KATOTOHANAN NG ATING BAYAN:
IDENTITY, CULTURAL WORK, AND THE NATIONAL DEMOCRATIC STRUGGLE OF THE FILIPINA/O PEOPLE IN THE UNITED STATES

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ABSTRACT

The national democratic struggle of the Filipina/o people in the United States has been steadily growing since the founding of BAYAN-USA in 2005. As activists for social change, one of the many skills national democratic activists must possess is the ability to transmit their messages to everyday, common people. One of the most accessible means of communication is cultural work. Art can encourage and empower the activists and the community; educate on movement values, ideas, and tactics; offer histories of the movement and community; and provide aesthetic pleasure and enjoyment. However, just as important as the cultural work itself and often less studied is the process to create it. Often done collectively in national democratic organizations, the cultural work making processes provides a window into the conversations between identity formation, social movement organizing, and community development.

This dissertation argues that the collective art making process is a critical pedagogical site where through cultural production, Filipina/os in the United States formulated a different type of diasporic Filipina/o identity, one based on the social and political conditions of the Philippines. Interviews of current and former members of national democratic organizations and a close textual analysis of cultural works inform my investigation. First I examine flyers in the San Francisco Bay Area to examine how one becomes an activist. Next I look at zines in Seattle to see how identity boundaries were used to distinguish similarities and differences to the various communities my informants belonged to. I then move to murals in the Los Angeles area, where I show how Habi Arts used collective mural making to model the beliefs of the national democratic movement. I conclude in Quezon City, Philippines, where I observed how the

effigy making process became a ritual for Filipina/o exposurists to strengthen and solidify their commitment to the national democratic movement.

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With a stroke of my hand, I cut the tides
That swept the destinies of men.
Now in this field of combat, where my armies
Challenged the tragic course of history:
Look, listen: cries crescenting blood,
Crimsoning our island; because I came.
Here I slapped the earth to make you a home.
Confounding fate, even the farthest star,
Where Light resolved itself into your faith;
Because I came to stake a claim on the world.
And across the flaming darkness of life,
I flung a sword of defiance to give you freedom:
Here in the seven-pillared wisdom-house of truth,
Where I knelt, where I wept, where I lived
To change the course of history; because I love you

- Carlos Bulosan, To my Countrymen.[1]

"A national culture is the whole body of efforts made by a people in the sphere of thought to describe, justify, and praise the action through which that people has created itself and keeps itself in existence. A national culture in underdeveloped countries should therefore take its place at the very heart of the struggle for freedom which these countries are carrying on."

- Frantz Fanon, The Wretched of the Earth[2]

A defining moment in my life occurred when I had been confronted with being Filipina, prompting my search for what it means to be Filipina in America. During my sophomore year at a Catholic high school, a nun from the Philippines came to give a guest lecture. I do not recall what the talk was about. What I do remember is that afterwards, the Filipina/o students were invited to join her for lunch later that day. For the

[1] Carlos Bulosan, "To My Countrymen," in *On Becoming Filipino: Selected Writings of Carlos Bulosan*, ed. Epifanio San Juan Jr. (Philadelphia: Temple University Press, 1995), 169.
[2] Frantz Fanon, *The Wretched of the Earth* (New York: Grove Press, 1963), 233.

first, last, and only time during high school, I sat with the other twenty or so Filipina/o students and talked about what it meant to be Filipina/o in our school and in Seattle. The next day, my religion class had its weekly free discussion period, when as a class we could choose the topic. Without hesitation, the entire class wanted to discuss the Filipina/o luncheon. I felt uneasy as I looked around the room and saw that I was one of two apparent students of color.[3] For twenty minutes, I listened to my classmates complain that it was unfair that the Filipina/o kids got to skip class and they did not. That in fact, the lunch was reverse racism and the school should invite a white nun so all the white kids could have lunch with her.

And for twenty minutes, I cried. I knew my experience in high school was different than most of the other students. I was never invited to parties or asked to a dance. I believed my classmates thought enough of me, especially since I was elected sophomore class president. However, this experience brought my world and feelings into perspective. Every day I walked into a classroom where I was almost always the only person of color, feeling alone, distressed, and different. I survived with the help of a small group of friends who felt the same, most of whom were also students of color, and with supportive teachers who expressed it would get better, that I had the strength to make things better. Hoping that things would get easier, I opted out of a traditional senior year and started at Seattle University.[4]

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[3] I say apparent here because through the class discussion, several other students identified as having a mixed racial background although they self-identified in school as white.

[4] Seattle University, "History," *Seattle University: Matteo Ricci College*, accessed July 19, 2015, http://www.seattleu.edu/matteo-ricci/our-story/history/. Seattle Preparatory School is a Matteo Ricci Form I school where after three years of high school, juniors have the option of staying for a traditional senior year or moving on to Matteo Ricci College Form II at Seattle University, the

After a year I transferred to the University of Washington, where I became an American Ethnic Studies major, submerging myself in learning about the experiences of Filipina/os and other people of color in the United States. Studying the colonial relationship between the Philippines and the United States, I finally started making sense of my place in this country by learning about my history. The more I learned, the more I understood my experiences with racism. Despite their long, intertwined history, I had never learned about the relationship between the Philippines and the United States. I found that like many of my classmates, our high school history classes glossed over the Philippine-American War,[5] the subsequent half-century of U.S. colonialism, and the Filipina/o experience in America. And if anything regarding the Philippines or Filipina/os was taught, as Filipina/os we were looked to for all the answers. And also like my classmates, I was beginning to explore and re-define my relationship with the Filipina/o community and my identity as a Filipina in the United States.

