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**Cultural Heritage Maintenance and Equitable Participation in Multicultural  
Education: An Autoethnographic Study on the Development  
of a Filipino Heritage Curriculum in Canada**

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2 December 2022

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**Acceptance Page:**

This paper prepared by **Ramona Anna Lavina** with the title: “**Cultural Heritage Maintenance and Equitable Participation in Multicultural Education: An Autoethnographic Study on the Development of a Filipino Heritage Curriculum in Canada**” is hereby accepted by the Faculty of Education, U.P. Open University, in partial fulfillment of the requirements for the degree Program.

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## **Abstract**

Canada's official policy of multiculturalism envisions a society where cultural diversity is valued by all. Immigrants are encouraged to maintain their cultural heritage and participate in all aspects of society, including education. This study aimed to determine the curriculum content and pedagogy of a Filipino heritage curriculum in Canada aligned with Berry's acculturation theory, in which cultural heritage maintenance and equitable participation are necessary for personal cultural integration and societal multiculturalism.

The autoethnographic research method was used to narrate and examine the acculturation (acculturative stress, behavioral shifts, acculturation strategies) and adaptation (psychological and sociocultural) of a Filipino immigrant parent who has raised second-generation Filipino Canadian children from Preschool to Grade seven. This study found that collaboration, representation, sustainability, and empowerment were essential themes in developing a Filipino heritage curriculum in Canada. Indigenous Filipino culture found in Filipino folk tales, folk dances, martial arts and culinary arts taught by Filipino Canadians in collaboration with education, culture and arts institutions in Canada were found to align with cultural heritage maintenance and equitable participation and supported multicultural and multigenerational Filipino heritage learning in Canada.

Keywords: Filipino Canadian, acculturation, adaptation, personal cultural integration, societal multiculturalism, autoethnography, curriculum development, multicultural education, social studies education

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# Chapter 1

## INTRODUCTION

### Background of the Study

Canada prides itself on being the first country in the world to adopt multiculturalism as an official government policy. Multiculturalism in Canada entails accepting and respecting all Canadians of diverse cultural heritage and equitable participation of cultural heritage groups in all aspects of society. The Canadian Multiculturalism Act obligates the education system to teach other worldviews, cultivate sensitivity to students of diverse cultural backgrounds, and promote interaction between people of different cultures (UNESCO, 2018). In order to reach this vision of multiculturalism, it is necessary to continuously work towards change on both a personal and societal level through constant reassessment and mutual accommodation (Berry, 2011).

Filipinos are the fourth largest racialized group in Canada with a total reported population of 957,355 (Statistics Canada, 2022a). Despite this, Filipino heritage content has not been adequately included in the mainstream Canadian curriculum. Research on the content of history textbooks used by students in Canada has revealed that there is no mention of Filipinos in a persistently Eurocentric narrative (Caloma, 2012). The need to address the lack of Filipino heritage content in the mainstream Canadian curriculum continues to grow as the number of Filipino Canadians is expected to increase through immigration and birth. The total reported number of second-generation Filipino Canadians under the age of five rose by 18.7% from the years 2016 to 2021 and it has

been projected that by the year 2041, the total population of Filipinos in Canada could be over two million (Statistics Canada, 2022b).

The Philippines has been among Canada's top three source countries for permanent resident immigrants since 2004 (Citizenship and Immigration Canada, 2015). In the years 2011 to 2016, the total reported number of Filipino immigrants outnumbered all other foreign-born immigrants who arrived in Canada (Statistics Canada, 2017a). Canadian immigration and employment patterns have caused the over-representation of Filipino Canadians in caregiving work, which has had a negative effect on how Filipino cultural identity is perceived in Canadian society (Kelly, 2015). The important work of caregivers in ensuring that children are properly cared for and attended to, and that persons with disabilities and the elderly are able to live with utmost care and dignity has unjustly been devalued (Kelly, 2014; Lightman et al., 2021; Maeda, 2018). The low status given to caregiving work in Canadian society has been based on a limited view that defines the success of individuals only in terms of higher income, and professional employment (Kelly, 2014).

Associating the Filipino Canadian community with low-paid and devalued carework has had a stigmatizing effect (Lightman et al., 2021). From the perspective of Canadians and to an even greater extent from the perspective of impressionable Filipino Canadian youth, the over-representation of Filipino Canadians in caregiving work has placed Filipino cultural identity in a disempowering place in Canadian society (Kelly, 2014). Despite adopting multiculturalism as an official policy, the dominance of white Eurocentric culture in Canadian society is critical in understanding the experiences and perspectives of Filipino Canadian youth (Kelly, 2015).

Research on the Filipino Canadian community has found that second-generation Filipino Canadians tend to achieve lower levels of educational attainment compared to their first-generation Filipino Canadian parents, which is considered an anomaly in an established upward pattern in educational attainment observed among other immigrant groups in Canada (Farrales, 2011; Kelly, 2015; Pratt, 2003). Second-generation Filipino Canadians particularly struggle with cultural identity and belonging (Pratt, 2003), issues which have been compounded by cultural rejection and shame (Farrales, 2011).

Findings on the Filipino Canadian community have been similar in theme to previous research involving the Filipino American community. In order to address the needs of Filipinos in the United States, Filipino heritage curricula have been developed for second-generation Filipino Americans in both formal and informal settings (Halagao et al., 2009). The *Pin@y Educational Partnerships* program has successfully molded Filipino American teachers and students into educators and community leaders who value their Filipino heritage (Daus-Magbual, 2010). Established in 2001 by Dr. Allyson Tintiangco-Cubales of the San Francisco State University Asian American Studies Department, a Filipino American Studies curriculum was taught by upper-division undergraduate and graduate students in participating San Francisco public schools, colleges, and the Filipino Community Center in the Excelsior neighborhood (Pin@y (Pinay/Pinoy) Educational Partnerships (PEP), 2017).

In partnership with Timoteo Cordova of the Filipino Youth Activities, Dr. Patricia Espiritu Halagao of the University of Washington in Seattle developed *Pinoy Teach*, a multicultural and pedagogical curriculum on Filipino American culture and history in 1996. The curriculum was first taught by University of Washington students in local

middle schools but has since been implemented in Seattle, Bellevue, Washington, and Hawaii schools. *Pinoy Teach* also expanded into professional development and the production of its textbook, teacher's manual, and resource kit (Halagao, 2004).

In 2006, an interactive Filipino American curriculum, *iJeepney*, was developed by a University of Hawaii team led by Dr. Halagao for the Filipino American Centennial Commemoration of the Smithsonian Institution. An online Filipino American history curriculum for middle school students, and online lesson plans and supplemental material for teachers were free and accessible on the internet (Halagao, 2004). The online curriculum was used and adapted to different contexts across the United States (Halagao et al., 2009).

Scholars and educators in Canada have also begun to develop classroom activities and materials for second-generation Filipino Canadians. York University and the Toronto Catholic District School Board have published online learning materials through a collaborative curriculum development project *Philippine Arts & Social Studies in the Ontario Curriculum (PASSOC)*. The project was initiated by Dr. Philip Kelly, a geography professor at York University, after researching the academic and social mobility issues of second-generation Filipino Canadians across Canada. Kelly (2014) found that there was an urgent need to provide culturally appropriate curriculum content for students of Filipino heritage in order to reaffirm their cultural identities in Canada positively.

The *PASSOC* project was a collaboration between Kelly and some Filipino heritage professors and teachers from York University and the Toronto Catholic District, where a substantial population of second-generation Filipino Canadian students is

enrolled (York University yFile, 2017). Filipino Canadian lesson plans aligned with the Ontario, Canada curriculum for Grade 6 Social Studies, Grade 8 Geography, and Grade 6 to 8 Dance were made available on the *PASSOC* project website (PASSOC, 2018).

This study aims to build upon previous Filipino heritage curriculum projects by developing a research-based Filipino heritage curriculum aligned with the Social Studies curriculum in British Columbia, Canada. Recent curriculum reforms in the Canadian curriculum, provide opportunities to include multicultural perspectives from Kindergarten to Grade six in the BC's New Curriculum (British Columbia Ministry of Education, 2015). Students in Kindergarten explore their identities and families from their personal and family histories. Grade one students explore their local communities' diverse cultures, backgrounds, and perspectives. Grade two students explore regional and global communities' diverse characteristics and cultures. Grade three students explore local and global Indigenous people's cultural characteristics and ways of life. Grade four students explore Indigenous and European contact and the impact of colonization on Indigenous communities in British Columbia and Canada. Grade five students explore Canadian issues and governance, including the development of Canadian identity over time, the changing nature of Canadian immigration, and discriminatory practices and responses. Grade six students explore global issues and governance focused on global poverty and inequality issues, international conflict and cooperation, and responses to global issues (British Columbia Ministry of Education, 2015).

**Table 1.1***Multicultural Social Studies in BC's New Curriculum*

Grade Level	Learning Standards	Multicultural Content
Kindergarten	Identity and families	Personal and family history and traditions
Grade one	Local communities	Diverse cultures, backgrounds, and perspectives in local communities
Grade two	Regional and global communities	Diverse characteristics of communities and cultures
Grade three	Global Indigenous Peoples	Cultural characteristics and ways of life of Indigenous Peoples
Grade four	Indigenous Peoples and European contact	The impact of colonization on Indigenous communities
Grade five	Canadian issues and governance	The changing nature of Canadian immigration over time
Grade six	Global issues and governance	International cooperation and responses to global issues

*Note: Adapted from (British Columbia Ministry of Education, 2015).*

Filipino immigrant parents in Canada act as resource persons and curriculum user-developers within a society that envisions multiculturalism but is dominated by Eurocentric Canadian culture. This study examined the acculturation and adaptation of a Filipino immigrant parent and the development of a Filipino heritage curriculum in this context. Through autoethnographic research, this study aimed to capture the internal power dynamics, cultural richness, and subjectivities of a dominated group reflected in the creative and transformative projects they engaged in within a situation of domination (Ortner, 1995).

In this autoethnographic study, the phenomenological perspective of a Filipino immigrant parent in Canada who has raised second-generation Filipino Canadian children from Preschool to Grade seven was used as a rich and in-depth source of information for acculturation and education research which resulted in the development of a research-based Filipino heritage curriculum. Acculturation and adaptation phenomena in the lived experiences of a Filipino immigrant in Canada, including lived experiences of cultural heritage maintenance and equitable participation in the context of home, school, and community, were identified and examined for its implication on the content and pedagogy of a Filipino heritage curriculum in Canada.

Overarching themes from the autoethnographic research of the Filipino immigrant parent/participant-researcher guided the selection of Filipino heritage content and pedagogy. Using Berry's acculturation theory in which cultural heritage maintenance and equitable participation are necessary in cultural integration/multiculturalism, the research-based curriculum was designed to address the needs of students of Filipino heritage as well as Canadian students of diverse cultural heritage for Filipino heritage curriculum.

### **Statement of the Problem and Research Questions**

This study aimed to develop a Filipino heritage curriculum informed by the phenomenological perspective of a Filipino immigrant parent in Canada.

Specifically, this study aimed to answer the following research questions:

1. What acculturation phenomena (acculturative stress, behavioral shifts, acculturation strategies) and adaptations (psychological and sociocultural) did

the Filipino immigrant parent in Canada experience during the Preschool to Grade seven parenting stages?

2. How did the acculturation phenomena (acculturative stress, behavioral shifts, acculturation strategies) and adaptations (psychological and sociocultural) of a Filipino immigrant parent in Canada during the Preschool to Grade seven parenting stages inform the content and pedagogy of a Filipino heritage curriculum?
3. Why did the Filipino immigrant parent in Canada value specific content in a Filipino heritage curriculum?
4. Why did the Filipino immigrant parent in Canada value specific methods of teaching a Filipino heritage curriculum?

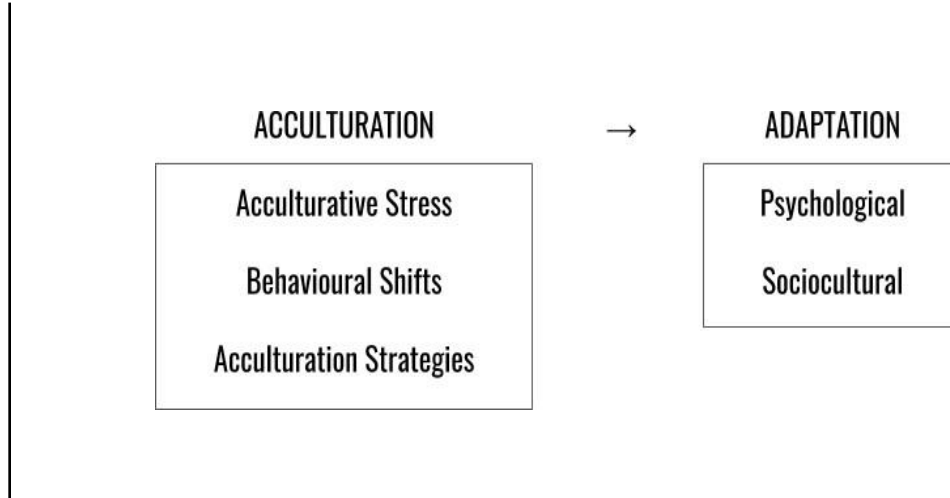
### **Theoretical and Conceptual Framework**

Dr. John W. Berry, a professor emeritus of psychology at Queen's University in Kingston, Ontario, Canada, developed his acculturation theory based on an extensive body of research on cross-cultural theory and methodology, and the psychology of intercultural relations, including acculturation, immigration, and multiculturalism (Queen's University, 2019). Berry (2011) found through his work with indigenous and immigrant groups that personal cultural integration and societal multiculturalism were the most effective acculturation strategies in building peace and social solidarity in culturally plural societies. When cultural diversity is viewed as a positive resource in society and different cultures adapt to one another including the dominant ones, harmonious relations can exist between cultures (Berry, 2011).

According to Berry (2005) individuals and groups in society that used the integration/multiculturalism acculturation strategy experienced less acculturative stress and achieved better psychological and sociocultural outcomes. He found through a series of interviews in Canada that a large majority of individuals support multiculturalism. They generally see cultural diversity as good for the society and that cultural diversity should be shared and accommodated in an equitable way (Berry, 2011).

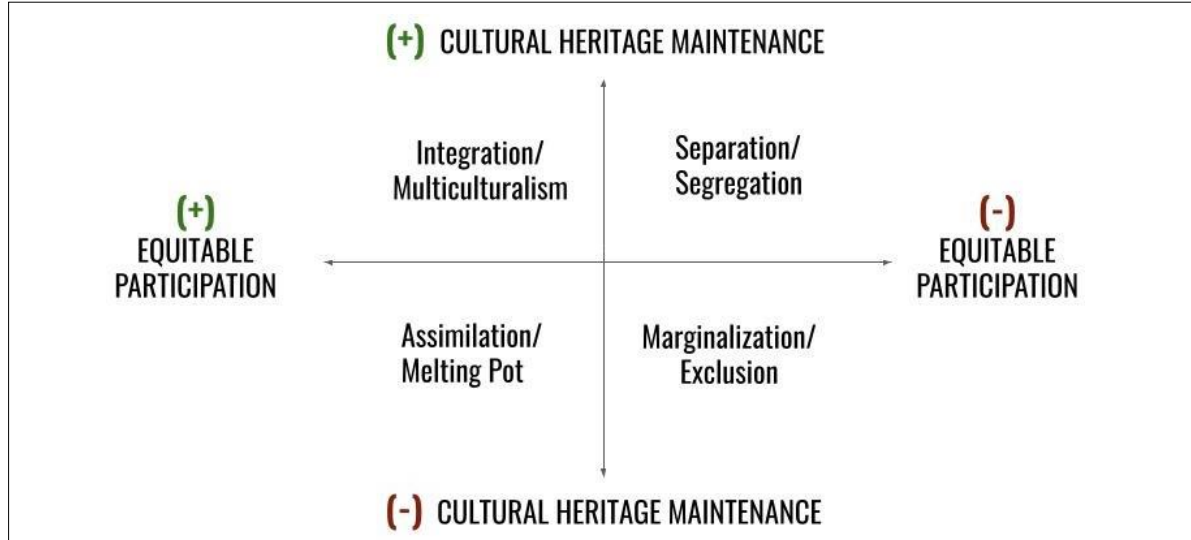
A framework for conceptualizing and studying acculturation on an individual level was used to examine acculturation and adaptation through acculturative stress, behavioral shifts, acculturation strategies, and adaptations (Berry, 2005; Sam & Berry, 2016). Individuals experienced acculturative stress from intercultural conflict and problems during contact and participation. Individuals experienced behavioral shifts in the form of cultural shedding and learning due to prolonged contact and participation. Individuals developed different acculturation strategies regarding their attitudes towards maintaining or rejecting their heritage culture and identity and participating or not participating among other cultural groups. Adaptations were the outcomes of acculturation that relate to the individual's psychological well-being and sociocultural competence (Sam & Berry, 2016).

Figure 1.1. Acculturation and adaptation (Berry, 2005; Sam & Berry, 2016).



Berry's (1992) acculturation model identified four acculturation strategies used by individuals from a non-dominant cultural heritage group to adapt to more dominant culture: assimilation, separation, marginalization, and integration. Each strategy corresponded to societal acculturation strategies used by the more dominant culture: melting pot, segregation, exclusion, and multiculturalism. A combination of two factors differentiated each acculturation strategy in Berry's model: the level at which individuals and society valued cultural heritage maintenance, and the level at which equitable participation and interactions among other cultural groups were valued by individuals and society (Berry, 2011). The degree to which cultural heritage maintenance and equitable participation varied in each acculturation strategy.

