing it, it's because you want to take those for yourself and give the scraps to us, and I think that's racist. Going into these groups just to perpetuate a stereotype that is harmful, not only harmful in terms of [muffled] but economically that keeps us poor. And unable to participate in the wider Canadian society.

JZ: I think that kind of well in a way I feel like that's pretty related to question 14 – whether you think there's a need or demand for like a cultural centre. Um, and ...

SI-03: Do you think there is a need or demand? Yeah I think so, but I think again it needs to be done um like I know a lot of people have been demanding to get this [muffled] but I think in order to do it right the first time, and like than to just rush and do it. Which is why I appreciate this consultation um, yeah. Like there is a need for it, you know I'm really worried that it will just be centered on capitalism and just another way to keep exploiting the same people.

JZ: So, there is a need and demand but um we need to be careful of how its implemented?

SI-03: Mhmm.

JZ: Okay yeah, um do you want to talk a bit more about this need and demand that you are seeing in the community? Or, feeling yourself?

SI-03: Um, I like in terms of how it's one of those things where if we don't have it I guess the status quo continues where there's probably shame or like lack of awareness or um where other people will claim our culture I guess. And that's you know, I'll give you an example, Filipino food isn't as widely known, like you kind of need to know the community or be curious enough to actually have a taste of it which is weird because there is a lot of Filipino restaurants. With that said, I've been seeing a lot of um you know Filipino branded like maybe food trucks or products but there actually not Filipino owned. So I feel like if we don't claim our culture and tell it our way someone else will take the mic and tell it for us. So we could continue going on that way um or we could actually invest in this now and reclaim what rightfully ours.

JZ: Yeah I didn't know about those food trucks, um I've seen in the bay area, where I'm from there is fusion like Latino, Filipino food trucks um but those are like actually co-owned. I've never heard of that but that's a pretty common white thing that I've...

SI-03: I guess it's an aesthetic that you're trying to you know, I think reclaiming cultural identity is big right now. That like some people would like to monetize that, right? It's like

yoga or before it was seen as a cultural thing it was something that sort of like population practice and then now its just white washed. So, how do we prevent that?

JZ: Yeah. Okay, so number 16 um what are some services or program gaps that you think can be filled by creating the cultural centre? And I know we talked kind of a lot of what we're talking about is framed with what we think is feasible and what is more like structural or unrealistic or something that would be ideal, feel free to talk about any of those and whether those and where they land in terms of attainability.

SI-03: I think the cultural centre will at least have like a like a physical representation of what the Filipinos are about. Um, I feel like one of the reasons why I'm not really a part of an organization because I feel like maybe I tried to join one and it wasn't organized enough so I feel like you know like at least having like a physical embodiment of what like the possibilities are for the this culture um, would be really great. So a space where um yeah like in a place where its okay I want you to include this because I do feel like again back to the challenges weave into the right way sometimes, I feel like there's a lot of elitism in the Filipino community in terms of whose educated, where you are from in the Philippines that kind of thing, whose light skinned and I feel like sometimes I've been in spaces that are Filipino before where I would I dunno I guess try to like say something in Tagalog and I feel like this person speak it or I maybe I heard them but then they don't want to because it's more like it seen more upper class to not speak Tagalog so like how we ... Um yeah so that's why I like so let's not do that lets do the other way of trying to make it more accessible. In terms of services or programming um, yeah like um even like in the Philippines its really common for people to just hang out outdoors. So, a public space outdoors where people could hang would be great. Um, or even indoors, um yeah like even with like tables and access to internet like that kind of thing.

JZ: Okay, cool. What are some opportunities that such a centre could create for various generations, I know we kind of talked about different groups...

SI-03: I guess it's the whole like idea of passing the torch in terms of knowledge keeping. The opportunity for like knowledge keeping and um even like tourism? Like going back, even like other people coming to Vancouver for example and seeing this as a place to be and a place to learn and a place to experience something. We could even offer Airbnb experiences and I know some people were embracing the "how do we make money out of this" you know like there is a way that we can respectfully share culture and maybe even profit off of it. But making sure that the mic is coming from the right folks. Um, yeah and like so being this cultural centre be a place for other people to visit um, while at the same time like for some of like the next generation to actually [muffled] the Philippines. It would be cool if the center had a partnership with, or an exchange program, I don't know, like with the department of tourism um yeah like cheaper air fare – or something. Like I guess we're always like the good with us here in Canada is that it's easier for us to travel- its more attainable and already like Filipinos like, like so many other people, like vacationing so why not do it in the Philippines.

JZ: Yeah yeah. Yeah those are really cool ideas. Um, I think another way to interpret this question is not just I guess like first generation, 1.5 generation, second generation, in terms

of those kinds of ways of looking at the community like how do you see the centre addressing like uh the various needs.

SI-03: Um, like in terms of like for example, are you thinking for example, I grew up in the Philippines but my sister didn't really so it was hard she didn't really have the experience of talking to her grandparents so, you know and I'm sure a lot of Filipinos here didn't. so even from an intergenerational standpoint of learning and storytelling and knowing that could also address the isolation issue here in Vancouver. Um, you could even do a human library, I think the library has done that before that have actual people as topics

JZ: What was it called, human library?

SI-03: Human library yeah, so maybe like this lola (grandma in Tagalog) which is grandma right here wants to talk about I dunno um like cooking with coconut or whatever and then the other one wants to talk about like the Japanese colonization, like maybe right? Or whatever, something like that. And then google it – it's called "human library" so you check out a person and then like have half an hour and then there's an extra human and you can check out another person.

JZ: Okay cool yeah, and then trying to replicate or do similar to that in the centre is that right?

SI-03: Yeah, yes

JZ: Cool yeah.

----- TECHNICAL MALFUNCTION ----- (1:06:26 – 1:06:38)

JZ: Cool I think we're about close to wrapping up the interview um, just the last two questions. Yeah, I know these are kind of redundant from things we've talked about.

SI-03: [muffled reading of the questions] Um, cause I don't really want to go into stereotypes you know, that's why I'm a little hesitant, I mean with that said like yeah it's the whole like I know one of the struggles of the Philippines we're still divided because of the regions but in a way I kind of want to highlight those um because yeah like you know like even Luzon, Visayan, Mindanao because again like I would hate this to be just a representation of the national capital region. Um, but I think that's a huge misconception a lot of people have about the Philippines is that its one culture, um so I wanna highlight the food from the different areas um everyone is familiar with adobo and lumpia but like not many people are familiar with like um you know with like I want to start saying them but like I guess all the other regional food – names foods- you know or like -foods names- I can't really remember what they're called but there are so many of them and they are things I've never had. Yeah, that, so id also like to highlight art work particularly like the performing arts as well because I know there's a lot of like well I guess like all different types of art would be great to have but I think performing arts would be really quite nice for people to experience. Uh yeah, and then in terms of what makes me proud to be a Filipino – this is the hardest question for me, I was thinking about this yesterday, um, I

guess because like I guess like the reason why it's so hard is because the things I want to say are not necessarily for example we're a resilient group of people but I feel like that came out of necessity um so that's kind of sad like because the history and like we became resilient. We're also resourceful so there's a lot of climate movements that are going on right now and like I also totally believe that climate justice cannot be achieved without social justice, the Philippines is a number one killer of land venders and environmentalists. Um, because a lot of people like different imperial countries like to exploit it and our government allows it to happen. So, with that said, that sucks and that's really sad and that should be one of the difficult topics we should talk about at the centre, but with that said, we're pretty resourceful and we're you know like using leaves to like I dunno house like little [muffled?] is something I think is becoming more popular here but that's something we've done for so long, using our resources and [muffled] like the coconut trees need to be the most useful because you can drink out of it, you can eat out of it, you can shelter yourself, um that kind of thing. So, yeah yes I think our resourcefulness is one of the things that makes me proud, um and also I know we're hard working and I think that's such a big stereotype and its such a like the only thing is that also such a loaded stereotype for me because I feel like it stops us from resting and it like particularly like as immigrants like it stops us from thinking that it's okay to just kind of be and like do nothing and to kind of just enjoy the fruits our labour, cause In the Filipino community people are always going and moving, and doing things. So if this space could also a reminder of rest, and just enjoying and joy um that would be amazing because that makes me proud to be a Filipino is the whole joyousness, joyfulness that we embody but that's it's so hard for us to express as well because there's so many other realities that push us otherwise.

JZ: Yeah, those are really nice thoughtful answers, thanks for sharing. This is a very vulnerable topic to be talking about so

SI-03: Of course yes, but happy to help in whichever way, thank you for creating space and for making this a safe space for me to express myself. Hopefully, it helps and hopefully it made sense because I tend to kind of go on and be like "yeah" but you know but if any of it helps I think I've done my job.