At a conference of Washington state Filipina/o American student university organizations in 2001, I was introduced to students, teachers, and musicians who were involved in progressive Filipina/o organizations. I attended a workshop led by a high school teacher who discussed the U.S.-Philippine colonial history and how it affects Filipina/os today. Another workshop described a campaign against the trafficking of Filipina women. The closing band during the cultural night included Philippine indigenous instruments in their songs, all of which were about the Philippines and the struggles of the people there. I was in awe of these people and the things they described. I

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local Jesuit university. After the first year, students have the option of continuing at Seattle University or transferring to other institutions.

[5] Through conversations with classmates during class, we also realized that when the Philippine-American War was taught, it was referred to as the "Philippine Insurrection."

was just beginning to learn about Filipina/os in the United States; it never dawned on me to wonder about what was happening in the Philippines and how it affected the Filipina/o community in America. My connection to the Philippines had always been cultural, through dance, food, and sappy Filipina/o love songs. But for these Filipina/os, it was clearly something more.

Over the next several months I became more involved in Filipina/o groups, both on and off campus. As my participation grew, my interest in creating change within my community increased.[6] Not only did I participate and lead workshops and educational discussions and marched in rallies, I also brought my newfound knowledge into my poetry, performing spoken word pieces addressing topics such as higher education budget cuts to re-discovering my identity as a Filipina. My poetry became a space where I could process all of the new information I was getting and integrate it with my lived experiences. As part of a multidisciplinary art collective, writing poetry was both an individual and a group activity. We often shared individual pieces in writing circles to elicit critiques on how to make our spoken word poems better. There were times when we wrote new pieces together or took individual pieces and wove them together to create a new collective poem. Then we would take those poems and pair them with music or dance. As beautiful as the final pieces were that we shared at our local or national shows, the enjoyment and wonder came from the collaborative creative process. That was where we learned most about ourselves, each other, and our community.

[6] I became particularly involved on campus. I belonged to a number of students of color organizations as well as student government and eventually, as Student Regent.

It was this process of creativity and learning that formed the basis of this project. *Katotohanan ng Ating Bayan*[7] presents a multi-site, interdisciplinary study on what happens during the collective art making process and its results, both in the art itself and in the lives of those who took part in it. Focusing in on the process, I argue that it becomes a critical pedagogical site where those who participated formulated a different type of Filipina/o identity. While there are many studies on Filipina/o American identity work in conjunction with art, they are often based on cultural ties to the Philippines instead of the nation's social or political conditions.[8] My project enters the conversation here by looking at how through art and the collective art making process, Filipina/os in the United States created diasporic identities rooted in the social and political conditions of the Philippines.

Examining diasporic identity formations amongst Filipina/os in the United States at the junction of cultural work and social movements is important. This is because it can give us a key insight into a different way that the diaspora not only sees the Philippines, but how it interacts with the nation and its social and political conditions. This interaction has led to new community formations in the Filipina/o community whose drives are the issues in the Philippines as well as prioritizing collectivity in a nation that stresses individualism. Using art and collective art making within social movement organizations

[7] In English, the title translates to "The Truth of Our Nation/People." This title comes from a cultural sharing event that Habi Arts put together in September 2010. It was an evening sharing various art pieces, from poetry to posters, that spoke to the various truths each artist had in regards to the Philippines and their relationship to it. I chose it as a title for my dissertation because I believe that this project is a reflection of my informants' as well as my own truth about the Philippines and each of our relationships to the nation-state.

[8] Jonathan Okamura, *Imagining the Filipino American Diaspora: Transnational Relations, Identities, and Communities* (New York: Garland Publishing, 1998); Theodore S Gonzalves, *The Day the Dancers Stayed Performing in the Filipino/American Diaspora* (Philadelphia: Temple University Press, 2010).

as a vehicle of examination allows me to look at not only how these formations were made, but how the Filipina/o American activists I interviewed understand it themselves.

Thus, the diasporic identities that are created by my informants and other participants in the collective art making processes within the national democratic movement derive from how they understand their relationship to the country they live in and the social and political beliefs that are created because of that. The diasporic Filipina/o identity created through the collective art making process does not make my informants any more or less American, Filipina/o, or Filipina/o American. What it does do is reconfigure their identities to be more than what they identify with as a nationality. It embraces social and political conditions and the beliefs they formed around those and places that at the forefront of their diasporic identity formations. Hence, their identity formations through the collective art making process is not simply about being Filipina/o or American or their place as Filipina/os in America; it is about what they do with the alternative self-knowledge they gained.

While collective art making happens in a variety of spaces, I am particularly interested in analyzing the Filipina/o activist community, specifically the national democratic movement. My interest in focusing on this particular movement lies in not only my personal connection, but also because of its growth in the Filipina/o community in the United States. When I first joined the national democratic movement, it was concentrated in Los Angeles, San Francisco, New York, and Seattle. Today, national democratic organizations exist in not only those cities, but also in places such as Chicago, Portland, San Jose, and San Diego. I have watched it grow from having fifty activists nationally to several hundred. National democratic activists in the United States are active

in local, national, and international issues. Choosing to use this particular movement is partly because of my investment in it as an activist, but also because it presents something uniquely valuable and promising. While various social movements today continue to grow and fade away, the national democratic movement has had staying power in the United States and in Filipina/o communities. This project will examine how participants in the national democratic movement have formed diasporic identities through collective art making processes that have above all else, remained committed to the beliefs and ideas of the national democratic movement.

