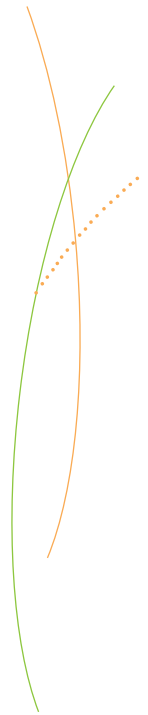


WILDFLOWERS INSTITUTE

OUTSIDE IN, INSIDE OUT

SEEING SAN FRANCISCO'S FILIPINO COMMUNITY

A WILDFLOWERS INSTITUTE ETHNO-TOUR



The work against racism must be twofold. First, communities must be able to define ethnicity on their own terms: Who are we? What are our traditional values? What makes us who we are? How do we go about solving our problems? This self-understanding will enable them to meet other groups on a level playing field and together define shared terms. The other half of the equation is helping people from mainstream communities learn a new way of seeing and understanding ethnic communities. It is true that we need cultural and ethnic advocacy work and efforts to fight for equity and social justice, but this all comes from the outside. On the inside, we need to focus even more effort on strengthening the cultural identity of the community and the individuals who comprise it.

— WILDFLOWERS INSTITUTE

Furthermore, the Wildflowers framework recognizes that each community is composed of two cultures—a core culture and an interface culture. The core culture celebrates and preserves the traditions, common cultural memory, and historical continuity that gives communities a sense of solidarity. The people at the cultural core—usually wise elders and those with clearly defined hierarchy of roles and responsibilities—hold the moral and ethical values and virtues of the community which keep them strong. Core culture values “we-us-our” culture. The interface culture is where members of the community interact with members of other communities.

Culture is the way of life of a human society that is transmitted from one generation to the next through learning and experience. It is the force that forms relationships and holds the community together. This is generally invisible to most outsiders, and often-times even to those inside the community.

— MC CANLAS,
FILIPINO CULTURAL LEADER &
WILDFLOWERS SENIOR FELLOW

CONTENTS

The Filipino Community in the San Francisco Bay Area 4

Filipino *Poblacion*, Town Plaza, and *Kabayanan* in America, by MC Canlas 11

Cultural Rationality Of and Against Gentrification:
The Case of Filipinos in South of Market in San Francisco, by MC Canlas 13

THE FILIPINO COMMUNITY IN THE SAN FRANCISCO BAY AREA

Welcome to the Filipino Community in San Francisco's SoMa (South of Market) and Daly City, California. Please come with us now on a brief tour of this thriving community. Take your time, and consider what you see.