JZ: Yeah, it did make sense so don't worry about that at all. And I do think it's going to be pretty helpful, so yeah um are there any other things you wanted to mention before, like maybe things that you felt like were not captured by the interview questions?

SI-03: No I think it was good, I guess what I'd like to know is what the next steps are right, if we could be kept updated about what happens with all of this, that would be really cool.

---- END OF INTERVIEW ---- (1:13:31).

D.4 Single Interviewee - 04

Interviewee: Female, 30-39

Interviewers: Brooklyn Rocco & Andrea Barriga

Date of Interview: 03.18.2020 @ 10:30-11:30 am

Location of Interview: Timbertrain Coffee Roasters

List of Acronyms:

SI-04 - Single Interviewee - 04

A - Andrea

B - Brooklyn

[00:00:10]

A: Well, yeah perfect. Thank you for taking the time to come to chat with us. As you kind of saw on the form we gave you, you can decide to not answer questions, skip it, if you want your name to not be included, you can let us know and we will make sure to not include your name. but yeah, it's all up to you. The first question is just a little bit about yourself, your background, your organization if you are coming from an organization

SI-04: My name is _____. Firstborn in Canada to Filipino immigrants came here in 1975 not in the typical way. My dad studied occupational therapy at University of Philippines and in 1975 in New Brunswick there was a need for occupational therapists, so he applied. They flew him over, like WCP flew him over like workers compensation board. They loved him and my brother was a month old, so they flew my mom and brother over and that's how they came to Canada.

And then I was born 7 years later and then I moved from New Brunswick to Edmonton in 1987 and grew up there, going to school all the same kids in a very Ukrainian catholic neighbourhood and school system but I did have a bit of a Filipino community growing up. We belonged to a sort of social group...I can't even think of the name right now...oh Samahan and I don't even know what it means actually to be honest but I grew up with all those kids and still know some of them now but growing up on the other side of the city I didn't have a sense of Filipino community expect on the weekends with those guys and growing up we never had a community center. We just met at people's houses, we went on camping trips, we...yeah...we would rent out halls and have parties, but it was always with the same families even though you know there were other families out there. There wasn't a lot of finding each other, some people knew each other from church you know...my family didn't really go to church.

That's another non-typical Filipino thing and yeah so growing up in Edmonton was a lot different from how I am now so I went to university and I finished that and moved here [Vancouver] in 2005 with the intent of staying here and then my parents were like "oh if you aren't coming back we are going to move away" and they went to Panama because it was warm like the Philippines but it's not the Philippines. But yeah, I was only 22, feeling a little bit like abandoned and also no one else came to Canada too...like you know most Filipino families you might know half big families and like yeah no else came for a long time until the 2000s and I was already here [Vancouver] so I don't have a lot of blood family but I do have now a big Filipino community and very strong one but again we also finding ourselves with a lack of places to be and including like even the home situation is a lot different because people don't live in big Edmonton homes where you can backyard barbecues.

Now you live in roommate situations or like "I'd invite you over, but my roommate is creepy."
There is always something or like "my house is too small" something you know?

But it doesn't mean that we don't still don't make it work and still celebrate our cultures but
yes I guess that's where I'm coming from and I'm also part of a Filipino Art
Collective...Kathara Pilipino Indigenous Art Collective. Sid is the vice-president, they've been
around since 2003, I've been there for three years.

[4:56 -5:04]

And they were gifted music, song stances, art, stories, ceremonies, rituals and all kinds of
culture to bring back to share hear so that's what they've been doing like an indigenizing
and decolonizing lense and so yeah because of that we definitely operate not like your
regular dance troop so yeah... it gets very philosophical and spiritual but yeah I was just
talking about that to someone the other day being like sometimes it just feels like church.
You don't have to get along with everyone all the time but you know are there for your
betterment and your understand of yourself so like there's nothing wrong with that so yeah
so that's how the art collective works but we'll host workshops in like arnis like stick fighting
and like hilot which is like a Filipino massage therapeutic touch, different dance workshops
from like...there's another UBC scholar, I can't think of her name right now, but she also
came and taught us about dances and rhythms from like Bukidnon in the province and
taught about their province and what it means to them and how a dance like they do and
share their customs so yeah we do stuff like that and we do it at like Joyce-Collingwood
annex, that neighbourhood house really likes us. They usually will help us out a lot, they are
like very generous with us. Same with the Mount pleasant neighbourhood housing - and
yeah sometimes just people's homes, that's how we do but - being on the planning side of
it is very frustrating, coming from like a fractured diaspora of Filipino's - acknowledging that
they are also all very broken in their like sense of identity and how that trickles into life and
when you are just trying to show up for each other and stuff gets hard, you know - so the
one thing that we are always like wishing for is like we'd have a place to go.

So actually, that's actually one of the things I was thinking about...if this happens [the centre]
it'd be cool if like, because there are other art collectives who are like us who have been
around a long time in the community who also don't have a solid [muffle]. It'd be amazing if
there was like a space for that like sort of like a co-working hub creative space but also
maybe everyone has their own storage or office area where they can meet or yeah maybe
a storage where they can know their instruments are housed in a safe space and their
regalia secure...and also knowing that it's with other like acknowledging the diversity of
Filipino culture and it's all together because yeah it's a clump of islands but every island is
so different right? And yes so having the space to meet each other and find your similarities
and your, I'm sure you've heard Kapwa before, maybe not - but it's the Filipino philosophy
of seeing yourself in others so yeah because there is no place for people to feel like they've
established themselves here that, it's a hard way to see each other like I've gone to Filipino
Independence day events, mostly when I was younger like my 20s I'd at a club in Granville
so there are other young Filipino's who mostly all know each other and maybe some are
peripherally like "are close with that guy and they are down there people I really don't really
know..." but whatever we are always like "oh yeah I grew up with that guy but really don't

know each other.." – things like that where we just know...but it's like even though everybody's so talented and expressive and yeah you know that the people in that room they rap, they can sing, they can dance, they can do all these things – they all of the sudden get shy and they are like standing around the edges and they are like not really like just keeping in their groups and just like not feeling that unity, seriously independent. And it's just like...it's kinda frustrating to see when like, I think it's probably different now since that was like 10 years ago but it's probably not that different but like frustrating when you see something like the Indian Summer Festival, the Indian art festival. It's like really well managed, it's got a budget, they really care about it, they get really awesome artist, they get really awesome collaborators, they show that they can harness the resources to make it happen and execute beautifully and feel proud that like even though there so kinds of Indian people that they can all come together and celebrate themselves in this way – it's so nice to see.

A: Yeah definitely, and what do you think are the challenges to achieving that?

SI-04: I think, I think it really is just like the diasporic nature of how we all came here and because the immigrant experiences are so different – it's like hard for people to see each other, like at that thing on the 3rd [engagement session] that I went to – when they were even doing the community agreements I was like ready to say mine and then I didn't and then Sammie Jo was like "eme want to say something?", and I was like "I'm good" – and then eventually we did a round of introductions so when it came to me, I was like okay I'll just say what I was going to say --- was like it's that it gets very difficult to be yourself when elders are shaming you for not knowing the language and/or not knowing it well enough – and even if they are coming from a place of love, the delivery can often be really poor and so I had to say like when you shame me for not speaking Tagalog as good as you think I should that causes me to disengage and really causes me to understand why we're so disconnected from each other and so if you can respect that like it really means a lot to me, I'll probably cry if you don't – and then they were like okay cool, cool and then – actually because when I first walked in, I kinda got a poke like from the first elder person who came to me and I was like oh my god is this how the day going to go, I don't know I can do this – and yeah then another young person in the group who was like 22 was like hey thank you for saying that because I'm in the same boat.

B: Actually something I wanted to touch on that you mentioned right at the start when you dad finding out about the opportunity to come to Canada, it was really interesting to me because I know we hear so much how people do education in other parts of the world and then trying to come to Canada and that not translating but that was okay for your dad?

SI-04: yeah, I don't know why. I have no idea why because my mom was a midwife and that's all she wanted to do and when she came here, they were like no you can't do that and I was like how's catching babies on a different soil different from catching babies over there – like it doesn't make sense but also it's the 70s midwifery wasn't huge and you know she had a newborn and she couldn't just like do all the things. You know, you move to Canada, you couldn't just like provide the money to you know have him get babysat and have her go to school...you know we're just not there so she just took on her role and was a mom and then eventually came out but yeah I have no idea why, just the luck of what he decided to

study cuz actually his dad actually wanted him to study medicine and then the day of the entry exam he got amazingly sick and he couldn't go into medicine -- and partly he didn't want to go into medicine, he wanted to go into architecture but I guess he thought if I choose occupational therapy I can help fill my dad's dream of me being in something medical and then the architecture of physical anatomy —just a way of looking at it.