Much of the scholarship looking at Filipina/o activism in the United States tends to be focused on local or national issues within the United States.[9] However, the conditions facing many in the Filipina/o diaspora are rooted in multiple colonial legacies in the Philippines. Even after the U.S. granted the Philippines independence after World War II, the Philippines maintains a (neo)colonial relationship with the United States in which residual legacies of U.S. imperialism have left the Philippines susceptible to multinational corporations seeking to excavate and exploit the natural resources with minimal benefit to the Filipina/o people. In *Migrants for Export: How the Philippine State Brokers Labor to the World*, Robyn Rodriguez describes the current labor brokerage system in the Philippines is related to the labor migration in the early 1900s of farm and cannery workers as well as nurses.[10] Agreements such as the Military Bases Agreement,[11]

[9] Karin Aguilar-San Juan, *The State of Asian America: Activism and Resistence in the 1990s* (Boston: South End Press, 1994); Estella Habal, *San Francisco's International Hotel : Mobilizing the Filipino American Community in the Anti-Eviction Movement* (Philadelphia: Temple University Press, 2007).

[10] Robyn Magalit Rodriguez, *Migrants for Export: How the Philippine State Brokers Labor to the World* (Minneapolis: University of Minnesota Press, 2010), 4–9. Also see Dorothy Fujita-Rony, *American Workers, Colonial Power: Philippine Seattle and Transpacific West, 1919-1941*

which gave the United States two major bases for a term of 99 years, and the Laurel-Langley Agreement,[12] which allowed U.S. citizens full access and equality in all areas of the economy including natural resources, provided the groundwork for the current U.S. military presence and the economy's dependence on multi-national corporations.

Unable to work within the Philippines nation-state, many Filipina/os have been forced to go abroad to find a source of income to support themselves and the families they left behind. As the largest population outside the Philippines, Filipina/os in the United States are especially continually affected by the conditions in the Philippines.[13] According to Filipina/o America and Philippines scholar E. San Juan Jr., "We cannot understand the predicament and destiny of the Filipino diaspora [in the United States] unless we place it in its global context and its unique historical specificity as a relation between U.S. hegemony and the resistance of a people struggling for national and popular self-determination."[14]

Filipina/os responded to the conditions in a multitude of ways. After World War II, some went on to support the United States and their interests in the Philippines, working with the Philippine and U.S. government and corporations.[15] Others went on to

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(Berkeley: University of California Press, 2003); Catherine Ceniza Choy, *Empire of Care: Nursing and Migration in Filipino American History* (Durham: Duke University Press, 2003).

[11] Daniel Schirmer and Stephen Rosskamm Shalom, *The Philippines Reader: A History of Colonialism, Neocolonialism, Dictatorship, and Resistance* (Cambridge: South End Press, 1987), 96–100.

[12] Ibid., 94–96.

[13] Commission on Filipinos Overseas, "Stock Estimate of Overseas Filipinos (As of December 2010)," December 2010, http://www.cfo.gov.ph/pdf/statistics/Stock%202010.pdf. According to a report by the Philippine Government's Commission on Overseas Filipinos, a third of Filipinos who are overseas live and/or work in the United States. However, this number does not take into account those who are undocumented, such as those who have overstayed visas.

[14] Epifanio San Juan Jr., *Allegories of Resistance: The Philippines at the Threshold of the Twenty-First Century* (Quezon City: University of the Philippines Press, 1994), 32.

[15] Rodriguez, *Migrants for Export*, 11.

fight against it, both within the government and outside of it. For example, Claro M. Recto was a politician who spoke out against the U.S. military bases before his death in 1960.[16] Still others, like the students of the First Quarter Storm, marched in the streets to protest the economic and living conditions of the Filipina/o people.[17] In the wake of the declaration of Martial Law, opposition took a number of forms. In the south, the Moro National Liberation Front actively engaged in guerilla warfare against the Philippine government as the "long-term grievances of the Muslim minority were exacerbated."[18] A number of Left organizations and activists went underground and the New People's Army, the military arm of the Community Party of the Philippines, grew rapidly.[19]

In the United States, there were also those in the Filipina/o diaspora that connected with what was happening in the Philippines. In the early 1970s, the *Katipunan ng mga Demokratikong Pilipino,*[20] or KDP, was founded. Drawing inspiration from the national democratic movement in the Philippines, the social justice movements in the U.S. from the 1960s and 1970s, and the history of Filipino radicalism from the labor movement, the KDP saw itself as a vanguard organization, "the most 'advanced' political force in the Filipino American community."[21] Still, there were some who supported President Ferdinand Marcos and the declaration of Martial Law, especially in Hawai'i

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[16] Schirmer and Shalom, *The Philippines Reader: A History of Colonialism, Neocolonialism, Dictatorship, and Resistance*, 152.
[17] Jose F. Lacaba, *Days of Disquiet, Nights of Rage: The First Quarter Storm and Related Events* (Manila: Anvil Publishing, 1982).
[18] Schirmer and Shalom, *The Philippines Reader: A History of Colonialism, Neocolonialism, Dictatorship, and Resistance*, 164.
[19] Raul E. Segovia, *Inside The Mass Movement: A Political Memoir* (Manila: Anvil Publishing, 2008), 55.
[20] In English, the group's name is Union of Democratic Filipinos.
[21] Helen C. Toribio, "Dare to Struggle: The KDP and Filipino American Politics," in *Legacy to Liberation: Politics and Culture of Revolutionary Asian Pacific America*, ed. Fred Ho et al. (San Francisco: AK Press, 2000), 32.

where there is a significant population of people who hailed from the Ilocos region, where the president was from.[22]