Figure 1.2. Cultural heritage maintenance and equitable participation (Berry, 2011).



In the assimilation/melting pot strategy, individuals did not maintain their cultural heritage but participated equitably with other cultural groups. In the separation/segregation strategy, individuals maintained their cultural heritage but did not participate equitably with other cultural groups. In the marginalization/exclusion strategy, individuals did not maintain their cultural heritage and did not participate with other cultural groups. In the integration/multiculturalism strategy, individuals maintained their cultural heritage and participated equitably with other cultural groups.

Among the four acculturation strategies, the cultural integration/multiculturalism strategy was the only acculturation strategy used by individuals and societies that valued both cultural heritage maintenance and equitable participation. Constant reassessment and mutual accommodation in culturally diverse societies were found by Berry (2011) to be necessary in establishing a cultural integration/multiculturalism strategy as cultural heritage maintenance has not always been accompanied by equitable participation. Ideally, in host countries that have adopted multiculturalism,

immigrants identify with both their heritage culture and the host country's culture. Immigrants are able to maintain a level of personal cultural integrity in order to actively participate in greater society as representatives of their cultural heritage group. Host countries must bridge the gap between cultural heritage maintenance and equitable participation in all aspects of society in order to achieve cultural integration and multiculturalism (Berry, 2011).

Critics have claimed that there is a lack of intentionality in Berry's acculturation strategies, and the practical applications of Berry's acculturation theory on public policy and program development have also been questioned (Berry, 2009). The use of acculturation theory in this study provides an opportunity to demonstrate how researchers and practitioners can use acculturation theory to inform multicultural education research. The explicit use of Berry's acculturation theory as a research framework, and use of concepts such as cultural heritage maintenance and equitable participation in developing a research-based multicultural curriculum in this study also provides insight into how individuals can intentionally use the cultural integration/multiculturalism acculturation strategy to achieve their intended outcomes.

### **Definition of Terms**

*The phenomenological perspective* uses lived experiences as a starting point in understanding the complexity of personal and societal reality. Realities are treated as pure 'phenomena' and are the only unlimited data from where research begins (Groenewald, 2004). For this research, the *phenomenological perspective of a Filipino immigrant parent* refers to the lived experiences of a Filipino immigrant parent, which

was the primary data source in this autobiographical research study. Data was gathered from lived experiences of a Filipino immigrant parent who has raised children from Preschool to Grade seven in the context of home, school, and their local community.

*Acculturative stress* refers to some stressful psychological phenomena when significant levels of intercultural conflict are experienced, and the experiences are judged to be problematic (Berry, 1997). Acculturative stress often results in new forms of behavior that interfere with the smooth day-to-day functioning of individuals, groups, and societies and manifest in various ways, such as identity confusion, lower mental health status, and feelings of alienation and marginalization (Berry, 1992). For this research, *acculturative stress* refers to the perceived intercultural problems from the lived experiences of a Filipino parent after immigrating to Canada. Two dimensions: *contact* and *participation problems*, are used to identify acculturative stress.

*Contact problems* refer to experiences of intercultural conflict involving first encounters between two cultures (Berry, 1997). For this research, *contact problems* are operationalized as perceived intercultural problems experienced by a Filipino immigrant parent during initial interactions in Canada.

*Participation problems* refer to experiences of intercultural conflict between two cultures during various extents of interactions (Berry, 1997). For this research, *participation problems* are operationalized as perceived intercultural problems experienced by a Filipino immigrant parent in Canada over time.

*Behavioral shifts* refer to changes in behavior that are different from previously learned cultural patterns toward those more frequently found in a new cultural environment. This involves the accidental or deliberate loss of behaviors and their

replacement by behaviors that allow the individual a better 'fit' with the society of settlement (Berry, 1997). For this research, *behavioral shifts* are any changes in a Filipino parent's previously learned cultural beliefs, attitudes, or practices after immigrating to Canada. Two dimensions: *cultural learning* and *cultural shedding* are used to identify behavioral shifts.

*Cultural learning* refers to accepting and learning a new set of behavioral repertoires from a host country's culture that is considered appropriate in the new cultural context (Berry, 1992). For purposes of this research, *cultural learning* is operationalized as any new belief, attitude, or practice the Filipino immigrant parent has learned and accepted in their behavioral repertoire from Eurocentric Canadian culture.

*Cultural shedding* refers to rejecting or unlearning aspects of one's previous behavioral repertoire from one's heritage culture, which are no longer considered appropriate in the new cultural context (Berry, 1992). For purposes of this research, *cultural shedding* is operationalized as any previous belief, attitude, or practice the Filipino immigrant parent has unlearned or rejected in their behavioral repertoire from their Filipino heritage culture.

*Acculturation strategies* refer to the preferences, attitudes, and behaviors that individuals, groups, and societies have in culturally diverse societies concerning particular ways they engage with their own culture and other cultural groups (Berry, 2011). For this research, *acculturation strategies* are the preferences, attitudes, and behaviors of Filipino immigrant parent with respect to the particular ways they engage with their Filipino cultural heritage and other cultural groups in Canada. There are two

dimensions: *cultural heritage maintenance* and *equitable participation*, that are used to identify acculturation strategies:

*Cultural heritage maintenance* refers to the extent to which individuals and cultural heritage groups immigrants accept and preserve their heritage culture within a host country (Berry, 1992). In this study, *cultural heritage maintenance* is operationalized as the degree to which Filipino immigrant parent in Canada prefers to accept and preserve their Filipino heritage in Canada.

*Equitable participation* refers to the ability of individuals from diverse cultural heritage groups to participate equally in all aspects of society (Berry, 1992). In this research study, *equitable participation* is operationalized as the degree to which a Filipino immigrant parent prefers to have contact with and participate in the larger society alongside other cultural heritage groups in Canada.

*Adaptations* refer to relatively stable changes and outcomes in an individual or group in response to acculturation (Berry, 1997). For this research, *adaptations* are the personal acculturation outcomes of a Filipino immigrant parent in Canada. Two dimensions: *psychological* and *sociocultural*, are used to identify adaptations:

*Psychological adaptations* refer to internal psychological outcomes that include a clear sense of personal and cultural identity, good mental health, and achieving a sense of personal satisfaction in a new cultural context (Berry, 1997). For this study, *psychological adaptations* are operationalized as the ability of a Filipino immigrant parent to achieve a clear sense of personal and cultural identity, good mental health, and a sense of personal satisfaction in Canada.

*Sociocultural adaptations* refer to external psychological outcomes linking individuals to their new context, including their ability to deal with daily problems, particularly in family life. Work and school (Berry, 1997). For this research, *sociocultural adaptations* are operationalized as the ability of a Filipino immigrant parent in Canada to maintain and acquire culturally appropriate skills and behavior in order to manage intercultural conflict and achieve positive intercultural interactions in Canada in the context of home, school, and local communities.

*Multicultural.* In education, the term *multicultural* refers to a curriculum that includes different cultural perspectives to extend students' understanding (Banks, 1993). In this study, a *multicultural* Filipino Canadian curriculum refers to a Filipino Canadian curriculum that is aligned with the cultural integration/multiculturalism acculturation strategy that values cultural heritage maintenance and equitable participation (Berry, 2011).

*Filipino Canadian* refers to a specific immigrant group population in Canada, and is also used to refer to an integration of Filipino and Eurocentric Canadian culture. As a specific immigrant group in Canada, first-generation Filipino Canadians are defined as individuals who were born in the Philippines, and are now, or once were, immigrants to Canada. Second-generation Filipino Canadians are defined as individuals who were born in Canada and had at least one parent born in the Philippines, “for the most part, these are the children of immigrants” (Statistics Canada, 2021). As an integration of two cultures, *Filipino Canadian* culture bridges Filipino cultural heritage knowledge and skills with Eurocentric Canadian perspectives (Balmes, 2012). In this study, a multicultural

*Filipino Canadian* curriculum refers to a curriculum that bridges Filipino and Canadian cultural heritage, perspectives, and experiences.

*Curriculum* refers to major topics, concepts, guiding theoretical frameworks, pedagogical approaches, and outcomes in formal and informal education settings (Halagao et al., 2009). For this study, a multicultural Filipino Canadian *curriculum* refers to Filipino Canadian content and pedagogy in the context of home, school, and local communities in Canada.

### **Significance of the Study**

Berry's acculturation theory has been used to conceptualize and study personal and societal acculturation strategies and their outcomes. The cultural integration/multiculturalism strategy has been found to produce positive psychological and sociocultural outcomes in culturally diverse societies (Berry, 2011). This study makes a significant contribution to multicultural education research by using Berry's acculturation theory as framework for multicultural curriculum development. Previous findings and knowledge from the cultural integration/multiculturalism strategy from Berry's acculturation model are further developed by applying the concepts of cultural heritage maintenance and equitable participation in multicultural education research. In this study, the use of Berry's acculturation theory combines cross-cultural psychology and methodology with education research, demonstrating how acculturation research can be intentionally and practically used to inform the research and development of a multicultural curriculum.

In the past, acculturation strategies have been found to be cyclical underlying forces that have brought about significant multicultural curriculum reform movements in the history of social studies (Blum, 1997; Hertzberg, 1980). Acculturation strategies have been identified in multicultural education research but have not explicitly been used as a framework to guide the development of research-based multicultural curriculum. The use of the cultural integration/multiculturalism acculturation strategy in multicultural education research has become increasingly relevant in promoting social solidarity in culturally diverse societies.

The two key concepts: cultural heritage maintenance and equitable participation are both valued in the cultural integration/multiculturalism acculturation strategy. This study bridges the gap between the two concepts by examining how content and pedagogy can incorporate both cultural heritage maintenance and equitable participation in a research-based Filipino heritage curriculum.

The multicultural policy of Canada seeks to promote cultural diversity and the equitable participation of all cultural heritage groups in society (Berry, 2011). The development of a Filipino heritage curriculum aligned with the mainstream curriculum contributes to the educational reforms needed for Canadian multiculturalism. Social change, constant reassessment and mutual accommodation are required to achieve Canada's vision of multiculturalism (Berry, 2011).

Studies focused on ethnicity and various contexts where education is encountered have been identified as crucial areas of research in education (Barton, 2008). This autoethnographic study of a Filipino immigrant parent in the context of home, school and local communities in Canada makes significant contributions to the

field of social studies education by conducting education research in contexts other than formal classroom settings. This research on the acculturation and adaptation of a Filipino immigrant contributes to documenting a particularly understudied immigrant group and the power relations of different cultural heritage groups in Canadian society.

The autoethnographic research method used in this study serves as a think-aloud approach to multicultural curriculum development in culturally diverse societies. This study allows multicultural education researchers and curriculum developers from diverse cultural heritage groups to replicate its methodology and framework to develop multicultural education aligned with cultural heritage maintenance and equitable participation.

### **Scope and Delimitations of the Study**

This research study focused on the phenomenological perspective of a Filipino immigrant parent in Canada, specifically a first-generation Filipino immigrant mother of Filipino ethnicity who was born and raised in the Philippines prior to immigration to Canada; and who has raised two second-generation Filipino Canadian daughters, of Filipino ethnicity, who were both born and raised in Canada. This study did not cover research on the lived experiences of a second or third-plus generation Filipino Canadian parent or the lived experiences of parenting second or third-generation Filipino Canadian children of mixed ethnicity.

Acculturation and adaptation in the context of home, school, and local communities were examined in the Preschool to Grade seven parenting stages of the participant-researcher. This covered a specific period from September 2009 until June

2020. This study did not cover acculturation and adaptation in the prenatal, infancy, toddler, or secondary school parenting stages.

This study focused on local communities in the province of British Columbia (BC), the westernmost province of Canada, specifically in three cities in which the participant-researcher was a resident of: Richmond, in the Greater Vancouver area; Kelowna, in the Central Okanagan region approximately 397.6 kilometers northeast of Richmond; and Kamloops, in the Thompson Nicola region approximately 167.1 kilometers from Kelowna. The study did not cover areas, regions, and provinces that the participant- researcher was not a resident of in Canada.

Figure 1.3. Richmond, BC to Kelowna, BC (Google Maps, 2020a).

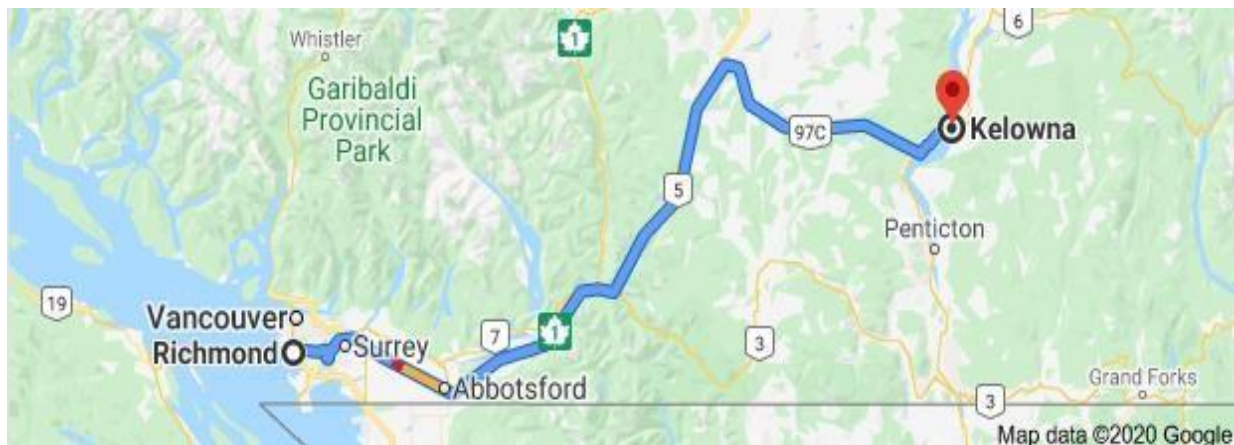


Figure 1.4. Kelowna, BC to Kamloops, BC (Google Maps, 2020b).



This study focused on three cities in British Columbia, Canada, with distinct cultural heritage group demographics. In Richmond, the majority were of Chinese heritage (54.4%) compared to those of European heritage (25.4%), Filipino heritage (7.9%), and North American Aboriginal heritage (1%) (Statistics Canada, 2017b). In Kelowna, the majority were of European heritage (80.9%) compared to a relatively low population with Chinese heritage (1.8%) and Filipino heritage (1.4%), and there was a higher population with North American Aboriginal heritage (6.3%) (Statistics Canada, 2017c). In Kamloops, the majority were of European heritage (79%), compared to a relatively low population with Chinese heritage (1.6%) and Filipino heritage (0.9%), there was a larger population with North American Aboriginal heritage (10.8%), (Statistics Canada, 2017d).

## **Chapter 2**

### **REVIEW OF RELATED LITERATURE**

Historical research on social studies education has found the influence of underlying acculturation strategies on multicultural education reforms in the United States (Banks, 1993; Blum, 1997; Hertzberg, 1981). This serves as the foundation of this study and is reviewed in the first section on multicultural curriculum reform movements. Studies on the lived experiences of Filipino Canadians in the context of school and greater Canadian society (Allard, 2015; Austria, 2008; Farrales, 2011; Farrales & Pratt, 2012; Kelly, 2014; Kelly, 2015) identify the recurring issues and themes in personal cultural integration and societal multiculturalism in a second section on the phenomenological perspectives of Filipino Canadians. The third section on Filipino Canadian cultural intermediaries provides insight into how Filipino Canadian community groups have sought to address issues of cultural integration and multiculturalism (Balmes, 2012; Cuevas-Hewitt, 2016; Kelly, 2012; Regis, 2013).

#### **Multicultural Curriculum Reform Movements**

Research on the history of multicultural education reform movements in social studies reveals how acculturation strategies have influenced curriculum development in the United States. Social studies education has had four major multicultural reform movements: the early ethnic studies movement in the late 1800s, the intergroup/intercultural education movement in the late 1940s, the new ethnic studies movement of the 1970s, and the multiethnic/multicultural reform movement that began in the 1980s (Banks, 1993).

Cyclical patterns in the acculturation strategies that have underlied multicultural reform movements in the United States have been identified. Hertzberg (1981) identified the shifts from the traditional assimilation/melting pot model in the 1940s to segregation/separation in the 1970s and the re-emergence of the assimilation/melting pot model in the 1980s. Blum (1997) also found a related pattern in the acculturation strategies of the cultural minority groups who participated in the multicultural reform movements in the United States, which shifted from the assimilation/melting pot model to the separation/segregation model. The intergroup education movement and the new ethnic studies education movement are two reform movements of significance as they reflect the two distinctly polarized acculturation strategies in Berry's acculturation theory: assimilation/melting pot and separation/segregation. Both reform movements were highly influential in the United States and were brought about by major historical events that were racist and violent.

In the 1940s, international and domestic events and social forces post-WWII led to multicultural reforms in the United States to focus on international organizations and post-war planning for peace. The intergroup education movement emphasized a democratic way of life as a uniting factor, similar to the traditional assimilation/melting pot acculturation strategy (Hertzberg, 1981). Emphasis was placed on intercultural relations, desegregation, and a common culture, as a response to Nazism and fascism (Blum, 1997; Hertzberg, 1981). The movement's main goal was to reduce prejudice and create interracial understanding and harmony among diverse ethnic and religious groups after anti-Semitism in Europe escalated into the horrors of the Holocaust in WWII (Banks, 1993).