B: I guess you are right, it shows the different journeys of the diaspora

SI-04: yeah not everyone thinks like that, right? And like even coming to Canada my dad was like "oh we don't have to go to church anymore? Cool!" like it's totally different but they still sent me to catholic school, a Ukrainian catholic school but because it was right by our house – yeah, that's how it is and that's how life...and yeah that's what I was trying to get at with like showing up to that event too was like knowing I don't show up like a lot of Filipinos do – and so I thought it was important that the elders who especially the ones who had so much invested into making this happen in the first place, and I don't understand all the drama around it but it sounds like they have a lot of healing to do and they, I wish they/them to do that without it affecting like this new process and for them to...yeah...for them to honor the lessons learnt from their mistakes and to do better this time – like that's all I want them to see like that they have the opportunity and like there's youth that are like have a vision and energy and desire to help them make that be seen...

A: Yeah so, I think you kind of touched on it, about what you kind of envision for the cultural centre but in general what other dreams do you see for the cultural centre?

SI-04: Oh my god...a cooking space like some of my community I've met from this, we used to have this Filipino Cooking group and so if we had a space to do that – we just used to meet at people's houses and we had some readings and then we be like "let's talk about female emancipation and make lumpia or like let's talk about imperialism and make kare-kare" and like here's some reading, let's talk about – and like even if we don't talk about, just talk about boys and nails that's okay because just being together in of itself is resistance. So that was how that went but also just like even more casually just like teaching other Filipino-Canadians born here to, who are living two cultures and feeling like they don't belong, to have a place to belong and a place to learn, to comfortably learn how to cook, how to speak their language, how to you know to be in ceremony, that's like Filipino indigeneity is something you are searching for -- like having space to like having workshops and yeah...I don't know, art class or just like different types of things ---- that's actually what we are working on now but like in a smaller scale obviously but to hope that we can grow into a bigger space like I've been thinking about this idea since I joined Kathara and then like I didn't even know about the past stuff, that drama, I had no idea and then I also had no idea that this was already in like other people's minds too and so I was like okay you know what like I've like...like I'm unemployed right now...so I'm trying to apply, I'm applying to that BII entrepreneurship program and yeah just create a similar space – at least for my art collective and people around me who also no yeah...

B: what do you think your art collective would need, so you mentioned slightly earlier a place to hold the different regalia. Would you need studio space, desk space...?

SI-04: I think, oh yeah like when I said a coworking creative space I meant like maybe a big boardroom table thing kind of thing, a big circle table where people can commune and meet and exchange ideas and conversate, mediate, but also maybe it's big enough where they can, yeah actually do stuff so sort of like I don't want to say boardrooms since it sound so rigid but you know what I mean, but like a big table where ideas can happen and circular just sounds nice – and yeah studio space for rehearsing, maybe that can co-work as performance space like I know people had talked about an auditorium, which would be amazing if we could get the budget to make that a thing you know – and...but either way even if you did it, you know, in a more humble level, you still like have, you know, you can fit 100 chairs in this room, maybe some of it has like or maybe you have a like bleachers that come down but just having those assets in your community – being like "oh I wish we could share this with people...oh I know where we could do that, we could do it there" you know – and like you know that also give space to do things like pop up vendor markets, or ways to provide income for the space...like the Bayanihan Centre in San Francisco, they have like an [muffled] bookstore and so like another thing, if we had like our own version or maybe a sister store, they send to Canada, they have amazing book lists – everything from children's books to books like comics like yeah they get really stuff in there. Yeah and like even with that kitchen, you could have like pop up sort of like commissary kitchen and maybe even like a pop up restaurant spot where people can test out their businesses right since so many people are trying to do that, not everyone can afford to just like buy a food truck, rent out little spaces out here – you know things like that I feel like another thing that is holding us back is like the idea that our time and money are/is being exchanged like that's kind of the mentality with Filipinos that you can go work on a cruise ship, you go work as a nanny, go work as whatever, and your time is money but like being able to like to teach people how to harness their skills and use them different ways so that they can build their own wealth within the community and learn how to share that better and then how to circulate that within your community better too, like how to support each other and circulate resources better, circulate money and understand money and how to hold it, how to value it because I feel like there's not a lot of understanding of how to value it like as not a victim of capitalism --- so yeah even if they had workshops on that and teaching people how to do things like that, yeah like even how to be in Canada or just having a space to just unpack all of that. Yeah honestly, a place where you feel like you can come home to – like yeah, the space and the resources...

Oh yeah other venues, I also mentioned Native Education College has been really good to us, I don't know if you've been there...it's a really warm space, it's also a longhouse. It's on 5th and like one or two blocks east of Main, it's Scotia, Brunswick? Something like that. Anysee, you should go say hi and just be in their warm space and has a huge fire...oOoh a fire [pointed to Brooklyn to write it down]...fire gathering space you can stand around, sit around, it's so warm and it's also a sacred space since it's a longhouse and they've often offered us space to rehearse and we do collaborative work with Indigenous communities - First Nation communities and also that, I think there needs to more like with the unpacking being Canadian thing – it's like the seeing your Kapwa in indigenous people and indigenous struggle here because I think that there is so much to identify with that Filipinos are ignoring for the in / in the name of trying to fit in but like if you really want to fit in is like you understand the struggle and you like have more community and you be able to / be stronger for that. And so I think if like people like Kathara have a place in the diversity of Filipinos, having them be like oh you know like thinking of another mindset like even one of

our board members he started as a...he's coming from being like a church organizer, he's super super into his church and one of my collective mates was a little bit uncomfortable, I don't know like this guys is coming a totally different like opposite lense and I was like yeah but here is the thing – he's trying to learn, he wants to learn, he's curious and what better for him to learn than people who know or at least people who are like intentionally moving towards knowing and with that he also comes with a Filipino community of hundreds of people so it might also, you know, be in the place of curiosity as he is and finding a way to like honour and understand the stories of the bible from a decolonial lense as well -- you know because that's totally a thing if you really want to think about it. Yeah so being able to let indigenous people know they're not alone and that they are safe in our space too, that would really cool, that their culture is shared in our space because yeah there are so many similarities. Even last year, I went to Hawaii and afterwards I was so curious about how people got to Hawaii that I learned that there's archeological evidence like combs, hairpins, paddles, canoes, utensils that are all very similar between Hawaii, Philippines, and Coast Salish area and just like oh so we are literally all each other -- and I know people who are Filipino and Coast Salish, you know, so I'm just like oh this makes so much sense why we all like each other so much -- because we all already see other so we need to like show that there's a home for that, super special..

A: yeah, it's kind of, we kind of talk about it a little about the challenges of why it's been hard to kind of unite but let's say the cultural centre happens, what do you think one of the other challenges that might happen in getting the community there?

SI-04: well our differences and also the money thing. People feeling trust in each other that they won't F this up so that's why I'm like coming at it from like the point of view of like we have to have creative ideas that will sustain us that will nurture to sustain us to thrive and so I don't know all the answers on how to do that but finding those people because you know they exist cuz like if you look at the Philippines, there is you know crazy economic differences so you know people know how to hold money, they just don't know how to share it. They need to like, those people need to find their Kapwa better...yeah so can/ we need people to be like we see you, we see you I know your Filipino and you make money come over here, you know?

B: What do you think are the strengths about it? Like what will bring people together?

SI-04: hmm definitely like the diversity of our culture, the creativity of our solutions like to everything. I don't know if you have ever seen those Filipino memes wood pages but there is one where these guys are on a beach and they look like, there's a drone going up but they're just like they got their phone on a piece of bamboo as a selfie stick but yeah you know it's like things like that -- so yeah humour, humility, connection to the land and how like that humbles you. The other day I was with one of my Filipino indigenous elders and she was saying how she's worked in war-torn areas of the Philippines where she's like in the area where people have just from bombing and stuff like that and she's just like writing reports and they are all laughing at each other like still even though something so traumatic just happened, they'll all like "haha when that second bomb came down, you came out of the bathroom with your underwear down haha" -- you know saying stuff like that and she was like "how are guys laughing right now?" And they are all like every day is full of so

many terrible things, you can't afford to be sad all the time, you have to be happy because like bombs came down today, you could have died this morning, you gotta laugh and like that's just like the attitude like that a lot of Filipinos have like there's always monsoon, there's always an earthquake, there's always a volcano, there's always something, there's always something tragic happening like yeah recently one of my friends mom just texted him a picture and he sent it to me, and he was like look at what mom just found. It was a baby beside a toilet in the mall, someone just abandoned their baby in a mall and she was like okay well I guess I'll just bring that to the security guard, you know and like you think of the type of place you have to be in, in order to do that, you can't even imagine like how hard your life must be in order to have to do that like in this country you can't imagine that, right? But yeah what was the question again...?