After People Power I and the ousting of President Marcos in 1986, many had hoped for change. Unfortunately, it seemed that President Corazon Aquino's presidency was fraught with problems as the conditions of the Filipina/o people did not change. The once unified opposition to President Marcos now split, some believing that President Aquino was the answer, and others who remained skeptical of the government and continued to build non-government organizations, joined above ground militant organizations, or stay a part of the underground.[23]

In the United States, there are Filipina/os who began to rebuild national democratic movement after KDP shut down in 1987. The late 1990s saw a resurgence of organizing in the United States that subscribed to the ideology of the national democratic movement in the Philippines. Today, the national democratic movement in the Philippines is a social movement that sees the Philippines as a semi-colonial and semi-feudal country with three root problems: United States imperialism, feudalism, and government corruption. The end goal of the national democratic movement is to achieve national industrialization, agrarian reform for land to be redistributed to the people, and to remove all forces of United States imperialism.[24] In 2005, the national democratic alliance, Bagong Alyansang Makabayan[25] established its first overseas chapter in the United States, knows as BAYAN-USA. Like its counterpart in the Philippines, it "serves as an

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[22] Ibid., 36.
[23] Segovia, *Inside The Mass Movement*, 150–151.
[24] Renato Reyes, Personal Interview, November 12, 2005.
[25] *Bagong Alyansang Makabayan* is Tagalog for "New Patriotic Alliance." It was founded as an alliance in the Philippines during Martial Law, in 1985.

information bureau for the national democratic movement in the Philippines and as a center for educating, organizing and mobilizing anti-imperialist and progressive Filipinos in the U.S."[26] Under BAYAN-USA, several groups are represented: youth and students, women, workers, artists, and human rights activists. As members of BAYAN-USA and its affiliate organizations, Filipina/os in the United States are organizing within Filipina/o communities across the United States.

While the national democratic movement plays a large role in my study, it is not the subject of it. This is not a study of a particular social movement, but instead examines what happens within a social movement amongst its participants. I look at how Filipina/os in the United States engage in identity and cultural work within a social movement context, and in this particular case, the national democratic movement. Thus, while my overall study engages in the concepts of critical pedagogy, rather than using a single theory or approach throughout, I utilize a number of social movement and cultural studies theories. I am confident that doing so while studying the various art forms and the locations they came from - flyers in the San Francisco Bay Area, zines in Seattle, murals in the Los Angeles area, and effigies in the Philippines - is a step towards better understanding how the collective art making process became integral in the Filipina/o diasporic identity formation for participants in the national democratic movement. Through the work produced in conjunction with engagement in the movement and its organizations, my informants found a way of understanding their identity as Filipina/os locally and globally. The movement's analysis of the root problems in the Philippines, its effects on Filipina/os in the Philippines and the diaspora, and the solution to those

[26] "About BAYAN-USA," *BAYAN-USA*, accessed November 22, 2013, http://bayanusa.org/about/.

problems provide the cultural workers with not only content for their cultural work, but function as a tool to educate, organize, and mobilize others in their local communities.

In order to better grasp how my project will accomplish this, the next section offers a look at the three frameworks and discourses that my research has benefited from. These fields, Critical Pedagogy, Filipina/o American cultural criticism, and Social Movement cultural work in the United States, provides a conceptual basis to understand the collective art making process and Filipina/o American diasporic identity formations across various sites.

Finding Where to Fit: The Literature Review

Critical Pedagogy and Visual Culture

Critical pedagogy forms the groundwork for my research on the collective art making process within the national democratic movement. Recognized as the founder of this educational framework is Latin American scholar and educator, Paulo Freire.[27] In *The Pedagogy of the Oppressed*, Freire proposes a new type of education that changes the relationship between teacher, student, and society. He maintains that the current relationship between teacher and student follows a "banking" approach, which ultimately copies oppressive society, where the teacher holds ultimate power and knowledge over students who are ignorant and act as banks to receive and memorize what is being taught to them.[28] This keeps the students from thinking critically of their lives and will adapt to their current world. In order to truly change their world, he proposes a problem-posing

[27] Paulo Freire, *Pedagogy of the Oppressed* (New York: Continuum, 1984); Paulo Freire, *The Politics of Education* (Massachusetts: Bergin & Garvey Publishers, 1985).
[28] Freire, *Pedagogy of the Oppressed*, 58–59.

approach, stating, "Liberation is a praxis: the action and reflection of men upon their world in order to transform it."[29] Thus, according to Freire we must abandon the banking method of education and utilize a method where a true dialogue and communication occurs between the teacher, the students, and society. The various collective art making processes I explore are examples of Freire's critical pedagogy implemented in a non-formal educational setting. They provide participants a space to communicate with one another, where the relationship between "teacher" and "student" is not hierarchical, but dialogical as Freire had described. While each chapter engages in a number of different theories, they all support the proposal that the collective art making processes are critical pedagogical sites within the national democratic movement.

In Michael Viola's dissertation, "Toward a Filipino/a Critical (FilCrit) Pedagogy," he examines U.S. educational exposure programs to the Philippines. Through testimonio, interviews, and cultural analysis, he places transnational Filipina/o activism at the center of his analysis as the exposure programs are organized by U.S. organizations of the Philippine national democratic movement. Developing from Freire's concept of conscientization, he introduces the term "diasporic counter-consciousness" to discuss the identity of those who went on exposure programs, defining the term as "where Filipino/a Americans are conceptualizing their identities and local struggles as contingent upon: 1) the fate of a population dispersed throughout the globe and; 2) the eradication of neocolonial conditions in the Philippines."[30] While Viola focuses on educational exposure programs as critical pedagogical sites, my research examines another non-formal

[29] Ibid., 66.
[30] Michael Joseph Viola, "Toward a Filipino/a Critical (FilCrit) Pedagogy: A Study of United States Educational Exposure Programs to the Philippines" (Ph.D., University of California, Los Angeles, 2012), 193, http://search.proquest.com/docview/1018065375?accountid=27140.

educational space in collective art making. Building off of his research, I am interested in the ways his idea of a diasporic counter-consciousness can be applied to the participants of collective art making, especially to those who were born in the United States or left the Philippines while children. In what ways is this consciousness built and how is it manifested in the visual cultural work created?