Most of the leaders of the intergroup education movement, such as Hilda Taba and Lloyd Cook, were considered White liberal scholars (Banks, 1993). Jewish American organizations and African American scholars supported the intergroup education movement. The American Jewish Committee and the Anti-Defamation League of B'nai B'rith sponsored several essential publications in intergroup education and studies in race relations to research and ease racial prejudice and hate. Social and educational equality was the dominant goal of the African American community during this time (Blum, 1997). Noted scholars of African American descent worked with education institutions and associations that led the reforms in some capacity but did not act as the leading proponents of the intergroup education movement.

After success in several school districts, the intergroup education movement declined as the civil rights movement emerged in the mid-1950s (Banks, 1993; Blum, 1997). The racial conflict had turned violent on the domestic front against ethnic minority groups, especially African Americans and Mexican Americans (Hertzberg, 1981). Competition for employment and housing between the Anglo Americans and the cultural minorities made for an increasingly tense domestic situation. Several jobs were created in war-related industries driving ethnic minority populations from rural areas in the southern United States into the northern and western United States (Banks, 1993).

Post-WWII race-related violence and riots in several cities shocked Americans (Banks, 1993). Tension peaked in 1968 after the assassination of African American civil rights movement leader Martin Luther King, Jr., which led to several riots and a sharp increase in militancy and activism in the United States (Hertzberg, 1981). With both frustration and empowerment, the African American community demanded immediate

political and educational emancipation (Blum, 1997).

In a period of heightened activism, the African American community abandoned goals for integration/multiculturalism in favor of separation/segregation (Blum, 1997). Stern demands for education reforms during this time called for Black history in the curriculum, African American teachers and administrators and community control of schools. Other ethnic minority groups made similar demands for their communities, and many immigrants struggled with discrimination and preserving their cultural and linguistic heritage (Blum, 1997). As a result, several publications and studies from the early ethnic movements were reprinted about the history and cultures of other immigrant groups, such as Mexican Americans and Filipino Americans. Many books were also published during this time that focused on the struggles and experiences of the different ethnic groups with institutionalized racism and discrimination in the United States (Banks, 1993).

The new ethnic studies reform movement in the United States focused on Black history as an essential topic to be added in schools for the positive self-identity of African American students. Demands by other ethnic minority groups such as American Indians, Hispanic Americans and Asian Americans also led to their inclusion in ethnic studies soon after (Banks, 1993). The new ethnic studies movement emphasized diversity and empowerment of the different ethnic minority groups (Banks, 1993). Ethnicity and minorities thus became a significant theme in the United States in the 1970s, and the intergroup reform movement's assimilation/melting pot model was rejected in favor of separation/segregation (Banks, 1993; Hertzberg, 1981).

The new ethnic studies movement eventually gave way to multiethnic/multicultural education partly as a response to criticism about the fragmenting effect of the new ethnic studies movement on the curriculum. The movement had also failed to consider the implications of including ethnic studies in creating a greater understanding of the nature of a shared national identity. Leadership by African American scholars in the new ethnic studies movement may have contributed to a more pluralistic view of multicultural reform during the time (Banks, 1993).

The intergroup/intercultural education movement and the new ethnic studies movement in the United States were products of distinct historical, political, and social contexts. The two multicultural reform movements sharply contrasted with each other in several respects and approached social studies reform with different views on the goals of multicultural education in society. The reasons for the rise and decline of the multicultural reform movements are multidimensional and complex.

One challenge is the tendency to pursue multicultural reform in one direction without much consideration for the merits and possible contributions of other seemingly opposing strategies, ideologies, focus, and goals. Bridging polarized perspectives in multicultural education reform is essential to gain valuable knowledge from each point of view and combine these aspects towards a more integrated approach to multicultural education (Banks, 1993; Blum, 1997). A multicultural education curriculum aligned with the integration/multiculturalism acculturation strategy combines the goals of assimilation/melting pot for social solidarity and separation/segregation for the empowerment of diverse cultural groups.

According to Dr. James A. Banks (1993), one of the leading proponents of the multicultural reform movement that emerged in the 1980s, the ideal approach to multicultural education is a transformative approach that integrates different cultural perspectives in the curriculum to extend students' understanding. Banks (1993) asserts that it is in understanding the interconnections and interactions between diverse cultures that help children learn about the complex nature and development of societies.

### **Phenomenological Perspectives of Filipino Canadians**

Research on the lived experiences of Filipino Canadians in schools and greater Canadian society reveals the personal and societal challenges of Filipinos in Canada. Using the autobiographical methodology and reconstructed memory, Filipino Canadian immigration and settlement studies scholar Jennilee Austria (2008) studied her own educational experiences as a second-generation Filipino Canadian attending elementary school in Ontario, Canada, from a collection of her school art projects and journal assignments from Kindergarten to Grade five.

Austria (2008) attended elementary school in Sarnia, Ontario, which is a city that is less racially diverse compared to first-tier cities in Canada such as Vancouver, Toronto, and Montreal. She narrates that throughout elementary school, her country of origin, the Philippines, was only mentioned once in a classroom setting: when her teacher asked her where her parents were from. When she identified her parents as Filipino, her teacher asked if her family had migrated because of the Marcos dictatorship; her lack of knowledge on these topics made her feel insecure and uncertain about her Filipino identity.

Earlier evidence of Austria's confusion about her identity was found in several of her Kindergarten portraits in which she illustrated herself with blonde hair. Her Grade five journal entries depicted her feelings of alienation and exclusion. One journal entry included a drawing of a monstrous alien speaking garbled Filipino language, reflecting how her mother tongue and cultural heritage were ultimately foreign to her. Another Grade five journal entry was about her problems with being different and being teased in school because of her skin color. These early issues regarding her ethnicity and cultural identity were not addressed throughout her elementary school years. According to Austria (2008), all students in Canada must be encouraged to explore their cultural heritage and country of origin and be able to integrate their home and school lives through multicultural classroom activities. Austria (2008) also found the importance of developing positive multicultural teacher-student interactions and providing supportive classroom climates for culturally diverse students in Canadian schools.

From her research findings, Austria (2008) recommended curriculum reforms such as the introduction of complex multicultural concepts and issues during the early stages of a child's socialization and approaching the topic of Canadian immigration as an ongoing story where Canadians from different countries of origin are included and reflected in its narrative. Austria (2008) provided examples of multicultural classroom projects and activities recommended for elementary-aged children in Canada, such as multicultural self-portrait art projects, country of origin or ancestry show and tell presentations, journal writing about home and family life, heritage culture research and presentation projects using maps, photos from the internet, multicultural books, family interviews, and immigrant community history and contributions research projects.

Austria (2008) recommended using the internet as visual material and information for cultural heritage content and parents and grandparents as cultural heritage resource persons.

In a study on the information practices of first-generation Filipino Canadians in Winnipeg, Allard (2015) found that internet use at home played an important role in helping Filipinos in Canada feel more connected to the Philippines and their cultural heritage. Allard (2015) found that Philippine media consumption provided emotional support for Filipino immigrants in Canada who sought to remain connected to the Philippines and helped them stay in touch with their friends and family back home. Filipino Canadians' emotional and information needs were met by maintaining their social connections in the Philippines. Philippine media fulfilled the needs of Filipino Canadians for information on current events in the Philippines and social media, television, and Filipino Canadians regularly used the internet to address issues of loneliness and homesickness.

Dr. Philip Kelly (2014) found that racial stereotypes of Filipinos in greater Canadian society negatively affected the self-esteem and aspirations of second-generation Filipino Canadian youth. Kelly, a Canadian geography scholar and professor at York University, studied the social mobility patterns and issues of second-generation Filipino Canadians by conducting interviews and gathering surveys from hundreds of Filipino Canadian youth across Canada. His research provided policy suggestions to address low educational attainment problems and low-level employment observed in the Filipino Canadian community (Farrales, 2011; Farrales & Pratt, 2012).

From his research, Kelly (2014) found that the cultural identity of Filipinos in Canada has been racialized as "hardworking" and "caring" due to occupational stereotypes formed by the Live-in Caregiver Program. There has been a devaluing of carework in Canadian society that has ascribed a low status to skilled caregivers (Kelly, 2014; Lightman et al. 2021). This was not the case before the 1900s when Canada first welcomed white women from European countries such as England, Finland and Ireland to work as nursemaids and governesses (Maeda, 2018). They were allowed to stay in Canada permanently upon their arrival and their skills were acknowledged and valued. Skilled Filipino caregivers in Canada were not granted permanent residency upon their arrival and were not treated with the same respect and value (Maeda, 2018; Malek, 2021). Under the Live-in Caregiver program, a Canadian immigration stream that began in 1992, caregivers were required to reside with their employer for a period of two years before applying for permanent residency (Malek, 2021).

Kelly (2014) recommended two approaches to affirm Filipino Canadian cultural identity. First, was recognizing that there have been several Filipino Canadians who have received recognition in a variety of fields such as education, politics, and the business sector. Second, was promoting the value and importance of the caregiving and nursing professions. According to Kelly (2014), Filipino identity must be positively affirmed not only within the Filipino community but in greater Canadian society with the inclusion of Filipinos in mainstream curriculum content and the recognition of Filipinos in mainstream Canadian society. According to Kelly (2014), teachers and school staff must be sensitive to the needs of second-generation immigrants whose cultural identities are not recognized in the mainstream curriculum. Their cultural identities must

be positively integrated and supported in their classrooms and schools. In addition, Kelly (2014) recommended various activities within the Filipino Canadian community that can positively affirm Filipino cultural identity, such as role modeling, mentoring, and sharing Filipino Canadians' success stories in various fields.

### **Filipino Canadian Cultural Integration**

Filipino Canadian community organizations have been found to play a vital role in addressing the cultural identity issues of Filipinos in Canada. In his research on institutions and discourses for Filipino Canadian youth, Kelly (2012) recognized the importance of Filipino Canadian organizations as "intermediaries" that can organize cultural workshops, programs, and events to promote the preservation of Filipino heritage in Canada and positively redefine Filipino cultural identity. Filipino heritage activities encouraged second-generation Filipino Canadians to re-engage positively with their culture and actively participate as Filipinos in greater Canadian society.

Filipino Canadian community leader and researcher Christine Balmes studied the Filipino heritage activities of the *Kapisanan Philippine Centre for Arts and Culture*, an exemplary Filipino Canadian community organization that was established in Toronto in 2005. *Kapisanan* was originally founded in the late 1980's and incorporated in 1989 by first generation Filipino Canadian community leaders in Toronto such as Fely Villasin (Dunphy, 2007; Taguam, 2011). It was her daughter Nadine Villasin alongside Caroline Mangosing who co-founded *Kapisanan* as a youth-for-youth Filipino Canadian arts and culture organization (Sison, 2013; Taguam, 2011).

*Kapisanan* is still currently active in 2022 as a Filipino Canadian youth-led volunteer-driven organization that supports the development of creative Filipino Canadian leaders in the community. Newcomers and second-generation Filipino Canadian youth at *Kapisanan* “activate their creativity to explore identity, fostering pride and self-confidence, inspiring and empowering them to realize their full potential” (Kapisanan Philippine Centre for Arts and Culture, 2022).

Balmes (2012) found that *Kapisanan* focused on promoting self-love and cultural pride through projects that recovered Philippine culture and redefined Filipino Canadian culture in greater Canadian society. According to Balmes (2012), *Kapisanan* wanted to address the Filipino Canadian community's external and internal issues, which they understood were rooted in colonial mentality and cultural shame. Problems of racism and invisibility persisted in greater Canadian society, and the Filipino Canadian community suffered from a lack of role models and leadership. There were also issues of division within the community between first and second-generation Filipino Canadians and Filipino immigrants who were new to Canada and those who had already integrated into Canadian society.

Filipino Canadian artists and youth in *Kapisanan* redefined Filipino cultural identity by combining Filipino and Eurocentric Canadian culture through creative projects that used aspects of mainstream culture in Canada but were inspired by the issues, culture, and art of the Philippines (Balmes, 2012). The organization promoted Filipino heritage and pride through the perspectives and approaches of Canadian culture. Filipino youth in Canada found new and creative ways to reflect their current realities and experiences as Filipino Canadians, as the Filipino diaspora has been

redefining and renegotiating their cultural identities to adapt to new contexts around the world (Cuevas-Hewitt, 2016; Regis, 2013).

In her research, Balmes (2012) found examples of how *Kapisanan* used Eurocentric Canadian frames of reference for their Filipino heritage projects: cooking shows that presented a fusion of traditional Filipino and North American/Canadian recipes and ingredients and a series of Filipino (Tagalog) language tutorial videos inspired by an iconic children's educational television series popularized in North America. Balmes (2012) asserted that the programs and activities designed by *Kapisanan* reflected an empowered approach to 'Filipinizing' a more dominant culture as entertainment and educational tools in Canada were transformed and indigenized to teach Filipino culture and language to all learners. The bridging of the past's traditional and indigenous Filipino culture with the more modern Canadian culture of the present helped integrate first-generation Filipino cultural heritage knowledge and skills with second-generation Filipino Canadian perspectives, style, and creativity. Balmes (2012) found that the creative projects led by the artists and community members of *Kapisanan* successfully integrated Filipino and Canadian cultures and helped make Filipino Canadian culture better appreciated and relatable.

As a youth-for-youth Filipino Canadian organization, *Kapisanan* serves as an incubator for young artists who later continue to support the organization as mentors and collaborators. As the leadership of *Kapisanan* has eventually been passed on to the next generation of Filipino youth, a large network of established and emergent artists continue to grow. Many of the artists involved in the study of Balmes (2012) have successfully established themselves in the Canadian arts and culture scene in Toronto.

These artists have continued to stay true to the mission of *Kapisanan* to encourage and inspire Filipino Canadian youth through their work in mainstream Canadian society.

Currently in 2022, Nadine Villasin, co-founder of *Kapisanan* in 2005 is the Director of Public Programs with the Myseum of Toronto (Myseum of Toronto, 2022). Her colleague and *Kapisanan* co-founder Caroline Mangosing, is the owner of Vinta Gallery, a modern Filipiniana clothing and accessories company that began through *Kapisanan* (Vinta Gallery, 2022). Other artists from *Kapisanan* such as Romeo Candido, worked as a Senior producer with CBC Arts and featured the work of Filipino Canadian artists and Canadian artists of diverse heritages in mainstream Canadian media (CBC Arts, 2018a). A director and a musician, Romeo Candido collaborated with Alexander Punzalan Jr. also an artist from *Kapisanan*, to form Datu Music, a modern Filipino music group that has produced electronic-tribal music that uses the rhythms of traditional gongs (Datu Music, 2017).

The success of *Kapisanan* in redefining Filipino Canadian culture is found not only in the culturally integrated body of work they have created as a community but in the professional and more importantly, the personal growth of their artists, who are continuously working in Canadian society empowered and guided by their Filipino heritage. Catherine Hernandez, an artist from *Kapisanan* is now an award-winning novelist and screenwriter. As an author, she reminds herself to define her success from the perspective of her ancestors:

I had to remember that these increments of measurement about success are from a very particular structure that is not of my culture. I need to center story,

I need to center truth and I shouldn't center prize winning. I have to just always remember, "What is the meterstick I am using? Am I using a colonized meterstick or am I using an ancestor's meterstick?". And for me, I have to keep on dedicating a lot of my sense of success about people who have never felt seen before reading my book, and feeling that they finally have a voice. That to me is the complete measure of success. I feel too that my ancestors set that success in me as well (CBC Arts, 2018b).

### **Synthesis and Research Gaps**

Multicultural education movements have been aligned with socially polarizing acculturation strategies such as the assimilation/melting pot strategy and the separation/segregation strategy (Blum, 1997; Hertzberg, 1981). These approaches are reactionary and have not adequately addressed the need for social solidarity in culturally diverse societies (Banks, 1993; Blum, 1997). Studies examining the acculturation strategies in current multicultural curriculum reforms and their alignment with the integration/multiculturalism strategy from Berry's acculturation theory can bridge acculturation theory with multicultural education research and inform the direction of future multicultural reform movements.

Studies on the lived experiences of Filipino Canadian acculturation at home, in school, and in greater Canadian society have revealed both personal and societal issues such as identity confusion, cultural shame, alienation and exclusion (Allard, 2015; Austria, 2008; Farrales, 2011; Kelly, 2014; Kelly, 2015; Pratt & Farrales, 2012). Scholars have made recommendations, and concrete measures have been taken by

Filipino Canadian community organizations to address these issues in formal and informal settings (Austria, 2008; Kelly, 2012). Research on multicultural Filipino Canadian community activities successfully integrating Filipino and Canadian perspectives have emerged (Balmes, 2012; Cuevas-Hewitt, 2016, Regis, 2013). Further studies on the development and implementation of Filipino Canadian initiatives, programs, and projects aligned with personal Filipino Canadian cultural integration and societal Canadian multiculturalism can provide more knowledge and insight into multicultural education content and pedagogy in personal and societal contexts.

## **Chapter 3**

### **RESEARCH METHODOLOGY**

#### **Research Design**

This study used the autoethnographic research method to examine acculturation and adaptation from the phenomenological perspective of a Filipino immigrant parent in Canada to inform the content and pedagogy of a Filipino heritage curriculum. Autoethnographic research is a qualitative research design that studies personal experience to understand cultural experience (Adams et al., 2017; Chang, 2008; Ellis et al., 2011). An introduction to the autoethnographic research method through phenomenology and autobiography is provided in this chapter, followed by a discussion of autoethnography as both product (autobiography) and process (ethnography) (Chang, 2008; Ellis et al., 2011). The practice and purposes of the autoethnographic research method used in this study have also been provided.