A: the strengths of the community...

SI-04: yeah right, but being able to persevere -- and yeah the ability to come together and make things happen like regardless of...um not regardless but just doing what you can with what you have whoever you are

A: and how do you think the centre can make sure different generations are being, you know, engaged?

SI-04: you should put a daycare, a daycare -- and with that, you can even have it as like maybe like part of it is like old people volunteering kind of like big brothers/sisters, where like an hour to play with a baby, an hour play with a lola -- because also have no one came with me...I had a grandmother for a month when I was 22 months when I visited the Philippines, or I had two grandmas at that time and then I had a grandma for 8 months when I was eight years old when she came to visit Edmonton and live with us and then the winter came and then she was like bye -- and then I had grandma for another month in 1995 when I went to visit, it was the last time I went there, and you know like that's another reason that I'm always curious to do all these things...living in Vancouver, I can't always save the money to make that happen and also to be honest, there have been a lot of things that have kept me from me from going that are personal like not speaking the language, and then yeah there's so many layers to that I can't even get into like even in the way they compliment you can be hurtful if you like grew up in North America with North American beauty standards and they say something, they'll say something like oh you're very beautiful but you're fat and that's a compliment but it's just like you're growing up in like 1995 supermodel era 12 going on 13, it's just I'm never coming back to this country again. It really does [stay with you] and even though you can recognize that, I probably recognized that by the time I was 18-19 years old, I still couldn't bring myself to save the money to go there. I would like to save the money and go somewhere else -- and that's not uncommon like for Filipinos. I even know I'm an anomaly in the way I grew up...like this experience I know is not uncommon. Like I know Filipinos who are like masters in Gaelic or like Croatian or something you know, and they're like I can't even speak Tagalog, what's wrong with me? And they are so smart and so scholarly and gone so far and they've learned so much but then they realize what about myself? Why did I want to go so far away from myself? -- there's a lot of shame. Yeah and I think that also where the connection with indigenous folks here too, there was that erasure of culture. Diverse culture and also everyone else being

able to like chill on all of like your history, your you know...all the heavy things and just be like we are just here being ourselves eating food that's familiar to all of us, you know, and just doing regular things -- just like you don't have to be so passionately motivated by everything, can just be casual too.

B: So something that we've been talking a little bit about between the sessions and in this project is engaging of non-Filipino Canadians or whichever different ethnic group you want to talk about in the centre itself, what do you think about that?

SI-04: I think that's important and I think that's important for vision, it's important for Kapwa, for being able to teach people that, yeah you can really see yourself in others -- and all your similarities and differences and just accept together for that, you know? Because yeah...unless you're hurting anyone it's not a bad thing to be different. So yeah, I think it's important to have a place that you feel like you can come home to but with that, as Filipinos, you are welcoming and like hosting so like make sure that everyone else feels like they can come home too.

A: And something that has also come up in discussion in you know, the workshops and focus groups, is where do you envision this centre location wise in the city?

SI-04: So hard...I want to say the last Filipino neighbourhood somewhere in between Joyce and Mount Pleasant. That makes so much sense because otherwise, you are going out into surrey and something and it's still like very fractured in the city and it's not the city of Vancouver so that doesn't count. Joyce and Mount Pleasant...that probably makes the most sense for where our sense of community lies. I can't think of any open lots at the top of my brain but..

B: That is for sure a challenge, is being able to secure land in the city..

SI-04: I like how, I live in main and union, I like how the Strathcona people are doing or trying to go for the development of the centre in the bottom and the living on top -- yeah like that would also be really great if we could have like a sense of community in term of like maybe some of that living will be like for our elders, you know? Like if we had a mixed-use property, and some of it could be for making sure that the elders in our community know that they are valued and cared for -- and people like me with no family will be totally afraid that our parents are just like "good luck!"

What other space could we do?...I guess if we even did that, we could one up and go like office spaces, incubator office spaces, you know? Like how far can you dream? Like with that there this sort of like the creative space is almost like an art incubator, you can or like a healing incubator so oh also with studio art space, it'd be cool if it was like literal art space so that you like you know, for instance if there were painters like a proper fume hood and maybe like a dark room, and I don't know...I'm not an artist but you know having a space...like a real art studio. Yeah, like maybe not a full studio but you know, you can still dream for that.

Definitely a place to eat, a place to read, a place to commun, yeah!

B: This is sort of a closing question but doesn't necessarily mean that it has to be over but something I wanted to ask is, what about being a Filipino identifying person makes you the most proud?

SI-04: hmm wow...i think what it is, is the ability to or emotional resilience to always be positive and knowing that all Filipinos display that but I know I that couldn't have cultivated that on my own like that's definitely from people near me...yeah like I'm going through a bunch of shit right now like I said but like I still have a smile on my face, I know that like those problems, the feelings, I know that they will pass, I know that they will have solutions, I know that like this is like a challenge with like an opportunity with solutions and you know like i rather see the positivity and put the energy towards that, you know? And so like, yeah I think that's, I don't how you call that if it's more than emotional resilience...yeah

A: On that positive note, any final thoughts before we wrap up?

SI-04: I don't think so...well it helps that I read through them [the questions] and answer them myself and most of the time, this question is kind of like that or similar...

Oh yeah I was going to say, this [pointed at the LGBTQ+ question] too is huge because with a lot of the community being catholic, there's this like...a lot of the acceptance around, especially around being trans, is like around performative like in pageant culture in the Philippines, you're there for entertainment, not as a real person so making sure that there's a safe place to be like maybe if there's, I know people who have been trying to put on things like free group therapy and things like that. Like my friend Michelle, she's a counselor and she prioritizes POC but like she is just an example of someone who would be interested in doing free group counseling or something for specific community and a space to do that.

B: or actually something else that has come up and I know you mentioned it too in terms of you know catholic being a dominant among the people within this large group. In terms of the space, what do you think? Because words like non-denominational have come out, but also still remaining spiritual, do you have an idea how you think it should be?

SI-04: I think it is like important to maybe be like non-denominational but open to creating this space for that if people want that, just like Selfless for Christ because that's a thing wanted to do their thing...like little kids, I have cousins who do pop dance with Youth for Christ...yeah they're like dabbing for Jesus. Seriously they are really good, they're like these huge dance crews and they compete all over like with other Youths with Christ and they like to do this huge thing at [muffled] arena every few years, all these kids come through and they fill up at that place. It's so like...I had no idea but yeah like that's like how varied the community is but like yeah for them to have a space for them to like want to perform and know that they are welcomed there, of course. That also helps us see each other too and like in terms of decorating in a way, I think that as long as it feels tropical and warm and like welcoming -- it doesn't have to be iconic you know? Nature is probably the most welcoming vibe like green walls, maybe waterfall, or like nature related things...yeah maybe [FLOWER NAME] smells, it's the official flower and then green walls. Yeah, this is great.

B: This is great, anything else that you think is important for us to know?

SI-04: Yeah...it was a good reflection, thank you!

A&B: Thank you for your time, a lot of valuable stuff that will help NPC3 in this process but if you have any other questions, you have our emails and you can just follow up with us.

[00:49:57]

D.5 Single Interviewee - 05

Interviewee: Female, 20-29

Interviewers: Doug Craig

Date of Interview: 02.18.20 @ 1:00-2:00pm

Location of Interview:

List of Acronyms:

SI-05 - Single Interviewee - 05

D - Doug Craig

D.5 Single Interviewee - 05

Interviewee: Female, 20-29

Interviewers: Doug Craig

Date of Interview: 02.18.20 @ 1:00-2:00pm

Location of Interview: Bao Bakery

List of Acronyms:

SI-05 - Single Interviewee - 05

D - Doug Craig

D: Thank you very much for agreeing to be an interview participant. The purpose of this interview is to learn more about what you would like to see in terms of programs and resources provided by NPC3, and what your vision is for NPC3 as a whole. You can choose to remain anonymous if you wish and we can stop this interview at any time. You're also not required to answer any questions that make you feel uncomfortable.

D - The first few questions, they're just background questions to understand you a little bit. The first question is tell us a little bit about yourself and your background in the community and, which you sort of shared with me already, if you belong if you currently belong to any Filipino-Canadian organization.

SI-05: So I am _____ and I guess my background is I came from the Philippines when I was 12. I first landed in Winnipeg and I went there for grade 8, 9 and 10 and then we moved to Prince George and we were there for until I was basically in second year university so five years. My family is still there. Then I moved to Ottawa and then I came here in Vancouver since 2013-2014.