Freire's critical pedagogy has influenced a number of fields, including visual culture. In *Visual Pedagogy: Media Cultures in and Beyond the Classroom*, Brian Goldfarb applies Freire's critical pedagogy when looking into the late twentieth century classroom, where visual culture is more prevalent than ever before. He extends Freire from focusing on literacy and the written word to the visual. Examining various formal and informal educational settings throughout the world, Goldfarb maintains that visual media as pedagogical tools have been underappreciated and under-theorized. He argues the education landscape has changed with new media technologies, where these new technologies can empower students to think critically in ways they had not done before. He states, "The visual has thus taken on a new importance not only in the scheme of knowledge representation but in the formation of identity and community relative to how knowledge is accessed and lived."[31] While my project addresses the visual much like Goldfarb's work, he examines visual culture through new media like television. I am interested in expanding Freire's critical pedagogy from literacy to the visual as well, but through examining visual culture that is centered outside of the formal classroom/ educational setting. The forms I explore are static in that the final product is a singular image instead of moving images like the television and cinema that Goldfarb looks at.

[31] Brian Goldfarb, *Visual Pedagogy: Media Cultures in and Beyond the Classroom* (Durham: Duke University Press Books, 2002), 20.

Filipina/o American Studies and Visibility

Working from a growing literature of Filipina/o cultural criticism that focuses on the various transnational ties of Filipina/o American cultural work, I situate my own readings in *Katotohanan ng Ating Bayan* here, analyzing a number of cultural works that are ways Filipina/os in the United States have addressed the ever present problem of visibility. The notion of invisibility amongst Filipina/os in the United States has widely been addressed amongst Filipina/o American studies. This particular community has been unseen in a variety of spaces, from U.S. history books despite the almost half century where the Philippines was a colony of the United States, to the media where Filipina/os often inhabit "the hazy but all too familiar territory of brownness that the American racial schema cannot successfully apprehend in brown citizenry."[32] Scholars such as Sarita See, Antonio Tiongson Jr., and Lucy Burns analyze cultural workers and productions that have dealt with being invisible and how the Filipina/o community has found their own ways to combat that and find their own visibility.

In *The Decolonized Eye: Filipino American Art and Performance*, Sarita See engages several theoretical approaches to explore how Filipina/o American visual artists, from painters to performers, articulate their presence in a culture of American imperial invisibility. Through their various art pieces, See demonstrates how the history of U.S.

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[32]Allan Punzalan Isaac, *American Tropics: Articulating Filipino America* (Minneapolis: University of Minnesota, 2006), xxxiii. For other studies addressing invisibility of the Filipina/o community in the United States, please see Rick Bonus, *Locating Filipino Americans: Ethnicity and the Cultural Politics of Space* (Philadelphia: Temple University Press, 2000); Okamura, *Imagining the Filipino American Diaspora: Transnational Relations, Identities, and Communities*; Antonio Tiongson, Ricardo Gutierrez, and Edgardo Gutierrez, eds., *Positively No Filipinos Allowed: Building Communities and Discourse* (Philadelphia, Pa: Temple University Press, 2006).

colonization and racial oppression still affect Filipina/os and their cultural and identity formations.[33] For example, in analyzing Manuel Ocampo's painting *Heridas de la Lengua*, she uses Freud's theories of melancholia and Ileto's *pasyon* to understand how his use of violence, such as the decapitated head, visualize the "violence committed against the colonized."[34] Similarly, this project will delve into the ways violence has affected Filipina/o artists in the U.S.. However, while the violence See references are historical, the violence that has been made invisible affecting my informants are within the current conditions of the Philippines.

Another piece of scholarship that has greatly informed my own is that of Antonio T. Tiongson Jr. in *Filipinos Represent: DJs, Racial Authenticity, and the Hip-Hop Nation.* Using interviews with Bay Area Filipina/o American disc jockeys, or DJs, Tiongson analyzes in what ways DJ culture affected how Filipina/o American youth shaped their own identity, generally within the greater racial formations in the United States and particularly within hip hop culture that has historically been cast as African-American. He describes that for these youth, DJing was not about imitating blackness, but "simply being true to their lived experiences."[35] They were participating in a culture that his informants grew up with as being Filipina/o, even though DJing is not traditionally associated with Filipina/o culture. It also provided an avenue for Filipin/o youth to assert their racial and ethnic identity in a way that was meaningful to them against a U.S. racial backdrop that found them unrepresented. Like Tiongson, I am interested in how

[33] Sarita Echavez See, *The Decolonized Eye: Filipino American Art and Performance* (Minneapolis: University of Minnesota Press, 2009).
[34] Ibid., 19.
[35] Antonio T. Tiongson Jr., *Filipinos Represent: DJs, Racial Authenticity, and the Hip-Hop Nation* (Minneapolis: University of Minnesota Press, 2013), 52.

Filipina/os in the United States found their identity through cultural work that is not traditionally associated with Filipino culture.