#### **Narrative and Autobiographical Research in Education**

The use of personal narratives and autobiography in education research served as the foundation for the autoethnographic research method in this study. In phenomenology, lived experiences are considered necessary in understanding the complexity of personal and societal reality. Realities are treated as pure 'phenomena' and are the only unlimited data and the necessary starting point from where research begins (Groenewald, 2004). Personal narratives describing lived experiences constitute the research data of the study from which themes, patterns, and categories are identified (Creswell, 2012). The use of descriptive narratives and critical self-reflections

follow the ideological and philosophical position of Freire's (1970) participatory action research. In Freire's paradigm, participant-researchers analyze issues and reflect on their personal history, socialization, biases, beliefs, and possibilities for their transformation (Lee, 2000). Participant-researchers write about their own lived experiences, simultaneously being the subject and researcher in the study (Tenni et al., 2013). As the researcher takes on the role of the subject, this research method reduces the distance between the subject and the researcher (Pinar, 1975). Different theories and perspectives are used to analyze and dissect the data collected from the participant-researchers' lived experiences, and the concluding results from the study are compared with other research findings (Pinar, as cited in Wall, 1994).

Proponents of the autobiographical method, such as curriculum theory scholar Dr. William F. Pinar, are considered conceptualists in education research (Wall, 1994). Pinar is a professor and Canada research chair at the Department of Curriculum and Pedagogy of the Faculty of Education at the University of British Columbia, Canada (The University of British Columbia, 2019). The reconceptualist movement in education research aimed to reverse the process of generalization and anonymity in quantitative education research paradigms with the specificity, particularity, and concreteness of lived experience (Grumet, 1990; Pinar 2004a). As the participant-researcher reflects on their experiences and practices, they are trying to make explicit, external, or public what is known or understood implicitly, internally, or privately (Pinar, 2006). The method is consistent with the discipline of self-reflection necessary and expected in education practice (Tenni et al., 2013).

According to Pinar (2004a), understanding a curriculum with complexity is to understand it autobiographically. He called this process *currere*, the Latin infinitive in the word curriculum, which means the "running (or lived experience) of the course" (Pinar, 2004b). It is a way of looking at the relations and interactions of academic experiences, life stories, identity, and social reconstruction (Beierling et al., 2014). With Pinar's concept of *currere*, curriculum development is understood as a product of people's lives (Halvorson, 2015).

Personal experiences are studied and analyzed to widen the participant-researchers' self-awareness and address issues of public interest (Pinar, 1975). The findings and knowledge generated from autobiographical research studies contribute to scholarly research and bring insight and solutions to real-world problems in society (Bullough & Pinnegar, 2001). The method has allowed researchers to produce new knowledge, engage in reflective action, and articulate just and inclusive action plans (Giroux as cited in Grace & Benson, 2006).

In the process of documenting and dissecting personal experience, the researcher seeks to gain knowledge that improves learning situations and helps them develop an informed stand on issues in the field of education (Bullough & Pinnegar, 2001). The autobiographical method has been used to inform inclusionary and transformative teaching practices, negotiate educational reform, and understand the importance of a culturally appropriate curriculum (Pinar, 2004a; Grumet, 1990; Creswell, 2012). This method has allowed all education stakeholders to share their experiences and knowledge in their voices (Grace & Benson, 2006).

## **Autoethnographic Research Method**

In order to develop a research-based Filipino heritage curriculum informed by the phenomenological perspective of a Filipino immigrant parent in Canada, the autoethnographic research method was selected for this study to allow the participant-researcher to integrate an in-depth analysis of both self (autobiography) and culture (ethnography) in the research process.

The autoethnographic research method combines autobiographical research with ethnography to provide critical cultural analysis of the values, beliefs, and practices of a participant-researcher whose personal experiences are influenced by being part of a particular culture (Ellis et al., 2011). Cultural analysis and interpretation are combined with personal narrative details in the autoethnography, which is reflected upon, analyzed, and interpreted within the participant-researcher's sociocultural context to achieve in-depth cultural understandings of self in relation to others and raise cross-cultural understanding in diverse societies (Chang, 2008).

Autoethnography involves writing personal experiences that illustrate interactive processes of cultural exchange in order to understand a culture (Valverde, 2010). Personal narratives on cultural experiences are written retrospectively and selectively in the autoethnography and analyzed by the participant-researcher (Ellis et al., 2011). Cultural analysis takes place throughout the autoethnography from the selection and narration of past experiences based on the research focus, and the narratives further refine the analysis of a culture in the interpretation process (Chang, 2008). The autoethnographic research method involves gathering descriptions of experience,

reducing them to essential themes, and interpreting the interrelatedness of the themes and how they reflect the invariant structures of the phenomenon (English, 2000).

One of the leading proponents of the autoethnographic research method is Dr. Heewon Chang, founder and consulting editor of the *Journal of Multicultural Education*, who has researched and written extensively on the topic of autoethnography, ethnography and qualitative research (Eastern University, 2020). According to Chang (2008), the autoethnographic research method has become a powerful tool for researchers and practitioners in enhancing cultural understanding in multicultural settings. Autoethnography has been used to enhance language instruction and curriculum development (Begay, 2016) and improve educator intercultural competence (Mesaros, 2016).

The autoethnographic research method has also been used to examine the larger cultural and systematic forces that influence the personal experiences of those who have traditionally been marginalized (Huff, 2019; Marx et al., 2017; Pathak, 2010) and is considered a response to the crisis of representation observed in traditional ethnography (Robertson, 2018). By critically analyzing culture and promoting greater cultural understanding through personal experience narratives, autoethnography provides alternatives to harmful cultural stereotypes, articulates insider knowledge, and creates texts accessible to all audiences (Adams et al., 2017).

### **Participants/Case**

The participant-researcher in this study is a Filipino immigrant parent in Canada, specifically a mother who has raised two daughters in British Columbia, Canada; and is

simultaneously a Social Studies Education graduate student at the University of the Philippines Open University (UPOU), pursuing this research as a Masteral thesis. The participant-researcher is representing the Filipino culture of an individual from the Tagalog region of the Philippines. She was born and raised in Metro Manila and immigrated to Canada as an adult with her Filipino husband in 2002.

### **Instrument/Data Collection Instrument**

An autoethnographic data collection instrument (see Appendix) was used to gather acculturation phenomena: acculturative stress (contact and participation problems), behavioral shifts (cultural learning and shedding), acculturation strategies (cultural heritage maintenance and equitable participation), and adaptation (psychological and sociocultural) from the phenomenological perspective of a Filipino immigrant parent in Canada in four stages of parenthood: Preschool (age three to four), Primary school (Kindergarten – Grade one, age five to six), Elementary school (Grade two to four, age seven to nine), and Middle school (Grade five to seven, age 10-12).

**Table 3.1**

*Instrumentation Matrix*

Acculturation Phenomena	Domains
Acculturative Stress	Contact problems Participation problems
Behavioural Shifts	Cultural shedding Cultural learning
Acculturation Strategies	Cultural heritage maintenance Equitable participation
Adaptations	Psychological Sociocultural

## Data Gathering Procedures

In the preliminary data collection stage, the participant-researcher used the instrumentation matrix to gather personal artifacts for the autoethnography. The participant-researcher reviewed personal artifacts such as personal photos, videos, and social media posts in the context of home, school, and local communities to facilitate recall and provide supporting data for the personal narratives in the autoethnography.

Publicly accessible artifacts such as documents, photos, videos, and social media posts in school and local communities were also gathered as external data sources to corroborate the participant-researcher's autoethnographic narratives. The participant-researcher selected and included images from private and external sources as supporting data in the autoethnography.

In contrast to previous chapters in the study that were written in the third person, the autoethnography was written in the form of a first-person narrative chapter entitled "Autoethnography". The autoethnography was organized chronologically and divided into four sections corresponding to each stage of parenthood: preschool, primary, elementary, and middle school. Each section included selected images of personal and publicly accessible artifacts in the autoethnographic narrative text.

Throughout the process of self-writing and reflection, the participant-researcher used the following guidelines for purposeful and ethical autoethnographic writing adapted from the practices and purposes of autoethnography (Adams et al., 2017) and ethical standards in autoethnographic writing (Medford, 2006):

### Guidelines for Purposeful Autoethnographic Writing:

- Speak against, or provide alternatives to dominant, taken-for-granted, and harmful cultural scripts, stories, and stereotypes of your culture.
- Articulate insider knowledge of your cultural experiences.
- Show how your culture influences your observations and conclusions.
- Describe moments of everyday experience.
- Create autoethnographic narrative texts accessible to larger audiences, primarily outside academic settings.

### Guidelines for Ethical Autoethnographic Writing:

- Carefully contemplate the immediate and long-term consequences to yourself and your subjects included in the autoethnography.
- Write the autoethnography under the assumption that your subjects are in your audience.
- Imagine your subjects are reading the autoethnography and consider their potential reactions.
- Reflect high integrity toward your subjects as they are made vulnerable in your autoethnography.
- Write with the real or imagined expectation of confrontation with your subjects.
- Hold yourself to a high ethical standard so that you are fully accountable, not just responsible, for your autoethnography.

## **Data Analysis**

After the autoethnography was written, the participant-researcher analyzed the autoethnography for overarching themes in the acculturation and adaptation of a Filipino immigrant parent in Canada and discussed the themes in relation to the existing literature on multicultural education in the Analysis chapter. The participant-researcher used the concepts of cultural heritage maintenance and equitable participation from Berry's cultural integration/multiculturalism strategy to determine the implications of the autoethnographic themes on the development of a Filipino heritage curriculum.

In the Discussion chapter, the participant-researcher used the concepts of cultural heritage maintenance and equitable participation from Berry's cultural integration/multiculturalism acculturation strategy to determine the content and pedagogy of a Filipino heritage curriculum based on the autoethnographic themes into two separate sections. The first subsection focused on the implications of the autoethnographic themes on the content of a Filipino heritage curriculum. It identified specific Filipino heritage topics, subjects, and concepts that integrate cultural heritage maintenance and equitable participation in Canada. In the second subsection, the participant-researcher discussed the implications of the autoethnographic themes on the pedagogy of a Filipino heritage curriculum and identified specific approaches, practices and methods of teaching Filipino heritage content that integrate both cultural heritage maintenance and equitable participation in Canada.

## **Methodological Limitations**

*Credibility.* The trustworthiness of the personal memories of a participant-researcher and the risk of including narrative data that related to literature but were not genuine were areas that must be addressed in narrative research (Austria, 2008; Chang, 2008). To ensure the authenticity and credibility of the autoethnography written by the participant-researcher, supporting evidence was included to corroborate the autoethnographic narratives. Personal and publicly accessible artifacts, such as photos, videos were included as images with descriptive captions, including image captions with titles, dates, and locations. Data triangulation between the use of autoethnographic narratives, personal artifacts, and publicly accessible artifacts and accounts from external sources were used to support both the recall and the credibility of the autoethnography.

*Objectivity.* Another concern in the autoethnographic research method was the possibility of the participant-researcher focusing excessively on self and narration rather than cultural analysis and social impact (Chang, 2008). To ensure proper measures are taken by the participant-researcher to remain objective and focused on the goals of the autoethnographic research study, a list of guidelines for purposeful autoethnographic writing was adapted from the practices, principles, and purposes of autoethnography (Adams et al., 2017). The guidelines provided different elements that the participant-researcher must include in the autoethnography and balanced the focus of the narratives between culture, experience, self, and the other.

The participant-researcher used the list of guidelines for purposeful and ethical autoethnographic writing as a self-assessment tool before, during and after writing the

narratives. Prior to writing the narratives, the participant-researcher used the list of guidelines to help determine what content to include in the autoethnography from a collection of personal and public artifacts and accounts gathered as data for the study. The list of guidelines was also used as a self-assessment tool to ensure that all the detailed information and narration in the autoethnography were purposeful and ethical during the actual writing process. The list of guidelines was also used by the participant-researcher after the entire autoethnography was written. During the final editing stage, specific narratives from the autoethnography were identified by the participant-researcher to confirm that each item on the list of guidelines for purposeful and ethical autoethnographic writing was followed. Textual indicators including the page and paragraph numbers of the autoethnographic narratives that corresponded to each item on the list of guidelines were submitted to the thesis panel.

### **Ethical Issues**

*Privacy and welfare of subjects.* As the participant-researcher and other subjects included in the autoethnography were made vulnerable, the highest level of ethical standards were followed in writing the autoethnographic narratives (Medford, 2006). The autoethnography focused on the participant-researcher and her two children and did not include or identify the names of any individual, organization, or institution in any of the autoethnographic narratives. Throughout the process of writing the autoethnographic narratives, the participant-researcher followed a list of guidelines to ensure purposeful and ethical autoethnographic writing was practiced. Any detailed

information that would cause negative consequences to subjects in the autoethnography have not been included.

*Security of minors.* The participant-researcher's children were under the age of majority when the research study was conducted. Despite being included in the autoethnographic narratives, the children's names have not been included to protect their privacy and security. The two children were referred to in a general sense (i.e., the eldest child, youngest child) throughout the autoethnography. The study did not disclose information on the location of the current home and school of the participant-researcher's children.

## Chapter 4

### AUTOETHNOGRAPHY

The word “*maha*” (mah-HAL) in Filipino (Tagalog) has more than one meaning: to love and to have great value. “*Mahal kita*” (mah-HAL kee-TAH) means “I love you” and “*Mahal yan*” (mah-HAL yahn) means “That is valuable”. As a Filipino immigrant mother in Canada, who loved and valued her cultural heritage, I wanted to raise my daughters with the gift of knowing Filipino culture. I wanted them to have it all: the strength and beauty of a Filipino soul and the best possible life in the multicultural dream that was in Canada.

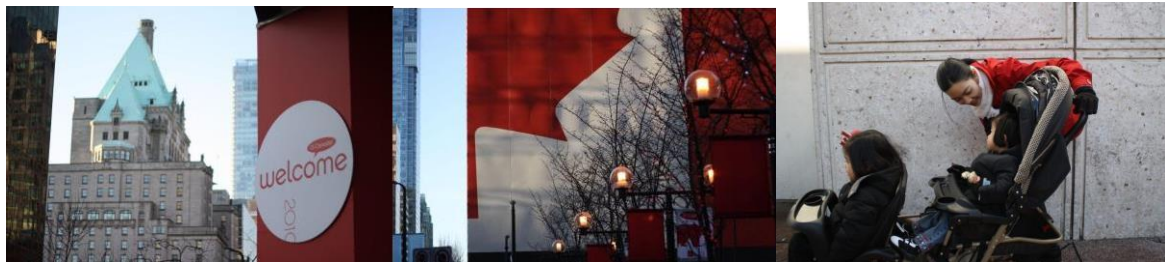
As I raised my daughters from Preschool to Grade seven, an entire decade of my life, I realized that my Filipino culture was not a simple gift I could pass on to my children. It was a gift that unraveled in different layers. And as we unwrapped the gift together layer by layer, one experience after another, we uncovered deeper layers of Filipino culture together. I saw myself as a Filipino immigrant mother finally discovering and experiencing the power of my ancestral and Indigenous past. In the end, it was as if the past and future of our Filipino culture collided. It was in that loving embrace that I saw what that love could do, what that love could be, and what that love could create. It was strong, and it was beautiful.

#### **Preschool Stage**

In 2010, there was excitement in the air as Vancouver hosted the Winter Olympics. My family joined in the city’s celebrations downtown with Canadian flags and red and white seen everywhere. There was a sense of pride in how Canada was a

tremendous multicultural success, and we were incredibly happy to be a part of that narrative. Canadian poet Shane Koyczan performed at the opening ceremonies, and he so passionately described Canada as "an experiment going right for a change." In his words, "Each life unravels differently, and experiences are what make up the colors of our tapestry. We are the true north, strong and free, and what's more, we didn't just say it. We made it be." (International Olympic Committee, 2010).

Figure 4.1. Olympic Winter Games, 2010, Vancouver, British Columbia, Canada.



I felt so grateful that my two daughters were born in such a wonderful country, and that we were part of a colorful tapestry. I tried my best to keep my Filipino culture as bright and vibrant in my children's lives growing up in Canada. I made a conscious effort to speak to my daughters in Filipino and often cooked Filipino food at home. I taught them some Filipino songs like "*Umagang Kay Ganda*" (ooh-MAH-gahng khay gahn-DAH), which translates to "Beautiful Morning" (Monserrat et al., 1979). They would sing that song together for fun, giggling and upstaging each other with their imaginary microphones. Their favorite part captured the optimism and happiness we all felt as a family during their preschool years in Canada. Translated from Filipino, the lyrics were "As long as we're together, there will always be a beautiful morning, like the rising sun brings light to our dreams."

Everything that year looked and felt like a dream. My daughters were the best of friends and because they were born in Canada just fifteen months apart, they were able to attend preschool together. On school days, I put both of them in a double stroller and went on a very pleasant fifteen-minute walk from our home to our neighborhood preschool in Richmond, a culturally diverse city in the Greater Vancouver area. I enjoyed the entire school year walking them to preschool through the seasons. We saw the colors of nature changing around slowly during our walks from glistening yellow gold and fire red leaves in Autumn, to sparkling white snow in Winter, to a shower of pink cherry blossoms in the Spring.

As time went on, we were completely taken by our preschool routine that we started to get through our days just speaking in English at home. It was the language of instruction in their preschool and all their favorite cartoons, books and songs were in English. We had a few Filipino books at home, but they were just gathering dust. Filipino books were just not as interesting to my daughters. Their favorite book was a read-aloud bedtime book, "Good night, sweet butterflies: A color dreamland". It had embossed sparkly butterflies and vibrant color themes on each page with animals and nature scenes we would see in Canada's four seasons.