1. St. Patrick's Church



2. West Bay Pilipino Multi-Service Center



3. Dimasalang Mural



4. Filipino Education Center



5. Bindelstiff



6. Jollibee



7. Delta Hotel



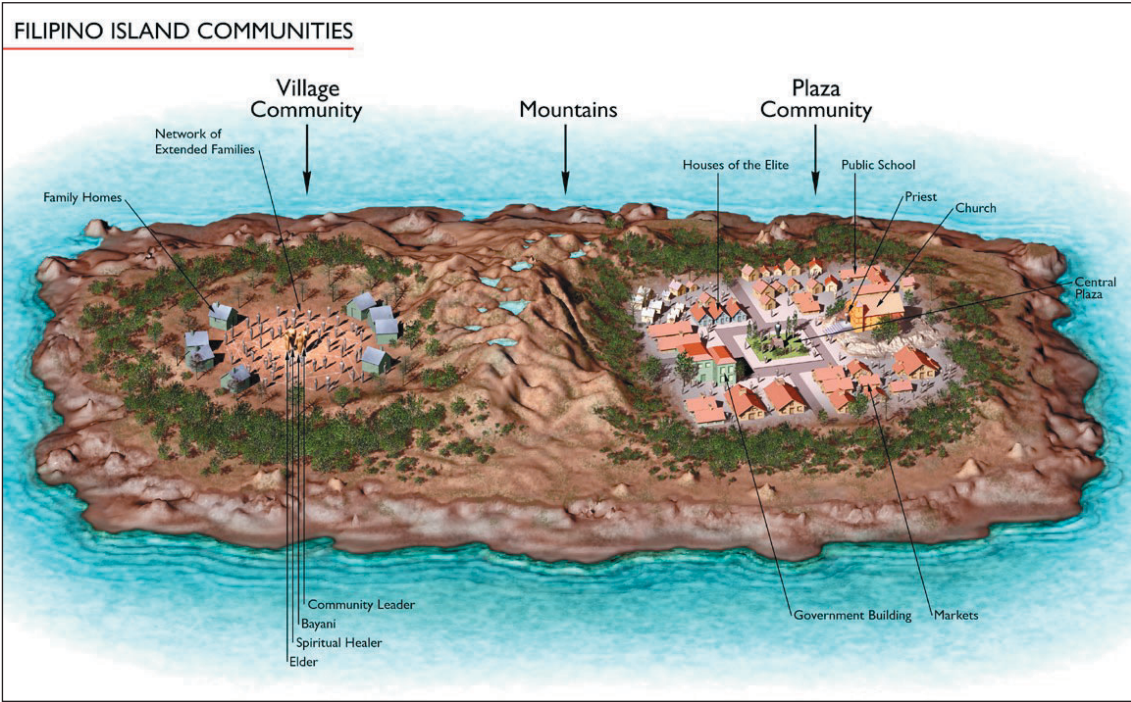
8. Mint Mall & Mint Hall

Seeing SoMa

One evening, a few community leaders (Bulletx Marasigan, Alice Bulos, and MC Canlas) participated in a Wildflowers VisionBuilding model-building session, addressing the issues of the location of family in the community. As they reflected on their models and their community (depicted by the series of images you just saw), MC Canlas mentioned the Spanish resettlement process (*reduccion*) of their native world into the colonial plaza. The three leaders discovered the underlying pattern in their community that brought leaders of institutions and community members together. We are happy to share their insight with you here.

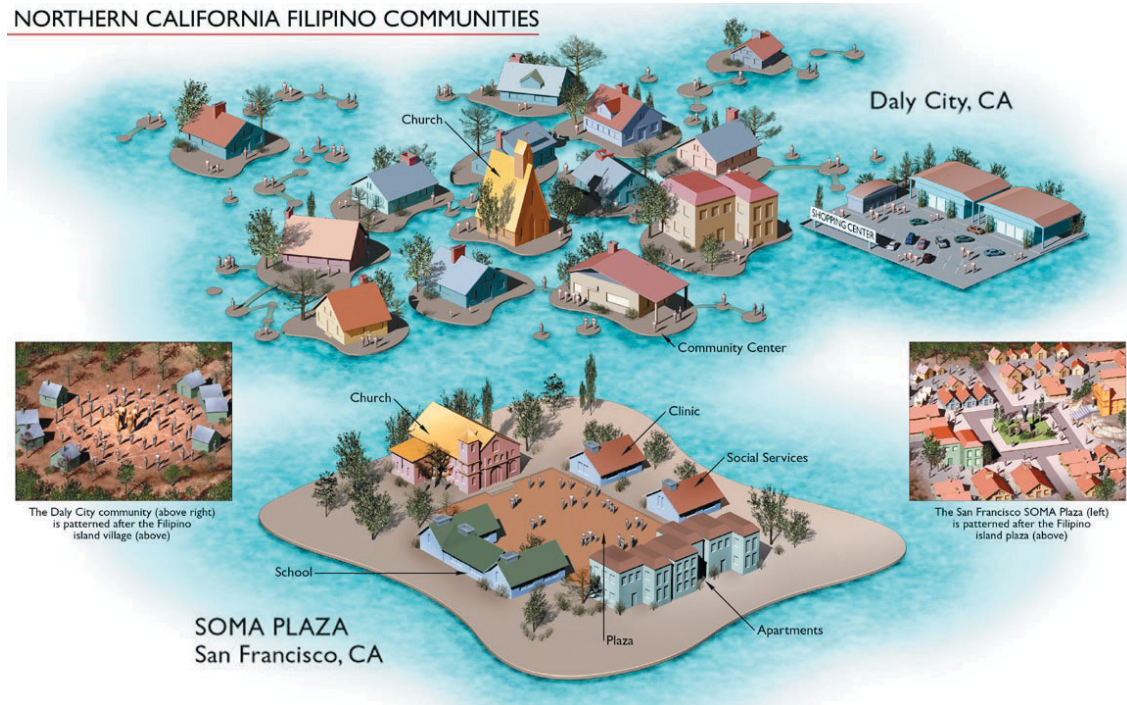
All of the photos on our ethno-tour show landmarks that are part of the Northern California Filipino Community's plaza. No longer a physical town square, it still functions as the heart of this culture in a new land.

If you look at the maps that follow, you will see what they saw.



Map 1, a traditional community in the Philippines, illustrates how the community gathers around the central plaza.

NORTHERN CALIFORNIA FILIPINO COMMUNITIES



Map 2 shows how the Northern California Filipino communities have used the core concept of the plaza to organize the community in which they live now: interfacing with the mainstream American culture. A large and impressive population of Filipinos resides in Daly City, yet the real center of gravity for the entire Bay Area Filipino population is in the SoMa plaza.