In *Puro Arte: Filipinos on the States of Empire*, Lucy Burns turns to performance and the Filipina/o body to interrogate U.S.-Philippine imperial relations. The ghosts, or legacies, of Philippines history have found a way to appear and haunt Filipina/o Americans today.[36] Burns explores this haunting when she analyzes the impacts of Martial Law through her analysis of Jessica Hagedorn's *Dogeaters: The Play.*[37] She explains that the ghosts of Martial Law have not only found its way into the characters of the novel and play, but into the theater production and staff as well. Burns also describes how dominant discussions around the U.S.-based productions of the play are woven within the United States' imperial amnesia, as Martial Law is seen by Filipina/os as "a deviation from the Philippines' otherwise straight and clear trajectory toward a democratic path,"[38] much like the colonization of the Philippines is viewed by the majority of American society as an aberration of an otherwise extraordinary history of the United States. My work is influenced by Burns' analyses of *Dogeaters: The Play* and other cultural acts in that the hauntings, or legacies, of the U.S.-Philippines history has affected the artists I interviewed and became visible in not only the art they created, but their everyday lives as they learned more about themselves and the conditions of the Philippines and the Filipino community in the United States.

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[36] Avery F. Gordon, *Ghostly Matters: Haunting and the Sociological Imagination* (Minneapolis: University of Minnesota Press, 1997).
[37] Lucy Mae San Pablo Burns, *Puro Arte: Filipinos on the Stages of Empire* (New York: New York University Press, 2013), 94–105.
[38] Ibid., 77.

Social Movement Cultural Work in the United States

The study of Visual Culture within Cultural Studies is fairly new and is fast growing. Even with the new scholarship on practices of looking, studies of cultural work in general and visual culture in particular and its relationship to social movements is lacking. Often the studies of cultural work in social movements explain the role of cultural work, but do not include textual analysis of those works.[39] And studies on social movements have focused on social and political analysis and the theoretical basis of social movements in general and not on the role of cultural work in particular.[40] My research hopes to intervene at this point by bridging this gap. Analysis of the role of cultural work in social movements is important, but there is a wealth of information to be analyzed through the cultural work itself.

Having said this, my research is greatly informed by the work of Jack Santino and Cynthia Young. In *Signs of War and Peace: Social Conflict and the Use of Public Symbols in Northern Ireland*, Jack Santino examines public displays in Northern Ireland. He describes various symbols that narrate the experiences of those living in that area. Although his study does not examine a social movement in particular, his integration of ethnography and visual culture analysis explores the importance and interpreted meanings of public displays such as assemblages, shrines, and murals to everyday people.

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[39] T.V. Reed, *The Art of Protest: Culture and Activism from the Civil Rights Movement to the Streets of Seattle* (Minneapolis: University of Minnesota Press, 2005); William L. Van Deburg, *New Day in Babylon : The Black Power Movement and American Culture, 1965-1975* (Chicago: University of Chicago Press, 1992).

[40] David S. Meyer, *The Politics of Protest: Social Movements in America* (Oxford University Press, USA, 2006); Noam Chomsky, *Making the Future: Occupations, Interventions, Empire and Resistance*, Open Media Series (San Francisco: City Lights Books, 2012), Kindle edition; Andrew Yeo, *Activists, Alliances, and Anti-U.S. Base Protests*, Cambridge Studies in Contentious Politics (New York: Cambridge University Press, 2011), Kindle edition.

As a former colony, the public displays depict both sides of the conflict; he sees them as "attempts to negotiate the local with the international; the (formerly) imperial with the national."[41] Like Santino, my research will examine how the cultural work produced negotiates the local and transnational identities and issues. However, unlike Santino who analyzes public displays created by the formerly colonized in their homeland, my project looks at the cultural work of the "formerly" colonized in the colonizer's country.[42] This will provide insight into how local and transnational identities and issues amongst the colonized are negotiated in the diaspora.

Cynthia Young examines cultural work within social movements in the United States. In *Soul Power: Culture, Radicalism, and the Making of a U.S. Third World Left*, Young analyzes the cultural productions of radical social movements in the United States in the 1960s and 1970s through six case studies. She argues that the U.S. Third World Left created "new diasporic public spheres," a concept she borrowed from Arjun Appadurai, "insisting on the interconnections between U.S. minorities and Third World majorities in a moment of global decolonization."[43] Through their political work and the cultural work produced, the U.S. Third World Left created a transnational link between themselves and their struggles in the U.S. to the Third World. My project extends Young's research, examining how such transnational links as those created in the 1960s and 1970s are created and maintained through actions and cultural work by social movements today.

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[41] Jack Santino, *Signs of War and Peace : Social Conflict and the Use of Public Symbols in Northern Ireland*, 1st ed. (New York: Palgrave, 2001), ix.
[42] I write "formerly" in quotes for two reasons. First, the Filipina/os in the United States I interviewed are from families that immigrated to the U.S. after the colonial period. Secondly, part of the analysis of the national democratic movement is that the Philippines is still a neocolony of the United States.
[43] Cynthia A. Young, *Soul Power: Culture, Radicalism, and the Making of a U.S. Third World Left* (Durham: Duke University Press, 2006), 3.