I spent many nights reading that same book to them as I tucked them in their beds at night. They had already learned all the words by heart, "Hush sweet butterflies not another peep. It's time to find a place where you can go to sleep..." (Bentley, 2003). The book caught all the wonder and imagination of my preschool aged daughters. At the end of the day, since I saw them so happy and content, I did not find it too disappointing that they were losing their Filipino words. I just relaxed and watched them

enjoy their preschool years in Canada.

In the Spring of 2010, we traveled to the Philippines for the first time as a family to celebrate my grandparents' 65th wedding anniversary. It was Summer in Manila and we enjoyed spending Easter Sunday at my grandparent's home. We joined all our extended family for a grand reunion with an abundance of food and festivities. My daughters were initially overwhelmed with the amount of family we had but quickly found ways to enjoy themselves. They especially enjoyed the abundance of food and shopping during our trip.

We bought many souvenirs including the emerging trend at that time which were polo shirts and polo dresses that had embroidered maps of the Philippines on them. This allowed a sense of Filipino nationalism to merge with everyday fashion thanks to the genius of a seasoned Filipino designer, who came up with the idea in collaboration with a local clothing line (Pickrell, 2010).

The best and most memorable part of our trip was spending time in a beach house in Batangas, which was a couple of hours drive from Manila. My eldest daughter was surprised by the warm soft sand on the beach which was quite different from the sandy beaches in Vancouver that were cold, dusty, and rocky at times, "Come feel the sand. Feel it! Feel it!" My daughters spent hours playing in the sand, wading in the warmwater, and collecting seashells. Carrying a bucket full of different shells from the beach my eldest daughter was frantic, "I want to go to Canada. I want to go to Canada". She wanted to take every single seaside treasure she found on the beach that day and bringthem to Canada with her.

As we ended our vacation, we savored the sweetest yellow mangoes from the

local market. And from friendly vendors walking along the beach, we had ice *buko* (BOO-koh), which were sweet coconut popsicles. We relaxed in hammocks under the shade of swaying coconut trees. It was all smiles for us as we watched our last sunset on vacation as a family in a beautiful tropical paradise.

Figure 4.2. Family beach vacation in Batangas, 2010, Philippines.



When we returned to Canada, my eldest daughter happily shared her Philippine beach experience with her preschool teacher and classmates. We were excited to join in celebrating Philippine Independence Day that year with the rest of the Filipino community in Vancouver. Each year, Filipinos all over the world celebrate June 12 to commemorate the victory of Filipinos over their Spanish colonizers. Our family attended a Philippine Independence Day event at Waterfront Park in North Vancouver that was organized by the local Filipino community (VancouverFilipino.ca, 2010). It was a fun occasion to enjoy some Filipino food and proudly wear our souvenir polo shirts with the embroidered maps of the Philippines.

### **Primary School Stage**

In the Summer of 2011, we moved to Kelowna in the Okanagan Valley region.

The city of Kelowna was four hours from Vancouver and was filled with all of what our family loved most in Canada: clean lakes, countryside farms and the great outdoors. My daughters started full-day Kindergarten in our neighborhood elementary school with a predominantly White population. My daughters happily wore polo dresses with an embroidered map of the Philippines on their first day in big school. It was a way for them to feel proud and remember their heritage as they met their Kindergarten teachers for the first time.

The city of Kelowna was less diverse and there were no teachers or staff of Filipino heritage in their primary school. It was a very different environment for them to be in most of the day. Soon, their accents sounded increasingly Canadian and when one of my friends came to visit us from Vancouver she noticed immediately, “Sorry, your kids don’t sound like you anymore”. I accepted it with grace as a natural consequence of all the hours they spent interacting with their teachers and friends. Aside from English being the language of instruction in their school, they were also being taught to speak and write in French in school since both English and French are the two official languages in Canada.

It was a busy school day for them and even after school hours usually revolved around their homework, playdates, and sports and fitness activities. I found it challenging to focus on teaching them Filipino language and culture at home. I decided to make Filipino heritage studies a scheduled part of our week in hopes that it could be a regular activity like the after-school sports and fitness activities I had signed them up for. One day a week after school, I would teach them to write and speak in Filipino and used some educational books and videos designed for Filipino children.

I mimicked the traditional school format from the homework that they had in English and Social Studies. Sometimes I used illustrated flashcards and posters to teach them basic Filipino words, and I taught them to introduce themselves and answer simple questions like their names and ages. Finding Filipino heritage resources and thinking of ways to keep the lessons engaging both for myself and my daughters was challenging for me. Sitting at home and trying to be a Filipino teacher once a week was not as fun as I thought. The flashcards, posters and educational books that I purchased did not capture their attention in the long run. Engaging Filipino heritage material in print and online were also few and far between and mainstream media in Canada at that time did not have a lot of material on Filipinos or the Philippines except for natural disaster stories like super typhoons. Soon our weekly lessons ended quite under the radar and were quickly replaced by other activities.

Not all was lost. I was grateful to have met one teacher in their school who had taught at an international school in the Philippines for a few years with her husband. They shared some of their fondest memories of living in the Philippines and their various interactions with the people and the culture. She taught both my daughters at the school in Grade two and I appreciated that they had a teacher with a personal connection to the Philippines. Her knowledge of the country my family was from and her occasional stories about her experiences in the Philippines like enjoying the white sand in Boracay island made my eldest daughter feel very happy and excited to be in her class.

I was also grateful to have met a fellow Filipino mom in their school. Her husband was part of a Filipino basketball league organized for the Okanagan region. My husband

was able to join one of the teams and we spent several weekends watching the games with the rest of the Filipino community. We also learned that there was a Filipino store in the city. I took my daughters to buy some of their favorite treats like *siopao* (shaw- POW), which were steamed buns with a sweet, savory filling. We bought them frozen and steamed them at home to enjoy together.

In the Winter of 2013, our family had the opportunity to revisit the Philippines, this time to attend a wedding on Boracay island and spend the Christmas holidays in Manila. As my friend's matron of honor, I joined in the pre-wedding activities, including a cultural dinner in Intramuros, the beautiful historical center of Manila. She was marrying into an Irish family, and we thought it would be a perfect way to introduce the groom's family and friends to Filipino culture. It was an excellent opportunity for my children to experience it as well.

Figure 4.3. Tinikling (*Filipino Bamboo Dance*) in Intramuros, Manila, 2013, Philippines.



The heritage restaurant in the old walled city of Intramuros offered a traditional Filipino buffet and a lively folk dance show with colorful costumes and traditional music (Intramuros Administration, 2013). Among the featured folk dances was the Filipino candle dance *Pandanggo sa Ilaw* (pahn-DAHNG-goh sah EE-lao), where dancers skillfully balanced glasses with lit candles on top of their heads, swaying, twirling, and spinning. Glasses with lit candles held in each hand were swirled gracefully by the dancers imitating the flight of fireflies. The dancers effortlessly waltzed and turned without burning themselves with the flames or pouring hot wax on themselves. At the end of the show, guests were invited to learn the basics of the Filipino bamboo dance *Tinikling* (tin-ick-LING). It was one of the most popular Filipino folk dances and the show's finale piece. Dancers skipped between two clashing bamboos with grace and speed, like a *tinkling* (tick-LING) bird known to skillfully escape the traps set by farmers in Philippine rice fields.

The wedding festivities on Boracay island's fine white sand beaches were another great highlight of our trip (Unasin, 2013). White beach in Boracay island was one of the top destinations in the Philippines and for a good reason. My daughters jumped for joy as they saw the finest white sand beaches stretched as far as their eyes could see. The warm crystal clear waters were just the perfect calm and depth for them to swim and play in for hours and hours in the sun. We enjoyed all the preparations, rehearsals and celebrations leading up to my friend's big day.

Figure 4.4. Family vacation in Boracay Island, 2013, Philippines.



After an unforgettable island wedding, we spent our Christmas holiday with all our extended family back in Manila. The Philippines is a country that celebrates Christmas like no other with the holiday season starting as early as September first. My daughters could see the beauty of Filipino capiz shell *parol* (pa-ROHL) lanterns blinking in various colors and mesmerizing kaleidoscope patterns. They had their first taste of traditional Filipino Christmas dinner and learned to greet their great-grandmother by doing the *mano* (MAH-noh), a traditional Filipino practice of holding the hand of an elder and placing it against one's forehead in a bowing motion as a sign of respect. It was another very memorable trip for our family. My daughters loved the Philippines even more. When they returned to Canada, they were excited to share their experiences with their teachers and friends. When they returned to school, they gave out several Philippine souvenirs like pearl earrings and keychains with little bottles and shells.

### **Elementary School Stage**

I was happy that even if I failed at teaching my daughters the Filipino language, they loved the Philippines and Filipino culture. They had many good memories and

genuine connections with our family and friends. I thought that was good enough and they were all set until one day after school, my youngest daughter asked her sister, "Are we Filipino or are we Canadian?". Her sister answered matter-of-factly, "We are half Filipino half Canadian." I struggled to explain the concept of being Filipino Canadian in terms they could understand, and I told them that their identity was not either/or. They were not half and half. They were 100% Filipino and 100% Canadian. A bit annoyed at my lecture, my eldest daughter quickly replied, "That's what I meant!"

I realized then that they were already beginning to struggle with the experience and understanding of the duality of their cultural identity at such a young age. The complexity of their cultural identity as Filipino Canadians was something that I never fully grasped until then. I realized, too that my experiences as a first-generation Filipino Canadian parent who grew up immersed in Filipino culture before moving to Canada as an adult were utterly different from my second-generation Filipino Canadian children. Both my daughters grew up immersed in Eurocentric Canadian culture and were immersed in Filipino culture only on occasion or on vacation.

In the Spring of 2015, my husband and I decided to move back to the Philippines for an adventure. In six months, we sold our home and cars and packed all our belongings in fourteen Overseas Filipino *balikbayan* (bah-lick-BAH-yahn) boxes to build a farmhouse in our home province of Batangas. We advised our daughters' elementary school in Kelowna that we were planning to return to Canada after a few years in the Philippines. In order to make the transition easier upon their return, I homeschooled both my daughters following the BC curriculum while living in the Philippines and thought it was an excellent opportunity to include more Filipino heritage content in their

subjects. I found some English translations of Filipino folk tales and simplified them for my children to appreciate and understand. They particularly enjoyed the Filipino creation story *Malakas at Maganda* (mah-lah-KAS at mah-gahn-DAH), about how the first Filipino man and woman emerged from a single bamboo and were named *Malakas*, which means strong and *Maganda*, which means beautiful (The Aswang Project, 2016). They also enjoyed the story of *Mariang Makiling* (mah-REE-yang mah-KEE-ling), a magical kind-hearted goddess and protectress of Mt. Makiling (Rizal, 1890/1968). Both stories fit well with the natural environment we were surrounded by in the Philippines.

As we were planning and overseeing the construction of our farmhouse, we also traveled all over the Philippines. We flew from one island to the next and drove from one province to the next. We returned to walk on the white powder beaches in Boracay, jumped into waters swarming with colorful fish in Coron, rode a carabao cart through a jungle mountain in Naga, and hopped on a boat through an underground river in Palawan. We also explored the different cities, visited exhibitions in world-class museums (Prieto-Valdes, 2017), and watched world-class performances (Cultural Center of the Philippines, 2017). I was determined to show my daughters how amazing the Philippines was.

Figure 4.5. Family vacation in Coron Island, 2016, Philippines.



All this time, my daughters connected with their Filipino culture in ways I didn't expect. They found their culture tucked in the mundane moments spent in the Philippines and their culture in the everyday. In six months, they learned Filipino just by being constantly surrounded by people speaking it. I remember the huge smile on my youngest daughter's face as she realized she could understand a conversation I was having with my husband over breakfast. She was so amazed. It was like a switch had turned on, "Keep talking! Keep talking! I can understand you. I understand everything!"

Homeschooling at the farm meant my children had more time with me during the day and they could help me prepare our everyday meals. They learned to make traditional Filipino soup dishes like *tinola* (TEE-noh-lah) and *sinigang* (SEE-nee-gang) flavored with fresh Filipino lemon *calamansi* (kah-lah-mahn-SEE) and other ingredients grown locally and fresh from the farm. Their new favorite vegetables were okra and a water spinach *kangkong* (kahng-KONG), which they loved so much they would fight over. We loved welcoming guests with fresh coconut *buko* (BOO-koh) water, sweet mangoes, and *suman* (SOO-mahn), which were sweet sticky rice cakes wrapped in banana leaves.

We frequently traveled between urban and rural areas, making my children see the Philippines for what it was. Stark contrasts between rich and poor were everywhere. They saw garbage in the rivers, naked children in the streets, and blurred dead bodies in the news. They also saw how the rich lived, chauffeured, air-conditioned, with their uniformed nannies pushing puppy strollers. They formed their own opinions on what the country's problems were.

They were able to see poverty in the Philippines in a different light. Once, as we drove along poor communities to the farm, I started lecturing them about being grateful for their privileged lives. My eldest daughter surprised me by saying, "Mom, look at them, and they're happy." She was right. There was something special about the resilience and light-heartedness of Filipinos. The "spirit of the Filipino" is always described this way and it was their first real experience of it. My perspective on the situation was entirely different from my child's eyes.

Before it was time to move back to Canada, my daughters and I were able to take part in the 50th commemoration day of my great grandfather Fidel A. Reyes. He was an important historical figure in the Philippines and a nationalist journalist who wrote the Spanish editorial "*Aves des Rapiña*" (Birds of Prey). The editorial exposed cases of corruption and abuse during the American colonization period (National Historical Commission of the Philippines, 2016).

My youngest daughter, who loved to sing, agreed to perform the Philippine national anthem "*Lupang Hinirang*" (Loo-pang Hee-nee-RANG) for the occasion. It was not an easy feat to learn the song in one week. Some words were in the profound traditional Filipino language and were not commonly used. Some phrases were like tongue twisters for her. It was a struggle initially, but one morning she came to my bed, and we started to sing the song together from our hearts. I translated each line for her and helped her visualize their meaning and majesty. After a few more tries in bed, it worked. As we celebrated our success that morning, I realized that we were lying on the antique bed of my great grandfather Fidel A. Reyes when she learned the Philippine national anthem that morning. What a meaningful send-off for all of us.

## Middle School Stage

As we were waiting to board our flight back to Canada in 2017, my eldest daughter said, "You know, Mom, I used to want to be White, but I don't anymore." She explained that after living in the Philippines, she felt more confident about who she was and had more stories to tell her friends about where she was from. She realized that now that she knew what it meant to be Filipino, she was proud to be one. My youngest daughter shared her thoughts, too, "I used to feel weird about being different, but not anymore. Being different is not bad. I am proud that I can speak a different language." No matter how attentive a parent I thought I was when they were growing up in Canada, I never understood the extent of their challenges regarding their cultural identity at such a young age. I felt extremely grateful that our family's adventure in the Philippines helped them become proud of their heritage.

From the Philippines, we moved to the city of Kamloops, in the Thompson Nicola region of Canada. We connected with the local Filipino Canadian association, which was part of a small but thriving arts and culture community. Events were hosted around the city regularly by different organizations and we were happy to get involved. My youngest daughter was proud to sing the Philippine national anthem on stage, celebrating the 120th Philippine Independence Day. In the Summer, she represented the Filipino Canadian community in a multicultural event to celebrate Canada Day and greeted, "*Maligayang Bati* (Mah-lee-GAH-yang BAH-tee) Canada! Happy Birthday Canada" along with other cultural group representatives who took turns sharing greetings in their mother tongues. After the program, we enjoyed Filipino food like pork barbeque, *pancit* (pahn-SIT) noodles, and *halo halo* (HA-loh HA-loh) dessert at the

park, which was very popular among the Folkfest food booths. For the Christmas season, my daughters performed the Filipino candle dance *Pandanggo sa Ilaw* (pahn-DAHNG-goh sah EE-lao) for the Filipino Canadian community's annual Christmas dinner.

Figure 4.6. *Pandanggo sa Ilaw (Filipino Candle Dance)*, 2018, Kamloops, BC, Canada.



Both my daughters transitioned back to the school system in Canada, and I made it a point to help them “Filipinize” their school projects as much as possible. It helped them process their two-year Philippine immersion experience and introduce themselves and their culture to their Canadian teachers and classmates. For a class speech contest, my eldest daughter shared her story of moving to the Philippines and back and how she found that the experience made her a better person. She wrote,

"learning the language made me feel more connected to the people around me. I now know who I am and where I'm from."

For multicultural open houses in their school, I made sure both my daughters came prepared to represent their Filipino culture. I had to ensure that what they shared in school was based on their interests, talents, and what they loved most about their Filipino heritage. Whatever they shared had to be "cool" enough for their Canadian friends to see and do. Some of the crowd favorites were color-your-own greeting cards with the kaleidoscopic designs of the Filipino Christmas lantern *parol* (pa-ROHL), a diorama with miniature Filipino food set as a Filipino *kamayan* (kah-mah-YAHN) hand-eaten feast on banana leaves, the *Sakuting* (sah-koo-TING) folk dance with a demonstration of the complex double stick movements from Filipino martial arts *Arnis* (ahr-NEES). An experienced friend of mine who was visiting from the Philippines was able to teach my youngest daughter some basic double stick movements.