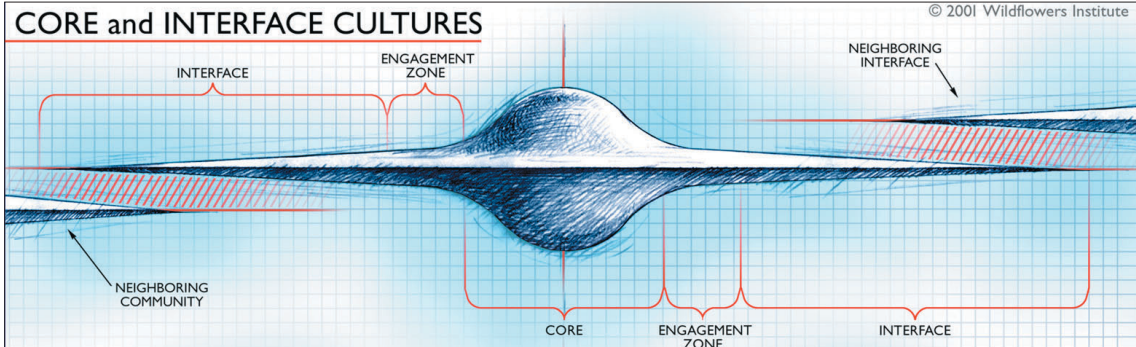


Figure 1: An illustration of several vibrant communities with strong core cultures and effective interfaces.

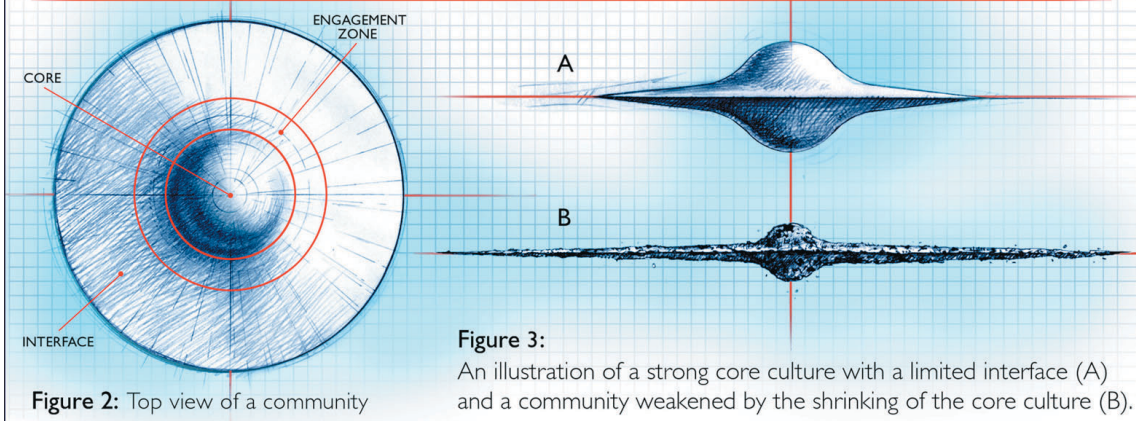


Figure 2: Top view of a community

Figure 3: An illustration of a strong core culture with a limited interface (A) and a community weakened by the shrinking of the core culture (B).

Core and Interface.

This essay, written by Filipino cultural leader and Wildflowers Senior Fellow MC Canlas, will give you an even closer look at the SoMa Pilipina plaza.

FILIPINO POBLACION, TOWN PLAZA, AND KABAYANAN IN AMERICA

By MC Canlas

As a passionate ethno-tourist, whenever I visit a barrio, town, or city I always rummage around for something familiar but different and unique to the place. During the 1980s, when I traveled and conducted seminar workshops for various groups in major regions in the Philippines—from as far as Ilocos Norte in the north and Basilan in Southern Mindanao—I spent my first hours in the town plaza, marketplace, or *poblacion*.

A poblacion, Spanish for population, is where the people are. We also refer to it as our *kabayanan*, the heart and nerve center of a town or municipality. What is common in Philippine towns and cities is the so-called plaza complex, the living landmark of Spanish colonialism. The town plaza community revolves around a central area, with an imposing church, friar's *convento*, municipal hall or *municipio*, *palengke* or marketplaces, and mansions or *bahay-bato* of the local elite and other wealthy residents. The plaza is the center of inter-village activities such as trade and commerce, fiestas, electoral campaigns, religious activities, and cultural performances. It is where people come for basic health, social, and government services. At the same time, it is also a focal point for political demonstrations and mass mobilization.