D - Okay, so when you were in Winnipeg and then Prince George, were there Filipino groups there that you were connected with?

SI-05 - So Winnipeg was big, I would say the Filipino Community there was very visible. There wasn't a specific organization, it's just there was a religious group too, and in the religious group there were a lot of Filipinos. But no specific one. And then the one in Prince George, again, no specific group we met a lot through the church. I think there were some groups that my family just wasn't a part of.

D: Now are you - and I'm sorry I wasn't at your session - are you with an organization how are you connected to this?

SI-05 - So I currently volunteer with the mentorship leadership and youth program who serves, well it was generally supposed to be newcomer youth, but most of the people that we really work with right down here by Joyce Collingwood house, most of the youth, probably 98% of the youth are Filipinos. So that's the main group. I used to be part of a group of Filipino-Canadian lawyers, but that kind of disbanded so it's not really a thing anymore. Yeah, but that's about it for Filipino groups.

D - That's awesome. What are your organizational goals and some programs and services that you provide to meet those goals? It sounds like you're volunteering with youth.

SI-05 - Yeah yeah yeah.

D: And you help them to integrate and things like that. Ok, is that organization that you're working with involved in any Arts or Cultural programs or things for this upcoming year?

SI-05 - So we do work with them to cook Filipino food - this is kind of how we break the ice, we cook with them. We tried cooking different, more Canadian cooking styles, but they get really excited about more Filipino food they know from home, fried chicken but everyone loves fried chicken!

D - That's cool, do you have cooking workshops there?

SI-05 - Yeah, kind of a workshop - we come in with a recipe we kind of teach them, but it's more about the youth. It's more like they pretend to not know things because they know how to cook from home, kids usually are taught from their parents much earlier how to cook. So it's just encouraging them to cook more and they learn to teach each other.

D - And that is coming up for this year, so you guys are thinking of promoting that a bit more?

SI-05 - No, this year we are trying to get more so a cook-off. We are trying to get the youth's buy-in to be able to do that. But for now it's just come in, we'll cook, we'll chat, and yeah. And then you get food!

D - Who doesn't want that?

SI-05 - Yeah!

D - Cool. Okay so those were just a few background questions, the next few questions are related to capacity building. So you know about the proposed Filipino cultural centre which NPC3 is talking -

SI-05 - Oh wait, just to go back to the organization, I used to go to the dalai puso network meetings but I don't go there anymore. I haven't found the time.

D - Sorry what was that called again?

SI-05 - Dalai puso, Nora spear-heads it.

D - Ok cool so you were involved in that previously.

SI-05 - Yeah, last year I think.

D - Ok, question for you - so this proposed idea of a Filipino-Canadian Cultural Center how can this proposed Cultural Center support what you are already doing?

SI-05 - I think if there was a kitchen space that would definitely be great. Right now we're using Collingwood House, which is fine. It works, we don't necessarily need it for that, but I think if there was an actual physical space then we wouldn't have to worry about Collingwood House not supporting the program anymore. So right now it works because we still like each other, it's a good relationship, but if there was a change in leadership, we don't know. It also depends on where it is, because the youth can't travel that much. Most of them walk to Joyce Collingwood House to access services so it would need to be accessible to transit.

D - That's awesome. So you were saying, this program was a branch of Collingwood house?

SI-05 - No it's just a program, I think there were some alumni from I want to say it's a University in the Philippines, so um, there's a group of alumni from there who were looking to support programs for at-risk youth. So they created this program.

D - Is this program specifically targeted towards at-risk youth?

SI-05 - Well newcomer youth are at-risk youth. It used to be more targeted to at-risk youth when we were at UBC before we moved to Joyce Collingwood house. Back then we were partnered with the VPD so definitely it was more at-risk youth. The VPD would basically send us the youth and they would come a few sessions basically, they would just send youth over.

We used to be partnered with another - I think it might be the multicultural helping house maybe? I'm not sure, but we used to be partnered in the pilot stages with another organization that served, I think just Filipino newcomers and they had a youth branch. That partnership didn't continue on mostly because there was a leadership concern. I guess it wasn't benefiting their programs so they stopped partnering with us, so we stopped getting as much Filipino youth from there.

D: Oh I see, so they were sort of helping to funnel more of the Filipino youth?

SI-05 - Yeah so it used to be just the at-risk youth and we would meet once per month and so they would bring more youth in so that it doesn't feel so like "oh here are the Canadians and you are the at-risk people."

D: To diversify a bit?

C - Exactly, so there wasn't so much of a culture gap - there was a big culture gap between the mentors who were more either they came from the Philippines and they're in school and University and they are also more privileged in that sense and then those of us who kind of grew up in Canada there is a big culture gap from the newcomer youth.

D - It sounds like there's a bit of a disconnect between the mentors and the participants?

SI-05 - Yeah the culture gap was so big especially when you don't speak the language well. I mean I speak the language but some of the mentors don't. That stopped working out so that's why we moved to Joyce Collingwood House where we don't have to worry about working with other organizations because Joyce Collingwood house is already a hub for the newcomer Filipinos. Because there's a big Filipino community in this area.

D - It sounds like a hub.

SI-05 - Yeah, so the youth coordinator at Collingwood house does the Outreach at the schools, and then we basically serve the youth who come.

D - Big picture question: in your perspective, how can the Filipino Canadian community build even greater community capacity through a cultural centre?

SI-05 - I think, I guess if it was like open to diverse ways of being Filipino, and I know that sounds very abstract. Because there's different regions and there's a lot of regional pride. Not just that but also newcomer youth have a different culture than Canadian-born youth. It will be hard to cater to all of those so if we can find, if it can be neutral I guess? And avoid trying to be too much of something so that more people will be attracted to it. So that it's not just a cultural centre for newcomer Filipinos or for Canadian-born Filipinos but I guess the goal of the program is really to be a cultural centre for Canadians. So, if it can be neutral, it can - for example there are dance companies that are neutral.

D - So you're saying it is better to be neutral to serve everybody -

SI-05 - I think so because if it's too niche, it doesn't mean people can't be niche, but there's so many ways to be Filipino and if we start focusing on what makes groups different I feel like it will make those boundaries, those mental boundaries stronger.

D - How do you see that happening in practice? For example, if there's maybe some programming targeted towards a specific Filipino ethnicity?

SI-05 - I think that works, I'm thinking of the Polynesian Center in Hawaii. It's ok that we're doing an alokano thing today, people will get to learn more about it. There was a Filipino festival something, happening in a park somewhere, it happens every year and that was able to be neutral by showcasing.

I am thinking about ideological stuff too because when I go online... That is one of my concerns because of course different people will have different politics. Arts and culture are political you can't get away from that if they are neutral they are political. My concern is that if it's too much leaning one way or another, then the people who don't have that political leaning won't bother coming.

D - So it sounds like you're sort of concerned about exclusion - like you wouldn't want it to be so focussed in one way or another in terms of ideological -

SI-05 - Even regional as well.

D - Do you have an idea, thinking ahead, this hypothetical Philippine Cultural Center, what kinds of things do envision that Center to be able to provide the community? You mentioned a space for cooking.

SI-05 - Yeah. That would be nice.

D - What should the centre look like and who should be involved in the planning of the centre, for example?

SI-05 - I think if there was a space for them to do dance practices that would be cool. A multicultural space for sports - not just basketball - basketball is great, that is what brings youth in. They first came for basketball but then they transitioned into cooking.

D - That's interesting - so that's the hook to get them in?

SI-05 - Yeah, the male youth, the female youth we are still trying to figure out how to get them in. They do like cooking, they like arts and crafts.

D: Perfect world, unlimited funds, what would that Cultural Center offer?

SI-05 - I am just thinking of the youth. I think it would be cool if it does have a sports program, but if it could showcase Filipino Sports. I'm thinking of Sipa which is kind of like volleyball except with your foot. Arnis which is the Filipino martial arts. That would be really cool too. Dance is huge for the youth too... yes the traditional dance if they're

interested in that, but if we can get Filipino dancers who are dancing in a more contemporary way and who are in the dance community now, it would be nice for them to showcase their talents and encouraged those who are interested in arts and culture field, the youth, to pursue that. The youth love hip hop dance. It would be so cool if you could find someone that does traditional and Hip-Hop Fusion that would be cool.

That's what I'm thinking for the youth. I have my own personal desires but just because that's who I serve and represent because they don't get to come to these things and you're talkin about stakeholders and the newcomer youth don't get a say much because how do they even access these discussions? They wouldn't. I was able to access these discussions because of Dalai puso, but I only knew about Dalai puso because I was working with people in the know, who knew about the Filipino consulate.