More than their projects in school and in the community, I understood after our adventure in the Philippines that culture for them as in the everyday. It was in the home-cooked Filipino food we ate, the shows we watched together, the music we listened to, and the people in our daily lives. We didn't have to be in the Philippines to continue to immerse in our culture. It was in the after-school Filipino *teleserye* (teh-leh-SEHR-yeh) shows we watched online, and in the savory chicken *adobo* (ah-DOH-boh), *lumpia* (loom-PYAH) spring rolls and rice we had at dinner time, and the regular online messages we exchanged with our family and friends in the Philippines. The culture was something we could appreciate and celebrate daily as a family, in our most personal spaces, and deep in our hearts.

I continued volunteering for the local Filipino Canadian association and always included my daughters in planning and organizing events. We were inspired by the work of Filipino Canadian artists who were featured in mainstream media in Canada because of their unique contributions that were able to integrate indigenous and traditional Filipino culture into a variety of art forms such as dance, music, poetry, visual arts, fashion, and literature (CBC Arts, 2016, 2017a, 2017b, 2018b). Across Canada, we found that there were Filipino Canadian dance troupes, martial arts masters, and culinary chefs proudly representing and sharing their Filipino heritage.

In our local Filipino community, we met diverse role models in the community in health care, business, and politics. Some women took leadership roles in our local Filipino Canadian association despite being very busy in their careers and raising their children. It took a lot of time and effort to coordinate events for the community throughout the year and I saw their struggles in juggling priorities and managing with limited time and resources. The spirit of *Bayanihan* (buy-uh-NEE-hun) prevailed in a Philippine cultural practice where individuals work together towards a common goal. The traditional image depicting its origin and spirit is that of an entire group of people carrying a nipa hut to help their neighbor move their home. Volunteering for the Filipino Canadian association was not easy, but we made an effort as a family, and each did our best to share our unique talents. In 2019, the inaugural celebration of Filipino heritage month in Canada was held during the entire month of June and gave us an exciting opportunity to share our culture with a larger audience. I reached out to create partnerships with Canadian arts and culture institutions in our cities such as the local

library, art gallery and museum and worked on various Filipino heritage projects and activities designed to engage the public.

The library purchased some of our favorite handpicked books featuring the Philippines. Various children's books, travel books, cookbooks, and books written by Filipino Canadian authors were displayed prominently in the downtown library for the entire month of June. Our selection was well received by the public, with the book display constantly changing as patrons continuously borrowed books throughout the month. The art gallery generously provided their studio and open gallery space for our Filipino heritage activities from June to August. The public was invited to join Philippine-themed arts and crafts activities for families and view a month-long multigenerational exhibition that featured Filipino Canadian artists of all ages. Art workshops and a Filipino *kamayan* (kah-mah-YAHN) feast on banana leaves were hosted in collaboration with the art gallery (Brady, 2019). Festive *banderitas* (bahn-deh-REE-tahs) were hanging above the head, which were small triangular banners in different colors and a golden yellow wall served as the backdrop to a bright and cheerful selection of Philippine-themed art in all different sizes.

Figure 4.7. Filipino heritage art exhibition, 2019, Kamloops, BC, Canada.



Through the exhibition, we met several Filipino Canadian artists from across Canada. Among them were seasoned community leaders from Vancouver and Toronto who selflessly shared their knowledge and connections in the art and culture world to expand the reach of our events. From them, I learned how important it is to promote our activities online and support Filipino Canadian artists through the internet and social media. Photos and videos of our activities and events throughout the Summer were available for audiences to take part in worldwide.

In Fall 2019, we collaborated with the local museum to feature Filipino heritage for Culture Days in Canada (City of Kamloops, 2019). We created a bilingual English-Filipino children's book and shadow puppet show of the ancient Philippine creation myth *Strong and Beautiful | Malakas at Maganda* (mah-lah-KAS at mah-gahn-DAH). We prepared a craft table inspired by a Filipino *kamayan* (kah-mah-YAHN) feast on banana leaves, with pearl stringing and paper weaving activities for children. The event ended with a Filipino bamboo dance *Tinikling* (tin-ick-LING) performance followed by a short dance lesson. The museum event was offered to the public for free and was well attended by families and visitors of all ages. We also had a Filipino heritage display that featured traditional items from the Philippines, such as a traditional butterfly sleeve *terno* (tehr-NOH) dress, pineapple *pinya* (PEE-nyah) fabric, and traditional *tamburin* (TAM-boh-reen) gold filigree jewelry and South Sea pearls with labels and descriptions that were in the museum for an extended month's stay.

Figure 4.8. Filipino heritage storytelling and Tinikling (*Filipino Bamboo Dance*) event, 2019, Kamloops, BC, Canada.



A culturally diverse audience attended the museum event, including a woman from the Indigenous First Nations community in Kamloops. She particularly appreciated the traditional clothing I wore, which was a *Terno Barong* (tehr-NOH bah-RONG), a modern version of a Filipino long sleeve formal shirt *Barong Tagalog* (bah-RONG tah- gah-LOHG) traditionally but designed with a butterfly *terno* (tehr-NOH) sleeves, which I wore with a handwoven striped belt from the *Kalinga* (kah-LING-gah) province, with traditional red, black, and white stripes. She kindly asked permission before taking photos of my clothing and all the items we had on display. Making a connection with someone from the Secwepemc (sook-wep-MOOK) Indigenous First Nations community meant so much to me as a Filipino because of our shared history of colonization.

In recent years, the colonial history of Canada was increasingly being acknowledged by the government and stories from the perspectives of the Indigenous First Nations communities were now being heard in schools and public spaces. Cultural preservation and the knowledge and wisdom of the Indigenous were beginning to be better understood with the inclusion of Indigenous First Nations perspectives in the

Canadian school curriculum and mainstream media. I was inspired to think of my own Filipino heritage and the rich Indigenous history of the Philippines.

I felt the importance of remembering the four pillars of ancient Indigenous Filipino communities: the *datu* (DAH-too), who was the chief/leader, the *bayani* (bah-yah-NEE), who was the warrior/hero, the *panday* (puhn-DAH-Y), who was the *blacksmith/artisan*, and the *babaylan* (bah-bahy-LAHN), who was the priestess/healer. Each of the four pillars for me embodied a unique expression of the strength and beauty of Filipino heritage. I felt guided and supported by the wealth of knowledge and wisdom that was available to me from this renewed connection to my ancestors. I felt even more empowered to continue my Filipino heritage work with a deeper sense of dedication and passion as a Filipino immigrant mother in Canada.

The original anthem for UNESCO's International Year of Indigenous Languages in 2019 was entitled "Human" by Twin Flames and was performed by my youngest daughter's Grade seven class for a school music video contest (Lawrence, 2019). Parts of the song were in Inuktitut and English, and in order to include other heritages, students were invited to sing parts of the song in their mother language. Students were also asked to represent their heritage by wearing traditional clothing and sharing cultural performances. My daughter wore a butterfly sleeve *terno* (tehr-NOH) dress alongside her classmates of Indigenous and European descent. She performed the Filipino bamboo dance *Tinikling* (tin-ick-LING) and demonstrated Filipino martial arts movements with *Arnis* (ahr-NEES) sticks. Her teacher and classmates watched in awe as she did criss-crossing double stick hand movements called *Sinawali* (see-nah-WAH-lee) with her sister. The complex movements of the rattan sticks mimicked the woven

pattern found in traditional Filipino split bamboo mats. My daughters were in a sense, weaving but with Indigenous Filipino weapons. They were wearing black shirts with white embroidered logos on the Philippines map. It was a very powerful image; that was how we ended our decade.

Figure 4.9. Arnis (*Filipino martial arts*), 2019, Kamloops, BC, Canada.



The artist who performed the poem "We are more" at the Vancouver 2010 Olympics no longer stands behind his words that Canada was "an experiment going right for a change. "On social media, Shane Koyczan cited the deaths of Indigenous children in residential schools and the unsolved missing person cases of Indigenous people in Canada. In celebrating Canada, he reminded the public that "change does not manifest without our participation" (Abedi, 2015).

After a decade of raising my Filipino Canadian daughters, I understand the continuous work required of all of us to achieve Canada's vision of multiculturalism. I understand that Filipino culture is not a gift I can wrap neatly in a box and simply pass on to my children. It is something my daughters continue to discover and define on their terms, within themselves and through their own experiences. Filipino Canadian culture

evolves daily, year by year, from one generation to the next becoming even more beautiful and more resilient as we continue to love and value our heritage as an empowering force in ourselves and our lives.

## **Chapter 5**

### **ANALYSIS**

The autoethnographic narrative was analyzed using Berry's acculturation theory to provide a deeper understanding of the acculturation (acculturative stress, behavioral shifts, and acculturation strategies) of a Filipino immigrant parent in Canada from the preschool to the Grade seven parenting stage. The following overarching themes were identified in the acculturation of the participant-researcher and are discussed in this chapter: 1) limited resources for cultural heritage maintenance, 2) cultural gaps between first and second-generation Filipino Canadians, and 3) inequitable participation between Indigenous and Eurocentric culture in Canadian society.

The adaptation (psychological and socio-cultural) of the Filipino immigrant parent were also analyzed from the autoethnographic narrative and provided greater insight into Filipino and Canadian culture integration. The following overarching themes were identified in the adaptation of the participant researcher and are discussed in this chapter: 1) Filipino culture in family activities, 2) creative collaboration and positive representation, and 3) sustainability and empowerment.

#### **Limited Resources for Cultural Heritage Maintenance**

Despite the intentions of Filipino immigrant parent to help their second- generation Filipino Canadian children learn more about Filipino culture in Canada, there were several challenges experienced at home and in their local Canadian communities due to the lack of time, resources, and support for cultural heritage maintenance. The challenges faced by the participant-researcher illustrate the need to provide children

and families with more access to multicultural resources in Canada. Previous research has found the need for supportive policies and programs that nurture inclusiveness in Canadian society (Berry, 2011; Kelly, 2014).

The lack of Filipino heritage content in schools and their local Canadian communities led the participant researcher to independently provide lessons on Filipino culture for their children at home. Efforts to sustain a traditional classroom form of education at home required significant effort from the Filipino immigrant parent who was already tasked with several daily responsibilities in managing a household. The demands of regular Canadian schoolwork on the children and after-school activities also left little time for formal Filipino heritage education at home. The traditional method of teaching Filipino heritage using books, videos and worksheets at home was not very enjoyable and failed to engage both the Filipino immigrant parent and their children.

The lack of engaging Filipino heritage resources available for families in Canada was another barrier to Filipino immigrant parent's efforts to engage in cultural heritage maintenance with their children at home. Only a handful of quality children's books with Filipino content were available in Canada and educational material such as flashcards and posters did not prove helpful in the long term. As in previous multicultural studies, the internet was a valuable tool for accessing more engaging material for children (Allard, 2015; Austria, 2008), but the participant-researcher found the need to carefully curate content appropriate for their children's age and interests. Most Filipino heritage resources for children found online were not provided in English, which made it very difficult to engage learners who did not understand Filipino. The quality of the graphics,

animation and production of the Filipino heritage videos found online often were not comparable to the kind of high-budget mainstream content that children enjoyed.

Mainstream Canadian media did not provide Filipino heritage resources for children that supported Filipino immigrant parent's cultural heritage maintenance efforts. Most of the coverage of the Philippines and Filipinos in Canada was not positive or empowering for children of Filipino heritage, and positive representations of the Philippines and Filipinos in Canadian media were lacking. Stereotypes of Filipinos as hardworking immigrants serving the needs of healthcare and childcare persisted, as found in previous research on the Filipino community (Darvin, 2016; Kelly, 2014). Disempowering language and images affected public perceptions of the community in Canada and could be internalized by Filipino Canadians, especially children who have not fully developed the capacity to question and challenge the predominant media narrative in Canadian society.

The Filipino immigrant parent was left as the primary resource person for their children in Canada and was tasked to provide materials and content for their children at home, as well as for projects and assignments that required their children to represent the Philippines and Filipino culture in school. There was very little support for Filipino heritage learning in Canadian classrooms due to the lack of teachers with knowledge of Filipino culture. The participant researcher's children had met only one teacher in Canada who had experience teaching in an international school in the Philippines. This helped create a stronger connection between Filipino and Canadian culture in school for a brief period in Grade two. The rest of their preschool, primary, elementary, and middle school teachers did not have a professional or personal connection with Filipino culture.

Local Filipino Canadian organizations in Vancouver, Kelowna and Kamloops provided opportunities for the Filipino immigrant parent and their children to engage in cultural heritage maintenance through various family events and programs in Canada. However, the participant-researcher found that Filipino Canadian organizations also struggled with a lack of time, resources, and support to sustain activities throughout the year. Volunteers from the Filipino Canadian community were relied upon to provide funding and organize and host their annual Filipino heritage events such as Philippine Independence Day, Filipino Heritage Month and Filipino Christmas dinner parties.

Participation in multicultural events in various cities was the responsibility of local Filipino Canadian organizations, which had to represent Filipino culture in events such as Canada Day and Culture Days. According to Angeles & Shcherbya (2018), there is a need to change the view that integration is the sole responsibility of ethnic group organizations and that integration "must be viewed instead as a project that is mainstreamed in the work of every Canadian government and non-governmental agency to build collective civic capacity."

### **Cultural Gaps between First and Second-Generation Filipino Canadians**

The acculturation experiences of the participant researcher in this study, a first-generation Filipino Canadian parent, were very different from the acculturation experiences of their second-generation Filipino Canadian children. The Filipino immigrant parent, who was born and raised in the Philippines, differed significantly from their second-generation Filipino Canadian children, who were born and raised in Canada. The second-generation Filipino children's perspectives, beliefs and practices

were significantly shaped by their early immersion in Canadian mainstream media and personal connections made in schools and neighborhoods dominated by Eurocentric culture.

The two official languages in Canada: English and French, were the two most dominant languages used in classroom instruction. Without regular contact with Filipino culture in their local communities, second-generation Filipino Canadian children had very few opportunities to learn and practice the use of the Filipino language in Canada. The focus on English and French in schools and the dominance of these two official languages spoken by their teachers and peers negatively affected the ability of both Filipino immigrant parent and their second-generation Filipino Canadian children to practice and prioritize the Filipino language at home. English continued to be the dominant language of Filipino immigrant parent and their second-generation children at home in the long run despite the parent's initial intentions to teach them the Filipino language.

There was also a disconnect between the definition of the first-generation Filipino Canadian parent's cultural identity and the more complex definition of Filipino Canadian identity experienced by their second-generation Filipino Canadian children. The first-generation Filipino Canadian parent had defined their identity as being Filipino early on as a child growing up in the Philippines. After immigrating to Canada as an adult, the first-generation Filipino Canadian parent defined their identity as Filipino. This was in contrast with their second-generation Filipino Canadian children, who experienced confusion in defining their identity. At an early age, Canadian and Filipino cultures influenced and shaped children's cultural identities in varying degrees as they grew up.

They experienced a more challenging process of integrating the two cultures and defining their Filipino Canadian identity as young children.

Effective Filipino heritage teaching methods also differed between the Filipino immigrant parent and their second-generation Filipino Canadian children. Traditional approaches to teaching Filipino heritage were initially used by the Filipino immigrant parent and did not prove effective on the cultural heritage maintenance of their second-generation Filipino Canadian children. This traditional method of teaching was based on past experiences of classroom learning that were focused solely on the acquisition of knowledge such as Filipino language, history, and geography. Teaching Filipino heritage through authentic hands-on learning experiences and encouraging positive personal connections with their culture were more effective holistic teaching methods for the second-generation Filipino Canadian children.

The Filipino immigrant parent found that visits to the Philippines during the preschool, primary, and elementary years helped their children more positively identify with Filipino culture. Spending time in the Philippines allowed the parent to immerse their children in Filipino culture through various experiences such as celebrations with traditional Filipino food and fun activities with Filipino family and friends. Traveling to the beach, watching cultural shows with folk dancing, and exploring children's museums helped second-generation Filipino Canadian children become more appreciative and knowledgeable of their Filipino heritage.

These brief periods of cultural separation/segregation from Canadian culture helped the second-generation Filipino Canadian children learn to understand and speak the Filipino language more from their time spent with Filipinos and have more

opportunities to watch Philippine media. The Filipino immigrant parent found that these brief periods of cultural separation/segregation in the Philippines helped encourage their children to appreciate Filipino and Canadian culture and helped support their participation in cultural integration/multiculturalism upon returning to Canada. The positive experiences with Filipino family and friends helped first and second-generation Filipino Canadians develop a stronger bond with their Filipino culture. These experiences helped make celebrating Filipino heritage in Canada more meaningful and enjoyable for their second-generation Filipino Canadian children. Their visits and experiences in the Philippines also provided the first-generation Filipino Canadian parent with more ideas and resources to continue to support their cultural heritage maintenance in Canada.

### **Inequitable participation between Indigenous and Eurocentric Canadian culture**

Over time, the Filipino immigrant parent became increasingly aware of Canada's colonial history as Indigenous First Nations' perspectives were reflected in Canadian schools' curriculum reforms and mainstream media. The issue of cultural heritage maintenance and equitable participation of Indigenous communities and other racialized communities in Canada has become increasingly critical in Canadian society. Canadian schools had more opportunities to include Filipino heritage content in projects and events. There were more incentives for Canadian institutions such as public libraries, art galleries and museums to support cultural heritage maintenance and diversity in local communities through their programs. The celebration of Filipino heritage month in Canada and Culture Days allowed the Filipino immigrant parent to collaborate with local

culture and arts institutions and connect with Indigenous First Nations culture in their local community.