Usually, the plaza is the transportation hub, the terminal, transfer point, and connection to the neighboring towns and barrios. People from all walks of life congregate in the plaza. Many local folks and poblacion inhabitants can distinguish a stranger (*dayo*) or visitor (*bisita*) from the rest. Before the mega-malls and shopping centers evolved, the plaza was the center of gravity for the people, where they developed their own language and dialects, culture, and traditions.

In the late 1980s and 1990s, I had the opportunity to travel in Asia, Europe, and the United States. In all of these places I observed overseas Filipinos establishing their own centers of gravity: in central stations, parks, Catholic churches, community centers, and in certain nooks and corners. These new poblaciones were similar to the Manilatowns that existed in the United States from the 1920s to the 1960s.

Of all the poblaciones outside the Philippines, South of Market (SoMa) in San Francisco is perhaps the closest in layout and character to the plaza complex in the towns and cities of the Philippines. SoMa has been the home of Filipinos in San Francisco since the 1920s, and it functions as a town plaza, poblacion, and kabayanan for the Filipino community in the Bay Area.

The SoMa Plaza

Filipinos should be proud that despite the massive urban development and modernization of South of Market—where you can find the Metreon entertainment complex, the Moscone Convention Center, Yerba Buena Gardens, five-star hotels and world-famous museums, and

destination restaurant and entertainment centers—a Filipino plaza and poblacion not only co-exists but is vibrant and alive.

Just as in the old country, **St. Patrick's Church** parish at 756 Mission Street (between Third and Fourth streets) is very prominent and very Filipino: all the pastoral staff and almost 90% of parishioners are Filipinos. On the first Sunday of the month, the mass is conducted in Tagalog, and there are also charismatic masses and healing services. St. Patrick's, which began as an Irish church in 1851, is now home to many Filipino icons and rituals: San Lorenzo Ruiz, Sto. Nino de Cebu, Sodality of the Blessed Virgin Mary, Flores de Mayo, Simbang Gabi, Tapsilog breakfast, and Mother Ignacia del Espiritu Santo (MIDES).

In front of St. Patrick's Church is **Yerba Buena Gardens**, where the annual Pistahan is held. Three blocks from the church is the **Filipino Education Center (FEC)** at 824 Harrison Street, which was built in the early 1970s for newcomer students. Nearby is the **San Lorenzo Ruiz Center** (formerly known as **Dimasalang House**) on 50 Rizal Street and bounded by Lapulapu, Bonifacio, and Tandang Sora streets, all streets named after Philippine national heroes. In front of San Lorenzo Ruiz Center, at 760 Harrison Street, is **South of Market Adult Mental Health**, where you can find the Filipino-American Counseling and Treatment Team or **FACT Team**. Not very far away, at 200 Fourth Street at Howard, is **Jollibee**—the Filipino equivalent of McDonald's and Kentucky Fried Chicken.

Most of the services are located on the west side of St. Patrick's along Seventh Street. These include **West Bay Pilipino Multi-Service Center** (180 Seventh Street), **SoMa Teen Center** (175 Seventh Street), **South of Market Employment Center** (288 Seventh Street), **Canon Kip Senior Center** (705 Natoma Street), **Bessie Carmichael Elementary School** (55 Sherman Street), **San Francisco Veteran's Equity Center (VEC)** (1099 Mission Street), **South of Market Health Center** (551 Minna Street), **Bahay-Bayanan** (965 Mission Street, Suite 220), **Filipino American Development Foundation** (965 Mission Street, Suite 220), **Galing-Bata** (824 Harrison Street), **Yerba Buena Child Development Center** (790 Folsom Street), and **South of Market Child Care Center** (366 Clementina Street).

On Sixth Street you'll find the **Bayanihan Community and Commercial Center** and **Bayanihan House**, an affordable housing complex (Sixth and Mission streets); the **Bindlestiff Studio** (185 Sixth Street), popularly known as the epicenter of Filipino American performing arts in the Bay Area; and the **South of Market Recreation Center** (270 Sixth Street).

Between Fifth and Sixth streets, you will find the Filipino-owned **Mint Mall** (953 Mission Street) and **Mint Hall** (957 Mission Street), which has more than 500 residents, mostly Filipino immigrants. **Arkipelago Books**, **Filipinas Restaurant**, **Filipino Arts and Music Society**, and **Likha Pilipino Folk Ensemble** are all located at Mint Mall.

For groceries, Filipinos go to **Manila Meat Market and Groceries** (987 Mission Street), **Unimart Filipino-Oriental American** (1202 Howard Street), **San Francisco Minna Market** (514 Minna Street), **Cher's Grill House** (138 Sixth Street), **Philippine Grocery** (158 Eighth Street), and **Carmen's Restaurant** (998 Fourth Street).