My project sits at the intersection of Critical Pedagogy, Filipina/o American cultural criticism, and social movement cultural work in the United States. While Freire and his ideas around critical pedagogy emphasized literacy and is often used to focus on classroom and formal education settings, my research takes it a step further by applying it to visual culture and the learning that happens in the non-formal settings of collective art making in the national democratic movement. The informal moments are where the critical learning takes place. It is where my informants have defined their diasporic counter-consciousness and found how to combat their invisibility through cultural work. While other studies of Filipina/o American cultural criticism have focused on the cultural work themselves, my research goes further by researching the process to create them. Much information can be learned from examining the creative process; this project not only looks closely at what is learned during collective art making, but what is modeled as well. This is especially important for social movement cultural work where art is often created to send a message. My research enters the conversation at a critical point, bridging research on social movements and the use visual analysis of cultural work. This project enters these various fields to not only continue the important conversations that are happening, but to take them further by examining together things that are yet to be deeply studied: visual culture and the collective art making processes within the national democratic movement.

Organizing a Plan: Methods and Sites of Research

The methodologies used in this research are deeply informed by my relationship to this project. I acknowledge my closeness to not only the Filipina/o community in

general, but to the national democratic movement in particular as well. Inspired by Antonio Gramsci's idea of an "organic intellectual," Linda Tuhiwai Smith's *Decolonizing Methodologies* and Martin Manalansan's introduction to *Cultural Compass,* I take my responsibility as a Filipina scholar seriously as I chose to examine my own community. Gramsci believes if there is a hegemonic culture, then the resistance comes in a counter-hegemonic culture where a new and different society is envisioned. This is done by what he calls "organic intellectuals," who work to critique and challenge the current hegemonic order and create a counter-hegemonic culture.[44] Often times, these organic intellectuals come from a marginalized portion of society that needs the counter-hegemonic culture. As a Filipina, I have not fit in to dominant society and believe my community, the Filipina/o community, to be marginalized. I use Gramsci's "organic intellectual" to set up both Smith and Manalansan who discuss how research and ethnography have historically privileged the West's vantage point and emphasized colonial rule.[45] They both also point to the fact that scholars coming from the community in study must be careful not to replicate the West's practice of research that presents an omnipresent view. In this project, I try to take up Gramsci and Smith's call of being an "organic" or "native" intellectual, conducting research from an indigenous ideology to produce knowledge that is counter-

[44] Gramsci, Selections from Prison Notebooks, 6. I understand that Gramsci spoke of two sets of organic intellectuals, one reinforcing the current hegemonic state and the other criticizing it. Specifically, he writes about "traditional" intellectuals, who view themselves as autonomous and independent from the dominant group. However, Gramsci argues that this is a myth and they actually assist the dominant class as they are taught through the dominant classes' education system. I acknowledge that this is actually much more complicated than I can explain in this introduction as I am a "traditional" intellectual as I was educated in dominant society, but also an "organic" intellectual who is connected to and studying the community I come from.

[45] Martin F. Manalansan Manalansan IV, ed., *Cultural Compass: Ethnographic Explorations of Asian America*, 1st edition (Philadelphia: Temple University Press, 2000), 2; Linda Tuhiwai Smith, *Decolonizing Methodologies: Research and Indigenous Peoples* (New York: Zed Books Ltd, 1999), 59–65.

hegemonic.[46] To do so, this dissertation utilizes three methodologies that are intertwined throughout each chapter, ethnography, visual-textual analysis of cultural works, and personal reflection.[47]

The ethnography I used is based in locations that I am deeply familiar with: San Francisco Bay Area, Seattle, Los Angeles, and Quezon City, Philippines. Specifically, these sites were chosen not only because I lived in each, or spent many months in regards to Quezon City, but also because of their vibrant use of visual culture in the early twenty-first century.[48] For each location in the United States, I conducted open-ended and in-depth interviews with two to three current and former members of several national democratic organizations, Babae,[49] San Francisco Committee for Human Rights in the Philippines (SFCHRP), Anakbayan Seattle, Habi Arts, and BAYAN-USA.[50] During the summer of 2014, I went to the Philippines, engaging in participant observation. While I conducted the interviews upon return to the United States, being in the Philippines with

[46] I fully acknowledge that as a Filipina, I and my community are not indigenous peoples as defined within Smith's book. I take it as a jumping off point, comparatively using her ideas as a scholar studying her own community. Being a "traditional" intellectual as well as an "organic"/"native" intellectual can be a critical role as described by Smith. It needs to be handled cautiously so as to not become the extremes where the scholar is the cultural "representative" from their community or a Western researcher entering the community disconnected from it.
[47] I must give credit to a fellow scholar and friend, Lorenzo Perillo, for the last method. In sharing his dissertation with me, he helped make clear the last methodology that I could not put a name to myself.
[48] While the national democratic movement has historically also been in New York, it was not an area I chose to study. However, one of my informants for the last chapter currently lives in New York.
[49] Babae, is Tagalog for female. Recently, Babae changed its name to Gabriela San Francisco. However, for the purposes of this paper I will continue to refer to the organization as Babae as my informant is recalling historical information of her experience with the organization.
[50] Several of the former members had moved on to other national democratic organizations from the time period I was interested in. Others moved on to other progressive Filipina/o organizations that are not national democratic in character, but still work with ND organizations on various issues. Still others are no longer part of any organizations, but keep in contact with the national democratic and progressive Filipino organizations by attending events.

my informants allowed me to observe their participation in cultural work and the entire process of effigy production.

Secondly, important to my dissertation is the analysis of the cultural work. The work, or reproductions of them, was collected with the help of the informants as well as the organizations they belonged to. In some cases, I gathered the work from online media such as Facebook pages and websites. Drawing from visual culture studies methodology, initially I apply compositional analysis, examining the images and texts. Compositional analysis takes into account such things as color, spatial organization, and content.[51] Another visual culture studies method I frequently employed is that of semiotics, using the various parts of the images found in the compositional analysis and examining their larger meanings, literal and connotative, to both the cultural workers themselves, and to the meanings meant for the audience.[52] These methods provided a framework to deconstruct and understand the various images and text being used and how they reflect the ideology and experiences of the artists and their organizations.