D - We're capturing that as well. I think it's pretty clear - all the great suggestions that we just talked about, it is clear you are thinking about the youth, but like I said, if you have any other thoughts at all which may not directly relate to youth but you would think would be cool or interesting.

SI-05 - Yeah I would still like a museum. I don't know that much about Philippine history so I think it would be cool if Canadians can see that Philippine history is so - it even dates back before 1521 - I think that's when Magellan came to the Philippines. A photo exhibit would be cool for me - seeing more so the kind of weaves - I love fabrics - different ____ have different fabrics. The one in the north have a different way of telling their story through fabric versus the people in the south. In the south it is more silk based. It's very rare that we be able to get a museum to do an exhibit on the Philippines. It can even have a permanent exhibit and a rotating exhibit for whatever the curator is interested in in that moment.

I would love a library. I'd love to have access to not just straight Filipino novels, but language learning books. Kids books would be great too - even in the Philippines it's hard to get those books so it might be hard to get those books but I think it would be so cool. I love books but I don't get to read as much. I don't know if they're Filipino graphic artists too? I think the library definitely needs to have the graphic novels for kids.

I don't know if it's going to be possible, but in Hawaii they do a like a trip around the Polynesian Islands - I don't know if there's a way to do that around the Philippines could be like a fly over Canada, like a virtual video. There's this thing in the Philippines called ____ - Filipino it is basically like you walk through the Philippines - like an interactive Museum almost. I don't know how you would do that cause I think VR would be so cool.

D - I never would have thought to do that but that's really interesting - you would experience it in a totally different way and you're exposing the country to people who otherwise may never get to go.

SI-05 - Exactly! I just love Museums so an interactive Museum would be so cool. Thinking, you know, back in the day there is that toy with those circle thing... like a 3D diorama - a

life scale diorama. You need a huge space for that. I think Regional showcases would still be cool.

D - That would that be in a museum setting?

SI-05 - Not necessarily, it could to be like this month we're showcasing a certain region - I think there's like 16 regions in the Philippines. So if you're interested, families can go and spend the day there - it has to be family-friendly I think.

Talking about festivals, there's so many festivals in the Philippines. Yeah sure, do the festivals there!

D - What kinds of festivals?

SI-05 - Each region has one. I know in _____ I know what's big is Kadayawan and it's basically a Harvest Festival, so lots of fruits. And then in _____ we have a street party called _____. So it would be really cool if those festivals can show up so that people who aren't from there can experience those things. I have never experienced these things.

D - All right, I want to be conscious of your time so I'm going to keep going - next few questions about the physical space of the cultural centre itself: what are some things that would draw you personally to a cultural space?

SI-05 - I think I already talked about that.

D: What are some physical spaces that you know that make you feel comfortable and connected to your cultural heritage?

SI-05 - That I know? They exist in the Philippines. They would be the museums in the Philippines. Maybe Cinemas too, when I'm watching movies.

D - What does Filipino culture and heritage and art mean to you?

SI-05 - Philippine culture, art, heritage - for me it's a grounding of my identity - it helps me understand maybe why I have certain values. Helps me appreciate community more. I feel proud of that heritage. I am so glad that I grew up knowing about the Philippines, knowing about these revolutionary people, knowing about these resilient people, and knowing that I'm here because of all the things that they went through and that my life is so much more colourful because of that.

It has so much to give to people in the future - our future generations, there's so much to learn from history. I think we can be better people if we can learn more about where we came from. I think the good, take the good.

D - What cultural programs would appeal to you and your family, friends, organizations to make them come to a cultural centre - it could be space, events...

SI-05 - It has to be events I think some of them would be interested in watching theatre and seeing dance performances. It has to be interactive and not just watching things.

D - Tell us a story of when you worked with a diverse demographic of people in the Filipino community.

SI-05 - N/A - already talked about youth.

D - What are some challenges that you think Filipinos face when connecting with the city (like the city of Vancouver) and wider Canadian community?

SI-05 - We ghettoize ourselves. I think it's just natural, people will tend to go to people that they feel comfortable with. I think sometimes we take that to excess and we don't engage with the community - maybe there's the fear there of not being able to communicate our thoughts, of being looked down upon, I don't know. If you look at the demographics of Vancouver, Joyce Collingwood is known as the Filipino core, it's where you go for Filipino restaurants. It's nice but we don't have to ghettoize ourselves. I don't know if we vote, I don't know what the census looks like. We're lumped in with Asians or Pacific Islanders. We might be more Pacific Islanders in terms of culture.

Also they're so busy working there's no time to get involved specifically.

D - Do you think there's a need or demand for Filipino Cultural Center in Vancouver? Why or why not?

SI-05 - I don't think there is a demand. I think people just don't think about it. Let me rephrase that not a huge demand but there is a demand among 2nd generation Filipino-Canadians who want to understand their roots so there is a demand for that. There's a need for that for the first generation Canadians but there's no demand for that.

D - Putting aside the terms need and demand, is there a gap? Would people want these kind of things, like activities and services? Is there interest?

SI-05 - From the people that I talked to there is an interest and again I think there's a generational difference, it's not an older and younger thing, but when did you come to Canada. The longer you've been in Canada the more you have a demand to know where you came from. I don't know if that will happen for the 3rd generation because if the second generation immigrants don't connect with their culture, don't have an opportunity to connect with their culture, I don't know if they'll be a desire for the third-generation Filipino Canadians.

So it depends when you came to Canada.

There is still need if you're first generation, even if it's just a space. Like, how do you know where to go? If I wasn't part of a special group I wouldn't know where to go. It doesn't have to be big for now...

D - You talked a bit about your ideal world if there are no budgetary restraints a bit related to that: Are there some services or program gaps that could be filled by creating a Filipino Canadian Cultural Center in the city?

SI-05 - I don't know because I don't know what the services are.

D - What aspects of Philippine culture and history would you like to share with the wider Canadian community?

SI-05 - I think I would like to share the story of Filipinos coming to Canada. I think it would be helpful for Canadians to see that we are not just caregivers, we're not just nurses. If I was to choose one thing it would be that: the history of Filipinos coming to Canada.

D - What makes you proud to be Filipino?

SI-05 - If it was anything it would be resilience. Knowing Filipino history, I know people don't like the term 'being colonized' but I really like this one paper that I read because it seems that after you've been colonized your traditions and your culture ends. I don't necessarily want to call them survivors, but they change, they adapt, they do things to make sure their culture can survive so looking at Philippine culture it's kind of like a phoenix. I see it in the Filipino community as they try to figure out where they fit in the Canadian culture, some people are adjusting their resumes so they look more white, I think that happens. It's a culture that teaches you how to survive. Be proud of where you came from, and take that with you. I think it's a very resilient culture.

D: Do you have anything else in general that you want to share? This is really about us learning about the community.

SI-05 - No I think we talked about everything. I'm very conscious about generational divides though, and I think that is why we are probably still so fractured because we are a communitarian culture and when there is a gap between the parents and the kids and there isn't a way for that to be bridged then we suffer as a community. If this Cultural Center can help bridge that gap to help parents share where they came from with their children and help children realize where their parents came from, what a struggle it was to be an immigrant for them to be able to experience what they have now. So if this Cultural Center can share that it will help heal, I think, the Filipino community. The Filipino immigrant community it's a lot of family separation, in a lot of families, one parent will come to Canada and one will be back home. Which is huge because it's such a family-centric culture so the cultural centre can help heal that part by sharing stories, by providing opportunities to be on the same page it'll help heal those. I don't know if it's still happening now but I know that the youth that I'm currently working with are still dealing with that. A place to share stories to understand where they came from would be good.

D - Thank you so much.

SI-05 - Thank you for doing all of this work.

D.6 Single Interviewee - 06

Interviewee: Female, 20-29

Interviewers: Jonah Ruocco Erickson & Sophie Belzil

Date of Interview: 02.21.2020 @ 4:00-5:00 pm

Location of Interview: (Phone Interview)

List of Acronyms:

SI-06 - Single Interviewee - 06

J - Jonah

J: (...) learn a little bit more about what you would like to see in terms of program for NPC3 emm and you're overall vision for this future center maybe as a whole emm

SI-06: Ok

J: and you can choose to remain anonymous if you wish and we can stop the interview at any time. You are also not required to answer any questions if you don't wish to.

SI-06: OK, sounds good.

J: So we will just start here with the background. So could you tell us a little bit more about yourself and your background in the community?