Everything in SoMa plaza can be accessed by walking. It is indeed our Filipino plaza in America. Come and visit SoMa when you are in San Francisco.

This essay by Filipino cultural leader MC Canlas is a powerful statement showing how the values and virtues of a culture can be used to reclaim a community from the brink of disintegration and reinvest it with core cultural values to make it strong.

CULTURAL RATIONALITY OF AND AGAINST GENTRIFICATION: THE CASE OF FILIPINOS IN SOUTH OF MARKET IN SAN FRANCISCO

By MC Canlas

Growing up in a rural area in the Philippines, I remember vividly how nature fascinated me: the transformation of a caterpillar into a butterfly, from larva to pupa to adult bee or mosquito, the changing of a tadpole into a frog. Curiously, I observed this process of change in my environment. Later, I learned in biology class that this is called metamorphosis, a change in the form and habits of an animal during normal development after the embryonic stage.

Now, living and breathing in downtown San Francisco, I witness every bit of urban metamorphosis, the changing of forms of structures and landscapes—including the movement and color of people. What is happening in my neighborhood, in the South of Market, is a form of metamorphosis called gentrification: a phenomenon of rehabilitation and settlement of decaying urban areas by middle- and high-income people drawn by low-cost housing and easier access to downtown business areas.

Tabi Po: Showing Respect

When we were young and still learning our ways in life, our elders always reminded us to be respectful to other's spaces and the spirits in nature. They instilled in our minds that whenever we spit, urinate, or walk on somebody's ground we should always say *Tabi po* to show our respect for the spirits that dwell in the ground and to avoid being harmed by them. "Please excuse me" may be the nearest translation of *Tabi po*. The complete expression—*Tabi po nuno. Baka kayo mabunggo*, which means "Stay aside, grandpa, for we may bump into you"—is invoked in order to avoid offending the *nuno sa punso*, the "elder in his own home, in the spiritual world." What is also conveyed in the phrases *Makikiraan po* and *Tabi-tabi po* is "Please allow us to pass, for we come from a family of good character and strong virtue."

In similar fashion, Filipinos have a *palanos*, the customary bloodletting of and consequent feasting on a sacrificial animal to ward off any untoward incident that may happen to a new acquisition, or in constructing new concrete roads through the mountains or forests.

Before we would enter other people's yards or homes, we would always say *Tao po*, literally, "I am a human being. Is any human being there?" You will only be allowed to enter their premises when you are invited by their words *Tuloy po*, "Welcome," or "Come inside." These expressions of respect are deeply rooted in the Filipino proverb *Madaling maging tao, mahirap*

magpakatao, meaning, “It is easy to be a man, it is difficult to be human.” *Magpakatao* is equivalent to “act as a decent man should.” The conduct, virtue, or behavior of an individual toward others, the whole process and experience of making oneself more fully human and decent, is a very highly esteemed virtue among Filipinos.

I wonder if other urban communities in America have concepts and expressions similar to *Tabi po*, *Makikiraan po*, *palanos*, and *Tao po*?

When developers move in with their wrecking machines to demolish old structures, renovate dilapidated buildings, and displace people’s homes and communities, do they ask for permission from the *nuno sa punso*, from the “elders in their home”? How do they show respect to the people who live in the area, past and present, living or in memory? To whom do they address the plea “Please us allow us to pass or build” to ward off bad omens or untoward incidents, and avoid offending the dwellers? Do they really care, or do they just do things no matter the cost because it is their business to do it, with no concern for the effects on the community?

Gentrification and Displacement

During the dot-com frenzy in the late 1990s, South of Market (SoMa) became a mecca for young entrepreneurs with new ideas in the field of technology and multimedia. The enticing advantages of SoMa included cheap industrial land close to the “Multimedia Gulch” neighborhood; less restriction in terms of building standards; and little community scrutiny for individual projects as part of planning requirements. The influx of these new immigrants, most of them urban-bred and technically savvy young people with discretionary income who needed live and work spaces, excited the real estate developers and entertainment businesses to build live/work units and upscale and late-night entertainment venues, and to construct new offices out of renovated buildings.

The forces of gentrification and tides of redevelopment in SoMa greatly impacted the Filipinos who already lived, studied, and worked in the neighborhood. Landlords began to increase rents, sell their properties, and convert their properties to live/work units, taking advantage of the old tenants’ unfamiliarity with their rights and with how the system worked. This resulted in the displacement of a large number of Filipino families and seniors.