Multicultural school events such as year-end open houses with art exhibitions, craft stations, and live performances were unique opportunities for Filipino immigrant parent and their children to learn, explore and share their cultural heritage in their local middle school. Working on representing Filipino culture through the arts was an empowering way to share Filipino heritage despite the absence of Filipino language and culture in the Canadian curriculum. A variety of visual arts projects, such as creating a diorama inspired by a *kamayan* (*hand-eaten food feast on banana leaves*) and craft activities inspired by South Sea pearls and the Philippine parol (*Christmas star lantern*), were shared in school, as well as the basics of Filipino folk dances such as Tinikling (*Filipino bamboo dance*) and Sakuting (*Filipino stick dance*), and Arnis (*Filipino martial arts*). Previous research has found that there is a growing number of Filipino students educated in Canada who have not seen their identities reflected in the mainstream curriculum but have begun to find ways to engage in self-representation through the arts (Balmes, 2012; Largo, 2018).

Indigenous Filipino culture became more relevant and meaningful for Filipino immigrant parent in the context of the shared colonial history of both the Philippines and Canada. The Filipino immigrant parent developed a deeper awareness and connection to the four pillars of ancient Indigenous Filipino communities (Salazar, 2004): the *datu* (*chief/leader*), *bayani* (*hero/warrior*), *panday* (*blacksmith/artisan*), and *babaylan* (*priestess/healer*). The strength and beauty of Filipino culture that these four Indigenous Filipino leaders helped inspire Filipino immigrant parent to collaborate on Filipino

heritage projects in their local community, such as folktale storytelling, folk dancing, visual arts, and culinary arts.

### **Filipino Culture in Family Activities**

The Filipino immigrant parent found that everyday family activities, such as meal preparation, staying in touch with Filipino family and friends, and staying updated with current events in the Philippines, were practical and engaging ways of integrating Filipino culture at home. She regularly prepared traditional Filipino food with their second-generation Filipino Canadian children and served Filipino food when entertaining Filipino and Canadian friends, which were valuable cultural heritage maintenance experiences for her children. Practicing Filipino food preparation also encouraged the second-generation Filipino Canadian children to learn about traditional ingredients and recipes as they helped prepare traditional Filipino meals.

Among the children's favorites were lumpia (*spring rolls*), adobo (*dish stewed in vinegar, garlic, soy sauce, peppercorn, salt, and bay leaves*), sinigang (*soup dish with a citrus or sour fruit flavored broth*), tinola (*soup dish with a ginger, garlic and fish sauce flavored broth*) and rice, as well as Filipino beverages such as calamansi (*small citrus fruit with a flavor combination of lemon and lime*) juice and mango shake. Filipino food served in a kamayan (*hand-eaten feast on banana leaves*) was greatly enjoyed by friends and family and was a memorable opportunity to engage in authentic and positive experiences with Filipino culture in Canada.

Staying informed through Filipino media and remaining connected to family and friends through online text messages and video calls were also effective ways of integrating Filipino culture into everyday activities. Philippine media that was available

for viewing in Canada provided continuous material for the Filipino language and culture and successfully engaged both Filipino immigrant parent and their second-generation Filipino Canadian children. Maintaining regular contact with Filipino family and friends was also an opportunity to practice the Filipino language and become knowledgeable about news and current events in the Philippines. Through consistent exposure to Philippine media and interactions with Filipinos online, stronger personal connections with Filipino culture were possible to maintain by Filipino immigrant parent and their children at home.

Multigenerational activities such as participating in volunteer work as a family in their local Filipino Canadian organization also encouraged the Filipino immigrant parent and the second-generation Filipino Canadian children to engage in hands-on activities that developed their knowledge and interest in Filipino heritage maintenance together. The Filipino immigrant parent modelled behaviour at home and in their local community that encouraged the cultural heritage maintenance of their second-generation Filipino Canadian children in school as well as their local library, art gallery, and museum. Through a process of trial and error, the Filipino immigrant parent learned that their second-generation Filipino Canadian children appreciated a more hands-on, authentic, and collaborative approach to learning, where both parent and child participated in cultural heritage maintenance activities in different learning environments.

### **Creative Collaboration and Positive Representation**

Filipino cultural heritage workers, artists and entrepreneurs in Canada who have successfully integrated Filipino and Canadian culture served as important role models

for the Filipino immigrant parent. The participant-researcher was inspired by the work of Filipino Canadians who were sharing their culture through different programs and events for the public. Multicultural collaborations between local Filipino Canadian community organizations and local Canadian arts and cultural institutions such as the public library, art gallery, and museum created opportunities to provide greater access to Filipino heritage education in Canada.

Mutual support for cultural integration between Filipino and Canadian individuals was found to ease challenges related to the limited time and resources available for Filipino heritage projects and events. Both facilitators and hosts benefited as the skills and talents of Filipino Canadian cultural workers and artists were given a larger and more diverse audience through their participation in collaborative projects such as art exhibitions, workshops, storytelling, and folk dance lessons that were done in partnership with established Canadian institutions that needed more diverse multicultural programs.

Positive and empowering representations of Filipino culture reflected in the multicultural projects of Filipino immigrant parent were well received by their Filipino Canadian children and Canadians of diverse cultural heritages. Among the favorites were the strong sense of community reflected in the Filipino kamayan (*hand-eaten feast on banana leaves*); the exquisite skill and craftsmanship involved in creating traditional terno (*butterfly sleeves*) clothing, embroidered pinya (*pineapple*) fabric, tamburin (*gold filigree jewelry*) and South sea pearl jewelry; the agility, strength, and grace involved in Arnis (*Filipino martial arts*), and folk dances such as Tinikling (*Filipino bamboo dance*) and Pandanggo sa Ilaw (*Filipino candle dance*); and the strong connection to the natural

environment and respect for the power of nature reflected in folk tales such as Malakas at Maganda (*Strong and Beautiful*) and Mariang Makiling (*The Mountain Goddess*).

### **Sustainability and Empowerment**

The Filipino immigrant parent found that participation in a variety of multicultural projects and events in their local community helped deepen their understanding of the values found in Indigenous Filipino culture and their role in personally empowering Filipino Canadians to participate in cultural heritage maintenance and equitable participation in Canada. As one culture among many in Canadian society, representing Filipino culture successfully required celebrating what made Filipino Canadians unique in ways that highlighted the values and wisdom gained from their Indigenous Filipino ancestors. The strength and beauty of ancient Indigenous Filipino values such as gender equality and environmentalism were reflected in Filipino folk tales. Themes of skill and resilience were found in Filipino folk dances and Filipino martial arts, which increased the appreciation and pride of Filipino immigrant parent and their second-generation Filipino Canadian children for their Filipino heritage on a deeply personal level.

The four pillars of ancient Indigenous Filipino communities: the datu (*chief/leader*), bayani (*hero/warrior*), panday (*blacksmith/artisan*), and babaylan (*priestess/healer*) were sources of guidance and empowerment for the Filipino immigrant parent. Each pillar embodied a unique expression of the strength and beauty of Filipino heritage which served as a wealth of knowledge and wisdom that helped to guide the decisions and actions of the Filipino immigrant parent. The ancient Indigenous Filipino pillars also served to spark the dedication and passion of the Filipino immigrant

parent to continue to participate in Filipino heritage maintenance with their children at home as well as in their local community.

Working in partnership with Canadian institutions such as public libraries, art galleries and museums to develop a variety of Filipino heritage projects that a culturally diverse audience would appreciate encouraged the Filipino immigrant parent to include content and themes that were inclusive and engaging to all. Working with their second-generation Filipino Canadian children helped Filipino immigrant parent learn to select and balance Filipino heritage content with increasingly diverse and ever-evolving mainstream Canadian perspectives. The integration of Filipino and Canadian culture and perspectives in creative and innovative ways through the arts enriched both the quality of participation of Filipino immigrant parent and the experiences of Filipino heritage in their local community.

Bilingual English-Filipino folktale storytelling, Filipino folk dance and martial arts as recreation and sport, and sharing traditional Filipino food and flavors with Canadians of diverse heritages were enjoyable and memorable integrations of Filipino and Canadian culture. English translations were provided for all the Filipino words used in the multicultural projects and events to empower Filipino heritage learners of all ages and cultural heritages to fully engage and participate.

**Table 5.1***List of Filipino words translated into English*

Filipino Word	English Translation
mahal (mah-HAL)	to love /to have great value
“Mahal kita” (mah-HAL kee-TAH)	“I love you”
“Mahal yan” (mah-HAL yahn)	“That is valuable”
“Umagang Kay Ganda” (ooh-MAH-gahng khay gahn-DAH)	“Beautiful Morning”
buko (BOO-koh)	Coconut
siopao (shaw-POW)	steamed buns with a sweet, savory filling
Pandanggo sa Ilaw (pahn-DAHNG-goh sah EE-lao)	Filipino candle dance
Tinikling (tin-ick-LING)	Filipino bamboo dance
tikling (tick-LING)	a bird known to skillfully escape the traps
parol (pa-ROHL)	Christmas star lantern
mano (MAH-noh)	cultural practice of holding the hand of an elder and placing it against one’s forehead in a bowing motion
balikbayan boxes (bah-lick-BAH-yahn)	large cardboard boxes sent by overseas Filipinos
Malakas at Maganda (mah-lah-KAS at mah-gahn-DAH)	Strong and Beautiful, Filipino creation folk tale
Mariang Makiling (mah-REE-yang mah-KEE-ling)	Mountain Goddess, protectress of Mt. Makiling

tinola (TEE-noh-lah)	soup dish with a ginger, garlic, and fish sauce flavored broth
sinigang (SEE-nee-gang)	soup dish with a citrus or sour fruit flavored broth
calamansi (kah-lah-mahn-SEE)	Filipino lemon, small citrus fruit with a flavor combination of lemon and lime
kangkong (kahng-KONG)	water spinach
suman (SOO-mahn)	sweet sticky rice cakes wrapped in banana leaves
“Lupang Hinirang” (Loo-pang Hee-nee-RANG)	"Chosen Land", title of the Philippine national anthem
“Maligayang Bati” (Mah-lee-GAH-yang BAH-tee)	“Happy Birthday”
pancit (pahn-SIT)	dish made with noodles
halo halo (HA-loh HA-loh)	shaved ice dessert
kamayan (kah-mah-YAHN)	hand-eaten feast on banana leaves
Sakuting (sah-koo-TING)	Filipino stick dance
Arnis (ahr-NEES)	Filipino martial arts
teleserye (teh-leh-SEHR-yeh)	television series
adobo (ah-DOH-boh)	dish stewed in vinegar, garlic, soy sauce, peppercorn, salt, and bay leaves
lumpia (loom-PYAH)	spring rolls
bayanihan (buy-uh-NEE-hun)	cultural practice of individuals working together towards a common goal
banderitas	small triangular hanging banners in different

(bahn-deh-REE-tahs)	colors
terno (tehr-NOH)	traditional butterfly sleeves
pinya (PEE-nyah)	Pineapple
pugay (POO-gahy)	salutation and gesture of respect in Filipino martial arts
tamburin (TAM-boh-reen)	gold filigree jewelry
Terno Barong (tehr-NOH bah-RONG)	combination of a formal shirt designed with butterfly sleeves
Barong Tagalog (bah-RONG tah-gah-LOHG)	traditional formal shirt
Kalinga (kah-LING-gah)	province known for handwoven fabric striped with red, black and white stripes
datu (DAH-too)	chief/leader
babaylan (bah-bahy-LAHN),	priestess/healer
bayani (bah-yah-NEE)	warrior/hero
panday (puhn-DAHY)	blacksmith/artisan
Sinawali (see-nah-WAH-lee)	combination of crisscrossing hand movements in Filipino martial arts

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## Chapter 6

### DISCUSSION

Implications for developing a Filipino heritage curriculum that addresses cultural heritage maintenance and equitable participation from this research emphasize the importance of integrating Filipino and Canadian culture and perspectives in determining the content and pedagogy of the curriculum. Content focused on gaining knowledge and skills in the following areas: Filipino folk tales, folk dances, martial arts, and culinary arts have been selected to engage a culturally diverse audience and promote appreciation for the strength and beauty of Indigenous Filipino culture. Pedagogy focused on collaborative and inclusive experiences of Filipino heritage encourages learning through positive immersive activities such as: participating in bilingual English-Filipino folk tale storytelling, learning to perform Filipino folk dances, practicing Filipino martial arts, wearing Filipino clothing and accessories, and tasting and preparing Filipino food. The curriculum provides memorable ways for all Canadians to participate and create their personal experiences of Filipino heritage in Canada.

The research-based curriculum developed from this study was aligned with the format of the New BC Curriculum, which takes "a concept-based competency-driven approach to learning" (Province of British Columbia, 2021). It uses a "Know-Do-Understand" model with Content (Know), Curricular Competencies (Do) and Big Ideas (Understand) to support deeper learning.

Figure 6.1. *Filipino Heritage Curriculum*

<b>FILIPINO HERITAGE CURRICULUM</b> <b>Big Idea: Filipino Heritage Is Strong And Beautiful</b>	
<b>Curricular Competencies:</b>	<b>Content:</b>
<p>Students are expected to be able to do the following:</p> <ul style="list-style-type: none"> <li>● Participate in bilingual English-Filipino folk tale storytelling               <ul style="list-style-type: none"> <li>☉ Sample activities:                   <ul style="list-style-type: none"> <li>■ Strong and Beautiful <i>Malakas at Maganda</i> storytelling</li> <li>■ The Mountain Goddess <i>Mariang Makiling</i> storytelling</li> </ul> </li> </ul> </li> <li>● Participate in Filipino folk dancing               <ul style="list-style-type: none"> <li>☉ Sample activities:                   <ul style="list-style-type: none"> <li>■ Filipino bamboo dance <i>Tinikling</i></li> <li>■ Filipino stick dance <i>Sakuting</i></li> <li>■ Filipino candle dance <i>Pandanggo sa Ilaw</i></li> <li>■ Wearing traditional Filipino clothing and accessories used in Filipino folk dancing</li> </ul> </li> </ul> </li> <li>● Participate in Filipino martial arts <i>Arnis</i> <ul style="list-style-type: none"> <li>☉ Key skills:                   <ul style="list-style-type: none"> <li>■ Practice the <i>pugay</i> gesture, basic striking techniques and footwork</li> <li>■ Practice basic drills (e.g., <i>Sinawali</i>)</li> </ul> </li> </ul> </li> <li>● Participate in a Filipino <i>Kamayan</i> Feast               <ul style="list-style-type: none"> <li>☉ Key skills:                   <ul style="list-style-type: none"> <li>■ Cook Filipino food</li> <li>■ Make Filipino beverages</li> <li>■ Prepare and eat a Filipino feast by hand</li> </ul> </li> </ul> </li> </ul>	<p>Students are expected to know the following:</p> <ul style="list-style-type: none"> <li>● Filipino folk tales               <ul style="list-style-type: none"> <li>☉ Sample topics:                   <ul style="list-style-type: none"> <li>■ <i>Malakas at Maganda</i></li> <li>■ <i>Mariang Makiling</i></li> </ul> </li> </ul> </li> <li>● Filipino folk dances               <ul style="list-style-type: none"> <li>☉ Sample topics:                   <ul style="list-style-type: none"> <li>■ <i>Tinikling</i></li> <li>■ <i>Sakuting</i></li> <li>■ <i>Pandanggo sa Ilaw</i></li> <li>■ Filipino clothing and accessories (e.g., <i>Terno</i>, <i>Barong Tagalog</i>, <i>Pinya</i> Fabric and Embroidery, Philippine South Sea Pearls, Gold <i>Tamburin</i> Jewelry)</li> </ul> </li> </ul> </li> <li>● Filipino martial arts <i>Arnis</i> <ul style="list-style-type: none"> <li>☉ Sample topics:                   <ul style="list-style-type: none"> <li>■ <i>Pugay</i> gesture, striking techniques, and footwork</li> <li>■ <i>Sinawali</i> drills</li> </ul> </li> </ul> </li> <li>● Filipino food               <ul style="list-style-type: none"> <li>☉ Sample topics:                   <ul style="list-style-type: none"> <li>■ Filipino recipes (e.g., <i>adobo</i>, <i>lumpia</i>, rice)</li> <li>■ Filipino beverages (e.g. <i>calamansi</i>, <i>buko</i>, mango)</li> <li>■ <i>Kamayan</i> Feast</li> </ul> </li> </ul> </li> </ul>

### **Curriculum Theme: Filipino Heritage is Strong and Beautiful**

Understanding the strength and beauty of Filipino culture is the overarching theme in the Filipino heritage curriculum developed from this research. The origin myth of the creation of the Philippines and its people is one of the Filipino culture's most beloved folk tales, *Malakas at Maganda (Strong and Beautiful)* were the names of the first Filipinos who emerged from a single bamboo. The idea of diversity and equality of humanity is reflected in the image of the first man and woman, as well as the strength and beauty of the Philippines and its people. The content and curricular competencies included in the Filipino heritage curriculum have been selected to support the key concept of Filipino heritage being both strong and beautiful.

### **Curriculum Framework: The Pillars of Indigenous Filipino Culture**

The four pillars in ancient Indigenous Filipino communities: the *datu (chief/leader)*, *bayani (warrior/hero)*, *panday (blacksmith/artisan)*, and *babaylan (priestess/healer)* were individuals who each embodied the strength and beauty of Filipino culture. The four pillars served as a framework for the Filipino heritage content and skills included in the curriculum. According to Philippine historian Dr. Zeus A. Salazar (2004), the four pillars were leaders in ancient Indigenous Filipino society who used their unique talents to ensure the welfare of the community. The *datu (chief/leader)* was responsible for providing exemplary leadership to represent and serve the greater good of society. The *bayani (warrior/hero)* was responsible for protecting members of the society, staying robust, resilient, and empowered amidst challenges to maintain peace and security. The *panday (blacksmith/artisan)* was

responsible for honing and using his skills to create items and equipment to serve the needs of society. The babaylan (*priestess/healer*) was responsible for society's physical and spiritual health by staying connected to nature and humanity.