SI-06: Yeah, so, 0:36 (xxx) I grew up in South East Asia so in Thailand and Cambodia. And then I moved here in 2015 to go to UBC and I think I did my undergrad at UBC so I think I really started to get to know the filipino community basically when I joined UBC Kababayan, Filipino student club at UBC. And then, that club emerged into this volunteering opportunity called the Kababayan Mentorship Program, which was started by Filipino students. That internship program coming up to like 10 years now basically provides academic social emotional support to newly arrived filipino youth in local high school around here in Vancouver. We did mentorship sessions as well as a summer camp. So I think that's the first time I kind of like became involved in the community in the sense that like my Tagalog got better, but I think getting involved with that club and being with students that spoke Tagalog em help me practice it as well as get to meet other filipino like post grad as well. So through the camp I also got to meet other filipino community organizer so after that I go a little bit involved with student at UBC which is a student club that works 2:20 (xxx) UBC with educational side so working to host event that teach filipino history and connect filipino youth and also just kind of create special activity of that type as well as connect with 2:35(xxx) which is an organization that Sammie Jo is part of as well. So yeah I can do it.. It's kind of all over the place but this is kind of my main, main involvement for that community.

J: Great so what are your organizational goals and some programs and services you provide to meet those goals? I know you are working with a few organizations but just for those overarching goals and services..

SI-06: I think especially for "Kab" em and I don't know if you are going to be speaking with anyone else representing Kab but for that organization in particular one of our biggest goals I think is eh is continuity and sustainability of the organization because we, one of our program was able to kind of partner with Vancouver School board so we need to host programming in school and then we also partnered with 3:40(xxx)immigrant services to host programming in their sectors. The Camp is something we can run on our own but for the most part we rely a lot on like the school board and stuff like that. So the interesting thing about building continuity cause the past year we had to kind of pause our programming which is really hard because we deal with a lot of things like lack of mentors in the community, space, or sometimes or programming would overlap with school programming emm so I think something that appeal to us in a filipino community center is that potentia that will come up of having a space where we can hold camp programs that doesn't have to be in a school. And also a way to connect with other filipino in the community to serve as mentors, so that's a big one for that. And then I think similar to the 4:45(xxx) it's just having a space for events and anything like that.

J: Ok, now..

SI-06: Sorry one more thing! Em I think also for the courtesy of all one of the goals of our organization is also kind of vamping up the education and activism aspect of filipino identity because I think that something that people lack either through their own studies (xxx)5:30 to :36 so that would be another goal.

J: So within your organization are there any arts or cultural events that you plan on working or are working on this upcoming year?

SI-06: So for the camp, so that's the leadership,well I can't, it's on pause, I can't really give that a go. If we are running our annual summer camp in august eh it does usually include some sort of art and culture component but we don't know what that means yet. So in the past we partnered with Capara? em and they ran a music workshop em last summer camp we also had xxx who is a Filipino singer and rap artist here in Vancouver and he did a poetry workshop with youth em so through our summer camp there will have some art and culture component with, through Tulayan wich is Sammie Jo's organization. I think the big thing that's kind of coming up I don't know the exact dates but in the past week it's been opening Tagalog summer club sessions which is kind of like dinner but also an informal way to learn and practice Tagalog. So that's arts and cultures events (xxx)7:10 to 7:15

J: Ok so the next question here is about capacity-building, so how could the proposed NPC3 cultural center support what you are already doing?

SI-06: Em on the logistical side I think it's a great em kind of "go to" space. I think that there is already a lot of space in greater Vancouver we use such as Joyce-Collingwood, we have connections there because it's close to a lot of the filipino community. As well as renting out rooms at UBC or the Vancouver Public Library but I think having a center emm kind of gives a space that you know you know you will be most likely to rent out at a lower price or for free. But I think it's also quite symbolic to have a space in the city that is a little bit more tangible and that is associated with your culture and your heritage and your community.

Emm I think it could also lead to potential (xxx)8:20 because it is (xxx)8:25 by very existential member of the community i think being an organization part of NCP3 can also be

8:30 to 14:00 my recording is glitching (we can hear but it's quite challenging)

J: (16:00) What do you envision this planning looking like? With these various kinds of perks and stakeholders that were identified?

SI-06: I just really love and am very grateful for that kind of open kind of consultation that was (xxx)16:26 and yeah I want to the one at the consulate and I thought that was nice cause they brought some different communities together emm I don't know I'm envisioning something like that. It definitely needs to be facilitated with similar guiding questions like what does your group have to offer and what are you looking for in this space? And I think having those group have that (xxx)17:04 some feel more connected to the space and have some sort of ownership over it, it's also very important.

J: Ok, so do you think that you're just talking about physical spaces, so what are some things that would draw you personally to a cultural center?

SI-06: In the sense of the physical space?

J: Yes!

SI-06: Definitely just in terms of practicality somewhere that is close to public transportation just as a commuter and also knowing that the filipino community is everywhere from Richmond to like Burnaby to Surrey to all different parts of Greater Vancouver. So I think the more accessible it is with public transport location wise, em the better. I think from an organization perspective, having a couple event spaces or meeting rooms, so both like, for example, in a UBC library like Langara Library, they have both the small private room with like (xxx)18:20 but also having like public spaces that you can rent or book out. As well as a space that like I don't know (laugh) whenever we get discussing, like a kitchen would be nice just for like food related events and also people were talking about, oh I remember talking about because for some people, you know, religion is a big aspect of their life so like a chapel. I know it's hard to put into perspective but like for some people that's really important. I think it would also be fun if it had some sort of resource room with like filipino reading material. Cause I know that for a lot of let's say people not just filipino but any sort of scholar looking for filipino textes it's hard to find at libraries and stuff like that because they just don't run it. So a resource room with like texts or movies or anything like that would be fun. Also to watch in that space would be nice. Emm, I don't know some like.. cause I'm always thinking of it like a community center, but we do have a lot of it in Vancouver but like having those spaces like gym related spaces and things like that would be nice. And I think just visually em having a space that has like lights and arts is always a little bit more welcome I guess.

J: Alright, so what are some physical spaces that you know just in general perharbs that make you feel comfortable and connected to your culture?

SI-06: Like spaces in general that remind me of the filipino community or just community in general?

J: Whatever you identify as your cultural heritage. What are some physical spaces that make you comfortable and connected to that?

SI-06: I know that whatever I go to spaces in Vancouver that are more, that have a larger representation of filipino, just like visually you see a lot of people that look like you, that you are familiar with, but then you also see em what I always think of is going down Fraser street like those are all mainly filipino restaurants or filipino owned businesses so that makes you feel a little bit more at home cause it's food that you might eat at home and you see snacks and things like that. I know that the, oh like the Joyce Collingwood neighbourhood house all the time makes me feel a little bit like home cause sometimes it's like filipino staff that might be working there or some of our youth network with the camp organization play basketball there, so being able to see them there. The church at Saint-Marie near Joyce is another place that makes me feel connected just because being Catholic is just one part of filipino culture but that just reminds me of being back home. I'm trying to think of those that were kind of the main one I could think of. Yeah if I was to think of a space that would be very associated with filipino community in Vancouver at least it's very much like that strip on Fraser where there's a lot of filipino owned businesses.

J: Ok great, so can you think of any kind of physical space that you associate with accessibility whether it's physical or social, cultural amenities?

SI-06: Accessibility wise I think in terms of language there's a lot of places where they both like english text but they also have Tagalog or Agaia language so I think this is always a very nice example. But also when you go to, like i know in some parts of Vancouver, like some of the navigators there in some spaces like for working at that space, they will have a button that says I could speak this language and that also adds another aspect of accessibility of the language aspect. Em, personally the accessibility part is something that like I have a privilege to not always be hyper aware of. I'm probably not the best person to answer that question but, I think the language one is something that. Ohh I guess going back to another space that I identify I used to run camp programming with local high schools so like those sorts of High School that have a lot of filipino population like I also associate that with filipino community. Sorry that was not part of the question.

J: No no, that's neat. Em, great so what does filipino culture, history, art, heritage mean to you?

SI-06: (...) sorry(laugh) I missed your question.

J: Em sorry, so what does filipino culture, history, art, heritage mean to you?

SI-06: Em that's something I really didn't have a lot of meaning associated with because I think that it's partly like I grew up outside of the philippine. So I grew up not really knowing or learning about it maybe as much as if I did grow up in the philippines. I think coming to Canada and having to like figure out what being filipino meant also meant having to realize

the questions that you were asking. I think the (...) so you were saying what does filipino culture, history, heritage all that means?

J: Yeah..