Today, one Filipino institution after another is being displaced or even threatened with extinction. For example, the Filipino Education Center (FEC), a Filipino landmark and learning institution established in the 1970s, is the only one of its kind in the entire nation. It prides itself on its award-winning programs, which enhance bilingual and bicultural education for Filipino children and newcomers. A few Filipino businesses at the Mint Mall have been threatened with displacement for the past three years in favor of dot-com startup companies. A historic restaurant, Carmen’s, initially located at the port area in 1957, is not included in the planning blueprint of major development in Mission Bay. The old Plaza Hotel, which housed the Bindlestiff Studio—considered the epicenter of Filipino-American performing arts in the Bay Area—is being scheduled for demolition to make way for a new structure, with no assurance for the maintenance of the theater space.

What is happening now is nothing new to Filipinos in South of Market. Displacement, gentrification, discrimination, and dislocation all occurred in the past, and they are happening

again today. Unfortunately, even progressive community advocates and anti-displacement groups tend to view gentrification solely on its socioeconomic context—middle- and higher-income versus low-income—and thus miss the cultural framework and approach to their strategy. Doesn't "gentry," the root word of *gentrification*, connote "people of gentle birth, good breeding, or high social position"? Shouldn't gentrification demonstrate and observe the universal virtues of respect and decency, the behavior expected of civilized human beings?

Is it not about time for the people responsible for gentrifying a neighborhood to show some respect to the community dwellers, present and past? Is it not about time for outsiders—developers, policymakers, visitors, and so on—to engage in discovering and understanding the invisible gravity that brings Filipinos together in community in a place like South of Market in San Francisco?

It is time for the members and leaders of the Filipino community to get in touch with their own realities as part of immigrant and emerging communities, and to learn the saga of the family, its life courses, and the formation of cultural and interface zones and patterns in new environments. We Filipinos have an urgent need to stimulate a process of rediscovery for our people and our community in this new land.

Tabi Po in SoMa: Remembering the Past

I want to acknowledge the paramount contribution of the Wildflowers Institute in providing me personally and our Filipino community in San Francisco with the Wildflowers approach. This cultural framework for viewing the quality of life in ethnic communities has helped us to further rediscover ourselves as a community. The cultural lens, framework, and tools that Wildflowers Institute introduced to our community in summer 2000 are even today helping us make breakthroughs in preserving and enlivening landmarks not only in South of Market but in the Filipino-American community in the Bay Area. In many ways, Wildflowers Institute has strengthened our understanding of ourselves and our cultural rationality in America.

I define cultural rationality as a *raison d'être*, a reason or justification for existence in a given locality. It is molded in the people's mind and consciousness, expressed in various cultural forms, rituals, and traditions, serving as a guide for action, reaction, or even inaction vis-à-vis the claim for the place or space.

The assertion and promotion of our cultural rationality in SoMa is to uncover the community's metamorphosis, its inner strength, soul, and power and to recover our elders' wisdom to make it relevant and applicable in our community, in particular, to the practice of *Tabi po* or *Tao po* in our new ancestral home.

Our elders always have explanations for the things and events around them. We have the Filipino equivalent for cultural rationality: *Kung hindi ukol, hindi bubukol* or *ukol-bukol*: "If something is not meant to be, then it won't be." This old proverb really means: "Nothing happens unless it is fated to happen. If something is not meant for you, then you will never have it; otherwise, all you have to do is wait and it will come." But then again, our elders would always impress on us when we were growing up a sense of history and community solidarity: *Ang taong hindi marunong lumingon sa kanyang pinanggalingan hindi siya makakarating sa kanyang paroroonan*. "One who doesn't look back where he came from will not reach his destination."

Our cultural rationality against gentrification, its real meaning cloaked in the name of “urban renewal,” “redevelopment,” and “neighborhood improvement,” has profound and abysmal historical foundations. Developers, policymakers, and new immigrants to SoMa, including and especially Filipinos, should not forget what happened to Manilatown and the International Hotel in San Francisco in 1977. For many decades, Manilatown had been the center of gravity of Filipinos—for Filipino food, stories, gossip, information and referral, and other activities. When forces of gentrification of San Francisco’s Financial District spilled over to Chinatown and swept Manilatown, developers evicted our elder tenants from buildings they had occupied for many years. In doing so, they disrespected our esteemed virtues of *Tabi po* and *Tao po*, offending our ancestors and our community. The people’s struggle in support of the Manilatown/I-Hotel tenants became the rallying cry of the neighborhood’s struggle against the forces of gentrification, displacement, and elitist urban development. Today, our elders’ spirits haunt us, reminding us not to let it happen again.

The story of how 40 Filipino seamen purchased the Gran Oriente Filipino Hotel in 1921 is another source of inspiration that is worth sharing. In those days, Filipinos were classified as “U.S. nationals”—they owed allegiance to the United States but had no right to vote and were prohibited from owning property. These seamen, merchant marines who immigrated to America, wanted to own property. But how could they?