According to feminist writer and educator Dr. Lilia Quindoza-Santiago, the role of the babaylan (*priestess/healer*) was a powerful one. Quindoza-Santiago (1996) found that she was both the spiritual and cultural leader of the community:

Because woman was perceived as bearing young in the same way that plants came to fruition, she was looked upon as the repository of knowledge about life and the environment; her ability to sound nature's mysterious and oracular depths was recognized; she it was who could decipher the myths and legends that originated from nature... She was considered the guardian of the secrets of life and nature. In caring for and nurturing life, she was privy to special knowledge which was not within the reach of man (p. 161).

The positive values embodied by each of the four pillars of Indigenous Filipino culture align with the overarching themes found in this study to be important in the acculturation and adaptation of Filipino immigrant parent and their children. The value of sustainability is embodied by the babaylan (*priestess/healer*), the value of creativity is embodied by the panday (*blacksmith/artisan*), the value of empowerment is embodied by the bayani (*warrior/hero*), and the value of positive representation is embodied by the datu (*chief/leader*).

The theme of babaylan (*priestess/healer*) sustainability is represented in Filipino folk tales such as *Malakas at Maganda (Strong and Beautiful)* and *Mariang Makiling (Mountain Goddess)*. Such folk tales illustrate the strong connection between nature

and humanity in Indigenous Filipino culture and are used as an introduction to Filipino heritage in the curriculum. The theme of *panday (blacksmith/artisan)* creativity is the second part of the curriculum. It is represented in the Filipino folk dances such as *Tinikling (Filipino bamboo dance)*, *Sakuting (Filipino stick dance)* and *Pandanggo sallaw (Filipino candle dance)* and Filipino clothing such as the *terno (traditional butterfly sleeves)*, *Barong Tagalog (traditional formal shirt)*, *pinya (pineapple) fabric* and embroidery, and accessories such as *tamburin (gold filigree) jewelry* and South Sea pearls. The theme of *bayani (warrior/hero)* empowerment is represented in *Arnis (Filipino martial arts)*, which requires great agility and strength to learn and master and is the third part of the curriculum. The theme of *datu (chief/leader)* positive representation is the final part of the curriculum. It is represented through the generosity and spirit of community found in the Filipino cultural practice of *kamayan (hand-eaten feast on banana leaves)* with food such as *adobo (dish stewed in vinegar, garlic, soy sauce, peppercorn, salt and bay leaves)*, *lumpia (spring rolls)*, rice, and beverages such as local lemon or calamansi (*small citrus fruit with a flavor combination of lemon and lime*) juice and mango shakes, shared and prepared for all to enjoy.

Traditional Filipino food, clothing, folk dances, martial arts, visual arts, and folk tales included in the curriculum reflect the strength and beauty of Filipino culture and are effective ways of learning about Filipino heritage through historical traces and accounts. Dr. Peter Seixas, one of the foremost proponents of the theorization of historical consciousness in Canada, examined how both children and adults developed and revised their understandings of the past and considered its implications on education (University of British Columbia, 2022). According to Seixas (1996), learning

through historical traces and accounts is the natural starting point for learning about the past. Historical accounts are: "accounts of the human past, in innumerable presentations of the past, that we confront outside of formal history-learning through family stories and the media, including television news, film, historical fiction, historical references in advertising, and popular commemoration" (Seixas, 1996, p. 766), while historical traces are: "traces of the human past in artifacts and relics, documents, the built environment, landscapes, or, on a more complex level, institutions and languages" (Seixas, 1996, p. 766).

### **Filipino Folk Tales**

The folk tales *Malakas at Maganda (Strong and Beautiful)* and *Mariang Makiling (Mountain Goddess)* are included in the curriculum in a bilingual English-Filipino language format where a sentence follows each sentence in English in Filipino. This kind of story narration does not separate the storytelling between two separate translations of the folk tales and instead integrates the two languages for a diverse cultural audience. Child-friendly vocabulary and themes guide the curriculum's translation and adaptation of Filipino folk tales. Each story selected reflects positive Indigenous Filipino values: peace and equality in the case of *Malakas at Maganda (Strong and Beautiful)* and kindness and environmental sustainability in the case of *Mariang Makiling (Mountain Goddess)*.

### **Filipino Folk Dances**

The Filipino bamboo dance *Tinikling (Filipino bamboo dance)* is a favorite among Filipino folk dances and is one of the highlights of the curriculum. As Filipino Canadian dance ethnographer Dr. Patrick Alcedo describes, "A typical Philippine dance concert

ends with the *Tinikling*, the familiar showstopper where dancers use a combination of grace, agility and speed to avoid having their feet caught in bamboo poles that are clapped faster and faster as the music rises to a steady crescendo” (Alcedo, 2018).

The *Tinikling (Filipino bamboo dance)* will be taught by first presenting a performance of the folk dance with traditional Filipino clothing and accessories, with a short introduction to the history of folk dance. A child-friendly dance lesson begins with practicing the basic footwork of the dance with the bamboo poles safely tapped on the floor rather than clapped together. Once the learners are ready and safe, the bamboo poles can clap together at a faster beat. *Pandanggo sa Ilaw (Filipino candle dance)*, will be taught with an introduction about its emergence in the Philippines during the Spanish colonial period. A performance of the folk dance will be followed by a child-friendly dance lesson. Instead of using actual lit candles inside glass containers, children dance with battery-powered tealight candles inside small plastic cups for safety. Swaying, spinning, and twirling of the candles are done with the artificial candles on each hand and when learners are ready, a third artificial candle can be placed on the top of their head or secured with hair pins.

The Filipino stick dance *Sakuting (Filipino stick dance)* is another folk dance included in the curriculum. Dancers hold rattan sticks in each hand and tap each other’s sticks in rhythm with the music. The *Tinikling (Filipino bamboo dance)* and the *Sakuting (Filipino stick dance)* serve as an introduction to *Arnis (Filipino martial arts)*. According to Master Allan Shishir Inocalla, the basic fighting stick movements of the *Sakuting (Filipino stick dance)* combined with the footwork of the *Tinikling (Filipino bamboodance)* are similar to *Arnis (Filipino martial arts)* movements (Pablo, 2021).

Filipino folk dances can be taught in one workshop just as an introduction to the movements or rehearsed in several lessons in order to participate in performing the entire choreography. A culminating performance of the folk dances with Filipino clothing such as the traditional terno (*butterfly sleeves*) and Barong Tagalog (*traditional formal shirt*), and pinya (*pineapple*), tamburin (*gold filigree*) and South Sea pearl accessories can be a memorable way to celebrate their learning.

### **Filipino Martial Arts**

The pugay (*salutation and gesture of respect*), basic striking techniques and footwork of the Filipino martial arts Arnis (*Filipino martial arts*) will be demonstrated, along with the history and goals of its practice. Children use padded sticks for safety and begin with single stick techniques. Once learners are ready, more complex stick fencing movements and double stick combinations will be taught, like the Sinawali (*combination of crisscrossing hand movements*). Filipino martial arts can be taught as one introductory workshop or several lessons culminating in demonstrations and certifications.

### **Filipino Food**

Traditional Filipino recipes are included in the curriculum, such as adobo (*dish stewed in vinegar, garlic, soy sauce, peppercorn, salt, and bay leaves*) and lumpia (*spring rolls*), which are among the favorites, as well as beverages such as calamansi (*Filipino lemon*) juice, buko (*coconut*) and mango shakes. Healthier and child-friendly options that introduce learners to Filipino food and flavors guide the selection of dishes and recipes. The historical background and instructions on serving a Filipino kamayan (*hand-eaten feast on banana leaves*) will be included.

The Filipino kamayan (*hand-eaten feast on banana leaves*) was originally and is more commonly referred to as a “boodle fight”, reflecting the influence of U.S. military practices during the American colonial period in the Philippines. Originally an American West Point cadet’s feast, members of the military would eat together across ranks as a symbol of camaraderie and equality. This practice was adapted by the Philippine military academy and has now become a symbol of “collective Philippine culinary nationalism” (Bender & De Leon, 2018).

The entire curriculum culminates with an actual hands-on experience of eating a feast served on banana leaves. The tastes and flavors of traditional Filipino ingredients, meal preparation, and serving practices contain valuable pieces of Filipino history and culture that are experienced in deeply personal ways. Filipino food has been found by multicultural studies scholar Dr. Elenita Strobel (1997) to be an important carrier of cultural knowledge.

The research-based Filipino heritage curriculum provides sample activities and topics rooted in the strength and beauty of Filipino heritage and the positive values of Indigenous Filipino culture. It is designed as a foundation for the continuous development of future content that integrates Filipino and Canadian cultures. Filipino Canadians have successfully integrated their Filipino heritage with Canadian perspectives using their creativity to bridge Filipino and Canadian cultures (Balmes, 2012; Largo, 2018). The topics and activities in the curriculum are expected to grow and evolve as Filipino Canadians continue to define their unique cultural identity from one generation to the next.

## **Curriculum Pedagogy: The Indigenous Filipino Principle of Social Solidarity**

The concept of social solidarity as the goal of cultural integration and societal multiculturalism is aligned with the Indigenous Filipino principle of Bayanihan (*the cultural practice of individuals working together towards a common goal*). The Filipino heritage curriculum is designed to be implemented by representatives from the Filipino Canadian community in collaboration with various Canadian culture and arts institutions that offer workshops and programs for families and children, such as public libraries, art galleries and museums. Students enjoy learning history from social contexts outside formal classrooms, and these experiences are critical in developing students' "historical knowledge, interpretations and interests" (Barton, 2008).

All the Filipino heritage workshops and programs included in the curriculum are designed to be led by representatives of the Filipino Canadian community who are considered experts in their particular fields and have successfully integrated Filipino and Canadian culture and perspectives in their work. Recognizing Filipino Canadians in various fields is essential in affirming Filipino culture and identity in greater Canadian society (Kelly, 2014). The curriculum supports the work of Filipino Canadian storytellers, folk dancers, fashion and accessory designers, martial arts masters and culinary chefs by empowering them to work in collaborative partnership with Canadian culture and arts institutions in order to develop and implement multicultural and multigenerational Filipino heritage workshops and programs for a greater more culturally diverse audience.

Professional Filipino folk dance company members have offered dance workshops for children of all heritages and culminate in beautiful stage productions.

They have used their expertise to teach children the proper movements and rich history of various Filipino folk dances. Several Filipino folk dances from the various regions and Indigenous Filipino communities in the Philippines have been performed from a beginner to more advanced level. Masters in Filipino martial arts have offered programs for children of all heritages in several martial arts locations across Canada. They have collaborated with Canadian schools and taught Filipino martial arts in Physical Education (PE) classes to promote Filipino martial arts as a certified sport in Canada. Filipino Canadian chefs have offered culinary lessons to the public and have developed modern restaurant dishes inspired by traditional Filipino food, such as brussels sprout adobo (*dish stewed in vinegar, garlic, soy sauce, peppercorn, salt, and bay leaves*). Filipino restaurants in Canada have served their guests kamayan (*hand-eaten feast on banana leaves*) as a unique culinary experience. The curriculum is designed to build and support a network of Filipino Canadian individuals and organizations who can provide a variety of Filipino heritage learning experiences in mainstream Canadian society.

Equitable participation is essential between Filipino Canadian representatives, Canadian institutions, and learners of all ages as the collaborative partnerships are designed to be multicultural and multigenerational learning experiences. Mutual accommodation, adaptation and constant reassessments are necessary to reach Canada's vision of multiculturalism (Berry, 2011). In order to accommodate the needs of Filipino heritage learners in Canada who have diverse cultural heritages, the English language will be used as the curriculum's language of instruction. Filipino language content will include English translations and proper Filipino pronunciations so as not to

segregate/separate Filipino learners from other cultural groups. The bilingual format allows Filipino heritage content to be taught equitably to all participants. The curriculum is also designed for facilitators and hosts to have the option of implementing workshops and programs either in-person or digitally. Including virtual experiences will provide access to workshops and programs for learners across Canada and the world.

An online educational resource for the Filipino heritage curriculum can provide a collection of engaging Filipino heritage resources for facilitators and learners. A compilation of high-quality digital content curated for the curriculum can serve as a virtual Filipino heritage library, art gallery, museum, and cultural center. This virtual space created for the Filipino heritage curriculum can welcome learners of diverse cultural heritages and invite them to experience the strength and beauty of Filipino culture in new and exciting ways for generations to come. Cultural heritagemaintenance and equitable participation in multicultural education require continuous innovation and creative collaborations that value multicultural and multigenerational perspectives.

## Chapter 7

### CONCLUSION

This study aimed to develop a Filipino heritage curriculum informed by the phenomenological perspective of a Filipino immigrant parent in Canada who has raised second-generation Filipino Canadian children. Acculturation and adaptation phenomena during the Preschool to Grade seven parenting stages were identified and analyzed in order to determine the content and pedagogy of a Filipino heritage curriculum. Berry's acculturation theory was used as a theoretical framework to identify themes in the acculturation (acculturative stress, behavioural shifts, acculturation strategies) and adaptation (psychological and sociocultural) of the participant-researcher and their children in lived experiences of cultural heritage maintenance and equitable participation.

The autoethnographic narratives in this study were found to have acculturation phenomena with the following themes: Filipino vs. Canadian culture, First-Generation vs. Second-Generation Filipino Canadian culture, and Indigenous vs. Eurocentric Canadian culture. Limited time and resources for Filipino cultural heritage maintenance in Canadian society contributed to cultural gaps between first and second-generation Filipino Canadians. Inequitable participation between Indigenous and Eurocentric culture in Canadian society influenced the acculturation and adaptation of the Filipino immigrant parent.

The adaptation phenomena of the participant-researcher were found to have the following themes: multigenerational activities, multicultural collaborations, and Indigenous Filipino culture. Family activities such as food preparation and participating

in Filipino heritage work in their local communities were found to support the cultural heritage maintenance of both first and second-generation Filipino Canadians. Such multigenerational activities provided engaging real world learning experiences for children and allowed the Filipino immigrant parent to serve as a positive role model that encouraged their second-generation Filipino Canadian children to practice cultural heritage maintenance by example. Creative collaborations and positive representations of Filipino Canadians in local community projects and events in various Canadian institutions such as schools, public libraries, art galleries and museums were found to be sustainable and empowering ways to engage Filipino Canadians and Canadians of diverse cultural heritages with Indigenous Filipino culture.

The participant-researcher found the importance of remembering the four pillars in ancient Indigenous Filipino communities: datu (*chief/leader*), bayani (*hero/warrior*), panday (*blacksmith/artisan*), and babaylan (*priestess/healer*) as a Filipino immigrant parent in Canada. Each pillar embodied a unique dimension of the strength and beauty of Indigenous Filipino culture and served as sources of guidance and empowerment. This renewed connection to Indigenous Filipino culture was reflected in the research-based Filipino heritage curriculum developed in this study.

Specific content and methods of teaching from Indigenous Filipino culture were included in the curriculum such as folk tales, folk dances, martial arts, and culinary arts. The main theme of the research-based Filipino heritage curriculum developed in this study: “Filipino heritage is strong and beautiful” comes from the Filipino origin myth Malakas at Maganda (*Strong and Beautiful*). The first Filipino man, who was named Malakas (*Strong*) and the first Filipino woman, who was named Maganda (*Beautiful*)

emerged from a single bamboo as unique beings, born as equals, who together embodied the majesty and symbolic unity of all humanity. The folk tale *Malakas at Maganda* (*Strong and Beautiful*) captures the strength and beauty of Indigenous Filipino culture and the key concepts of collaboration, representation, sustainability, and empowerment that this autoethnographic research study has found to be essential in cultural heritage maintenance and equitable participation in multicultural education.

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## Appendix

### Data Collection Instrument

Provide autoethnographic narratives and artifacts as a Filipino immigrant parent who has raised second-generation Filipino Canadian children in the following stages of parenthood: Preschool stage (age three to four), Primary school stage (Kindergarten – Grade one, age five to six), Elementary school stage (Grade two to four, age seven to nine), and Middle school stage (Grade five to seven, age 10-12). Include the following acculturation phenomena adapted from Berry's acculturation theory (Berry, 1992, 1997):

- Acculturative stress – perceived intercultural problems
  - Contact problems – perceived intercultural problems experienced during initial interactions
  - Participation problems – perceived intercultural problems experienced over time
- Behavioural shifts – changes in previously learned cultural beliefs, attitudes or practices
  - Cultural learning – new belief, attitude, or practice
  - Cultural shedding – previous belief, attitude, or practice that was unlearned or rejected
- Acculturation strategies – preferences, attitudes with respect to the particular ways an individual engages with their cultural heritage and other cultural groups
  - Cultural heritage maintenance - degree to which an individual prefers to accept and preserve their cultural heritage

- Equitable participation – the degree to which an individual prefers to have contact with and participate in the larger society alongside other cultural heritage groups)
- Adaptations – personal intercultural outcomes
  - Psychological – ability to achieve a clear sense of personal and cultural identity, good mental health, and a sense of personal satisfaction
  - Sociocultural – ability to acquire and maintain culturally appropriate skills and behaviour in order to manage intercultural conflict and achieve positive intercultural interactions in the context of home, school, and local communities