SI-06: I think part of it is something that I really am learning now especially with the organization that I am a part of a lot of it is learning and unlearning the past just because the Philippines just in general it's very very diverse. It's also a country that has been colonized too many times so there is a lot of influences from the US and Spain that has kind of been intermixed with our culture and a lot of it is the reason why like so many Filipino are there and in other parts of the country and there is also like a toxic aspect that is a matter of racism and sexism and all that that have been pass through generations. Part of Filipino language and all that is also learning about Filipino history and understanding like maybe what aspects are outdated or still relevant today. For example another part of Filipino history that I think is important is like how martial art happened in the country a while ago but martial art is still in some part still happening today. Even if we are not in the Philippines it's still important to know what is happening back home and kind of understand what we can do about it. Part of my Filipino culture and all of that is kind of being aware of what's happening back home. I think it is also recognizing that it changes because there are so many Filipino outside of the Philippines. I think it's true that Filipino Canadian identity is sometimes different from someone who grew up in the Philippines or grew up in America. Em, if that makes sense. I don't know, I feel like it's definitely something that people should be proud of em I know that in general when people think of Filipino culture people will go to music and boxing because that's what we are really down for. And I think it's important that we are part of that as well. But also I don't know just being able to practice that in the space is also important. Which is why I'm super excited for the space that are coming up.

J: So next question here, what cultural program will appeal to you and your family or friends or organization to make them visit NPC3? So for example spaces, events or things like that.

SI-06: Sorry what was the example that you brought up?

J: So the examples are places or events, but yeah.

SI-06: Like I mentioned before, like the kitchen I think is important because Filipino food in general is a big part of Filipino culture so I think that would appeal to me and my friends or things like cooking lessons or learning about Filipino food and history would be interesting. I think a lot of people would also be interested in film screening whether it's recent films in the Philippines or older films. Because right now the only place I think that they show Filipino movies is like an international village and they only show one at a time, but I know that when they do it's packed with Filipinos. So I think it would be very cool to have movie night or film screenings and stuff like that happening in the space. I know someone brought up the idea before as well but having musical instruments em are also very important to engage and play with that em and so yeah em so other events would be some educational one, for example some organizations already have some guest speakers and things like that and a lot of them are hosted at UBC depending on the nature of the community center but just like things like that. The educational generation aspect would be something that would appeal to me and appeal to other people in Academia whether Filipino or not.

J: Can you tell us a story or an experience of you working with a diverse demographic of people in your community so for example youth or seniors or LGBTQ or people with disabilities for example.

SI-06: For me in particular?

J: Yeah!

SI-06: Within the Filipino community or any community?

J: Within your community so however you define that.

SI-06: I think when identifying as a student when I was still at UBC and stuff like that I worked, so working with newly arrived Filipino students, youth coming from all over the world bringing abilities/disabilities and also coming from marginalized communities so orientation matter, like when I was working at the orientation capacity you would have to welcome the student the way they wanted to be welcome as well as built community between your students cause in the ending you would have to find a way to see how they fit within UBC. And then when I was working as a peer within the orientation capacity it's to be able to train the same orientation leaders to help them to facilitate and build from where students are coming from. Not only knowing like let's say how to make friends with the students but also understand oh a student coming from this part of the world or a student having this intergenerational aspect will be coming in with a different perspective and the way that they are. And now that I work in research I worked with research in the past, I work a lot with people from different health care needs so I worked with xxx)32:40 patients as well and then I worked with people with different xxx)32:48 conditions. So I guess yeah mostly diversity coming in terms of ethnicity and background em and then now working with different xxx)33:05

XI.E. Coding Plan

These codes were identified during three separate engagement sessions with the Filipino-Canadian community on January 19th, February 3rd, and February 8th, 2020. In these sessions, members of the community were invited to share their visions for a Filipino cultural centre in Vancouver as well as their definitions of Filipino culture. After a preliminary scan of the verbal-textual data gathered from these sessions, several themes have been identified which will be further explored in our final report. The data gathered from these discussions will be reviewed against our study on various cultural centres across Vancouver in order to identify best practices and recommend what amenities should be offered by NPC3 to best represent the visions of the community. Through the analysis of these themes, recommendations will also be made regarding what services NPC3 should consider offering in order to meet the needs of the Filipino-Canadian community in Vancouver.

Code	Sub-Codes
1.Food	1.1 Kitchen 1.2 Cooking Classes 1.3 Selling food 1.4 Eating food
2.Cultural Expression	2.1 Martial Arts (Arnis, Eskrima, Kali) 2.2 Folk Dances/Dance 2.3 Literature 2.4 Theatre 2.5 Music 2.6 Fine Art 2.7 Ceremony/Ritual
3. Heritage/Ancestry/Roots	
4. Sports	4.1 Basketball 4.2 Indigenous sports
5. Facilities	5.1 Storage facilities 5.2 Practice space 5.3 Party room 5.4 Library 5.5 Museum 5.6 Meeting space 5.7 Gallery space 5.8 Performance space
6. Space	6.1 Architectural Design 6.2 No physical space needed 6.3 Safe space 6.4 Inclusive space
7. Housing	7.1 Community housing 7.2 Senior housing 7.3 Affordable housing
8. Economic Opportunity	8.1 Retail 8.2 Filipino art promotion
9. Revenue Opportunity: Ways to Financially Support the Centre	9.1 Catering 9.2 Membership fees 9.3 Facility rental 9.4 Donations
10. Social function of Centre	9.1 Facilitator of connections

Move after space	9.2 Exchanges
11. Identity	10.1 Disconnection from identity 10.2 Shame about identity 10.3 Stereotypes 10.4 Children's connection to identity 10.5 Diaspora
12. History	11.1 Pride
13. Colonization	12.1 Colonial survivors 12.2 Trauma from separation from parent 12.3 Fragmented, confused, colonized
14. Filipino immigration to Canada	13.1 Immigration stories 13.2 Immigration pathways 13.3 Immigration networks
15. Indigeneity	14.1 Resilient 14.2 Lumad 14.3 Baybayin 14.4 Masipag (Hard working) 14.5 Bahag Kubo, Kalabaw, morgga, bulzid 14.6 Noli me Tangere 14.7 Sipa/Sikaran
16. Legacy	15.1 Hope for the future 15.2 For their kids, grandkids, 15.3 For the city
17. Language	16.1 Tagalog 16.2 Other dialects
18. Values	18.1 Hospitality 18.2 Caregiving 18.3 Considerate 18.4 Welcoming 18.5 Indebtedness 18.6 Respect 18.7 Humor 18.8 Interpersonal relations 18.9 Happy, Outgoing 18.10 Easy to integrate into other cultures 18.11 Perseverance 18.12 Spiritual/ connected to each other 18.13 Supportive, Kind 18.14 Fiesta, Partygoers 18.15 Hardworking

	<p>18.16 Patient</p> <p>18.17 Talented, Skilled</p> <p>18.18 Unique</p>
19. Visibility	<p>19.1 Both the presence and lack of presence</p> <p>19.2 Space as a presence that can't be denied</p>
20. Recognition	<p>20.1 Understanding of Filipino culture</p> <p>20.2 Appreciation of Filipinos</p>
20. Need	<p>20.1 Recognition: to be seen, heard, recognized</p> <p>20.2 Celebrate more</p> <p>20.3 Good leadership</p> <p>20.4 Honesty</p> <p>20.5 Fresh faces</p>
21. Connections	<p>20.1 To their roots</p> <p>20.2 Each other</p> <p>20.3 Filipinos + Canadians</p>
22. Emotions	<p>21.1 Excitement</p> <p>21.2 Hope</p> <p>21.3 Frustration</p> <p>21.4 Exhaustion</p> <p>21.5 Fear</p> <p>21.6 Cultural loss</p> <p>21.7 Identity</p> <p>21.8 Competition</p> <p>21.9 Conflict due to difference</p> <p>21.10 Money corruption</p>
23. Challenges	<p>22.1 Effective advertisement</p> <p>22.2 Crab mentality</p> <p>22.3 Needs unity</p> <p>22.4 Jealous</p> <p>22.5 Filipino culture sometimes can help but there are some bully, some are hospitable</p> <p>22.6 Corruption, class emergent with Spanish colonialism</p>
24. Collaboration w/ communities	<p>23.1 Other Filipino communities (e.g. Seattle)</p> <p>23.2 First Nations solidarity: Decolonization</p> <p>23.3 Communities of colour: immigrant communities</p> <p>23.4 Collaboration both internally (within the Filipino Community) and externally (with other communities)</p>
25. Intersectionality and Diversity	<p>24.1 LGBTQ2+</p> <p>24.2 Not one single culture</p>

	24.3 Geographic / regional diversity (7,108 island archipelago) 24.4 Linguistic diversity 24.5 Religion 24.6 Regional/urban-rural 24.7 Safe space 24.8 Seniors 24.9 People with special needs
--	---

References

Hefner, D. (2002). Black Cultural Centers: Standing On Shaky Ground? *Black Issues in Higher Education*, 18(26), 22.

Redfield, R., & Singer, M. B. (1954). The Cultural Role of Cities. *Economic Development and Cultural Change*, 3(1), 53-73. JSTOR.