A Masonic lodge, unlike the Filipino individuals, was allowed to own property. So these Filipino seamen formed a Masonic lodge, the Gran Oriente Filipino. They pooled their resources and purchased several properties, including a Masonic temple located near the hotel. They also purchased a three-story Victorian building for \$6,000 in a South of Market neighborhood known as South Park. For many years, the hotel functioned as a meeting place and boarding house for members who worked in San Francisco, and for farmworker members in the Central Valley who visited on weekends. Today—surrounded by upscale cafes and restaurants and a yuppified park populated by photographers, artists, multimedia developers, and affluent residents—it is still a home for Filipino elders.

SoMa Pilipina

Through our involvement in the Wildflowers Studies 2000 project, we successfully uncovered the cultural patterns and formations of our community in the Bay Area. According to this report in Wildflowers’ “Studies 2000 Notebook”:

Immigrant Filipinos have brought to their new environment both the *barangay* [villages] structure and the plaza complex of their homeland. In Daly City and other cities, Filipino families pool their resources to buy or maintain a house and lot, preferring to locate them near other Filipinos. But unlike the *barangay* in the Philippines, the new neighborhoods lack a sense of community, with few connections or bridges between people. Though Filipinos constitute more than 30% of the population of Daly City, there are few Filipino service providers and agencies linking the people from their island.

To rekindle the *barangay* spirit, and reaffirm their Filipino identity, Filipinos tend to visit the fragmented and dispersed “structures” of the old plaza. They form community through their churches, congregations, and prayer groups; their family and clan gatherings; and their regional, hometown, and alumni associations.

San Francisco's South of Market (SoMa) area functions as a plaza, where Filipino services (including health and education) are available for seniors, families, and youth. The area is also the center of gravity for cultural and religious activities. However, the SoMa residents tend to be low-income, less-educated renters who come from villages in the Philippines. In terms of culture, values, and familial relationships, they are barrio folks threatened by the increasing gentrification of the neighborhood.¹

SoMa has a very colorful cultural history. It has historically been the home for new immigrants— Irish, Germans, Italians, Scandinavians, Greeks, Ukrainians, and Filipinos. Although later, when they started to move out of the area and join in the mainstream community in upscale neighborhoods, their churches and community centers stayed on, preserving their relationship to this area. The Filipinos are the exception: since the 1920s, SoMa has continued to be the home for new Filipino immigrants.

Amidst the urban metamorphosis brought by gentrification, there is a decisive transformation going on in SoMa: the consolidation and integration of the Filipino community. By consolidation, I mean two things: (1) uniting the Filipinos in the Bay Area into one community system or a conception of whole community, which we call in Filipino *sambayanan*, particularly linking the Filipinos to the center or plaza, a *kabayanan* (the heart of the community), which is strategically located in South of Market; and (2) making the Filipino community strong, secure, visible, and solid, with a compact and critical mass of community members and leaders.

By integration I also mean two things: (1) vertical integration, connecting our current generation Filipinos and our contemporary history in the making with our past and rich heritage, both here and in the Philippines; and (2) horizontal integration, bringing together and linking every Filipino family, organization, and community into webs of plaza-*barangay*, of hometowns and newfound lands, both here and in the Philippines.

Our community leaders and members have started claiming our immigrant plaza-*barangay* community as SoMa Pilipina. We also call ourselves SoMa Pilipinos. And SoMa Pilipina is connected culturally with Filipinos outside South of Market and San Francisco. Our territorial-based identity is important to us in asserting our cultural rationality. This is a powerful framework, culled from the wisdom of our elders of invoking the spirits in nature and the legacy of our ancestors to guide the conduct of fellow human beings, in dealing with gentrification and community empowerment.

With this framework, the issues and struggles of one sector, say the parents involved in the Filipino Education Center, is the concern of every family and sector of the community. It strengthens our campaign and advocacy work. It is consistent with our elders' words of wisdom: *Ang sakit ng kalingkingan ay damdam sa buong katawan*. "The pain of the little finger is felt by the whole body." The problem of one becomes the problem of everyone.

In 1998, we formed United Pilipino Organizing Network (UPON), to help non-Filipinos understand the Filipino community on our own terms. It is sad that even when Filipinos have lived for a long time in SoMa and have helped animate it, many Americans still fail to see and appreciate the Filipinos' contribution. When UPON was talking with Forest City Enterprises, the developer of the new Bloomingdale's department store that is currently being built in the area, I explained why Filipinos have a claim in "SoMa land." I asked them to check the

commemorative marker at Union Square Tower in North of Market and then check the marker at number 2 New Montgomery in South of Market.

At first, they could not understand why Filipinos wanted a cultural center. But their corporate head visited Union Square, home to upscale establishments like Macy's, Saks Fifth Avenue, the Westin St. Francis Hotel, the Grand Hyatt Hotel, the center of San Francisco's North of Market. He read a commemorative marker that states: "Erected by the Citizens of San Francisco to commemorate the Victory of the American Navy under Commodore George Dewey at Manila Bay." In other words, Union Square reminds us of the "heroism" of American soldiers who vanquished the Philippines for the United States. It reminds us of the cultural rationality of "Manifest Destiny"² and "Benevolent Assimilation"³ in annexing our homeland, the Philippines.

On the other hand, 2 New Montgomery in SoMa bears this statement: "Dr. Jose P. Rizal, Philippine Hero and Martyr, stayed at the Palace Hotel from May 4 to 6, 1888, in the course of his only visit to the United States." Caballero de Dimasalang, the fraternity of Filipino workers formed in 1920 in San Francisco, was named after Rizal's pen name. In the entire United States it is only in SoMa where you can find streets named after Filipino national heroes, such as Dr. Jose Rizal, Andres Bonifacio, Lapu-lapu, Tandang Sora, and Apolinario Mabini.

What I was sharing that day is ethno-tourism: the practice of touring, rediscovering, and exploring one's cultural heritage and history in a manner that impacts and enhances ethnic and self-pride, identity, and consciousness. As a result of our cultural advocacy work and our resolute position vis-à-vis development in the coming years, our neighborhood has gained instead of lost. We will have Bayanihan Community Center at the gateway and main street of South of Market; a Filipino Cultural Center on the fifth floor of Bloomingdale's; a Manilatown Heritage Foundation in its old site; and a youth center facility.

We formed Bahay-Bayanan, an affordable housing and home-ownership advocacy, to sustain and increase the number of Filipino residents, despite gentrification and massive displacement in SoMa. It is important to note that in the U.S. Census 2000, the Filipino population in the city and county of San Francisco registered a negative 6% growth—from 42,652 in 1990 to 40,083 in 2000, a net loss of 2,569. However, Filipinos in South of Market, between 1990 and 2000, grew 36%, while San Francisco as a whole experienced a drop in its Filipino population.

I love SoMa Pilipina, and I enjoy giving ethno-tours to visitors. Our SoMa Pilipina is still a work in progress. We are still up in arms in the cultural front. We are still reciting these verses from Pablo Neruda's poem "Injustice": "Whoever discovers the who of me / Will find out the who of you / And the why, and the where."

¹ Published in Wildflowers Institute's "Studies 2000 Notebook."

² Manifest Destiny was a popular slogan in the mid-1800s, invoking the idea that the United States was destined—by God, some said—to expand across North America to the Pacific Ocean.

³ The cultural rationality of the annexation of the Philippines was cleverly packaged by President McKinley's proclamation of "Benevolent Assimilation." He passionately argued that the Americans must educate, civilize, and uplift the conditions of the Filipinos. This self-righteous cultural rationality was conveniently used by the Americans to justify their actions throughout the colonial period. The Filipinos, culturally programmed through U.S. public education, had to be guided to "maturity" and "enlightenment" so that they might reap the fruits of American "tutelage" and "beneficence."

WILDFLOWERS INSTITUTE MISSION STATEMENT

To design and develop frameworks, processes, and tools that help individuals and groups build productive interfaces between diverse cultures and to strengthen the cultural formation, quality of life, and social health within the community.

We believe in an asset-oriented approach to building community that encourages local control and capitalizes on diversity. Our goal is to contribute to the next generation of thought and practices in sustainable social development in communities in the United States and abroad.

Wildflowers Institute is an international not-for-profit organization operating in San Francisco, California.

WILDFLOWERS INSTITUTE

354 Pine Street, 7th Floor, San Francisco, CA 94104-3229

Phone: (415) 399-1199

Fax: (415) 399-1599

www.wildflowers.org

wizard@wildflowers.org

Wildflowers Institute thanks our donors for their support:

FOUNDATIONS

Akonadi Foundation

The David and Lucile Packard Foundation

Dreyfus Health Foundation

The Ettinger Foundation, Inc.

The James Irvine Foundation

The J. F. Thyne Charitable Lead Trust

Low Dot Chew and Lee Shee Fund

The Philanthropic Collaborative

The San Francisco Foundation

The Wallace Alexander Gerbode Foundation

W.K. Kellogg Foundation

INDIVIDUALS

Professor George M. Foster

Mr. Charles S. LaFollette

Mrs. Patricia Low

Ms. Joy Ou

Dr. Robert D. Sparks

Dr. Bruce E. Spivey

Ross Stromberg, Esq.