Lastly, the final method I used was my own experiences. As shown in the beginning of the introduction, as well as the beginning of each chapter, I recall my experiences with each site and form of cultural work. I do this to keep in mind that the chosen locations, art forms, and the national democratic movement reflect my own journey. For better or worse, this project has become an expression of my self-discovery as a Filipina in the United States and my progression into becoming an activist. While I

[51] Gillian Rose, *Visual Methodologies : An Introduction to Researching with Visual Materials*, 3rd ed. (Thousand Oaks, CA: Sage Publications, 2011), chap. 4.

[52] Although semiotics looks at what the audience will see, the limitations of this study did not allow me to interview a wider audience beyond the national democratic organization members. All the interpretations of the art work are my own and not of the informants unless noted. However, I do at times use the words of my informants to explain or support my analyses.

found my expression through poetry, I had always admired my fellow activists who were visual artists. In Seattle, I was a founding member of Anakbayan Seattle in 2001 until I left for graduate school in Honolulu, HI in 2004. I then moved to Los Angeles in 2008 where I became a member of Habi Arts as a spoken word poet. While I currently live in the San Francisco Bay Area, over the past decade and a half of my involvement with the national democratic movement I visited the Bay Area several times a year, often feeling like it was my home away from where ever I was living. Since 2002, I have been to the Philippines eight times, six of those times on educational exposure programs lasting from ten days to three months.[53] The two times I went on vacation with family, I carved out time to visit BAYAN in the Philippines and spend time with fellow activists who had also become friends. Thus, this dissertation has become a testimonial of sorts, where I explore my fascination with visual art as well as solidify my participation in the national democratic movement.

While my access to my topic of study seems readily available as a long-time activist within the national democratic movement, challenges did exist. Transnational political organizing itself is not an easy task, especially in a country as large as the United States. The distance and time made it difficult to revisit my informants to collect further interviews. Thus, I am sure there is much more information, stories, and experiences I could have gathered and used in this project. Thus, because my informants live in different regions and are wide ranging in terms of their current level of involvement, their image of the national democratic movement and the role it plays in each of their lives are

[53] One of these times includes my research trip in 2014. As I was hosted by BAYAN Philippines, it would be considered an advanced educational exposure trip. This will be explained more in depth in chapter 4.

different thus producing different interpretations of a national democratic movement identity. Consequently, while I would like to provide a concrete definition or image of the diasporic Filipina/o identity that was formulated throughout the various collective art making processes, each informant's identity was reflective of their personal experiences. So much so that each piece of cultural work I analyze is not a complete or direct reflection of my informant's experiences and/or identities; they are collages of a myriad of identities. Thus, this composite image means that the diasporic Filipina/o identity takes on different meanings in different locations and contexts. Despite all of this, my ultimate goal is to provide a glimpse into the important ways art and social movements intersect to give rise to a Filipina/o diasporic identity that is based on social and political conditions in the Philippines.

This project would be different if I examined collective art making processes connected to other organizations. As will be shown, the collective art making processes within the national democratic organizations I look at are not to make art for art's sake or simply to make an art piece to display and convey an organization's message. The art making process itself is just as important as the final pieces of cultural work created. I found that the collective art making processes plays an important role in national democratic movement organizations.

Chapter Outline

This dissertation is formulated in two parts. Part I, consisting of two chapters, primarily focuses on the individuals and organizations that are participating in collective

art making. They explore collective art making, but rely heavily on the informants' experiences as the base for each chapter. In this way, the first two chapters center on the participants of the critical pedagogical site of collective art making. Part II, also consisting of two chapters, shifts focus from the person to the process. While still utilizing the interviews, the final chapters take a deeper look into the collective art making processes. They examine these critical pedagogical sites and looks at what happens during the collective art making.

The first chapter, "Finding Filipina/os: BAYAN-USA, Flyers, and Forging Identity in the San Francisco Bay Area" takes us to the beginning, where a participant transforms from a student to an activist. I interviewed two Bay Area national democratic activists, one from the women's organization Babae and one from the human rights group SFCHRP. Using David Meyer's elements of an activist in combination with Renato Constantino's idea of a Filipina/o "counter-consciousness," I analyze how they became organized into social movements with no previous political activities through university student organizations.[54] Using flyers as the form of cultural work in this chapter, I then use Swidler's "culture as a tool-kit"[55] to show how these visual cultural workers used their experiences and knowledge from student organizing as subject matter in the flyer making process. I conclude by analyzing two flyers to see how their subject matter was expressed.

The next chapter, "Reading Resistance: Anakbayan Seattle, Zines, and Defining Identity Boundaries," explores how a new organization and its members start to define

[54] Meyer, *The Politics of Protest*; Renato Constantino, *Neocolonial Identity and Counter-Consciousness: Essays on Cultural Decolonization* (London: Merlin Press, 1978).
[55] Ann Swidler, "Culture in Action: Symbols and Strategies," *American Sociological Review* 51, no. 2 (April 1986): 273–86.

itself. I look at the founding of youth and student organization Anakbayan Seattle and their zine, *.45 Kaliber Proof*, through the eyes of three former members who served as the zine's unofficial editor-in-chiefs. Following this I explore how the zine making process formed the basis of a collective diasporic Filipina/o identity. Finally, using social movement identity theories on identity boundaries, I end with a textual analysis of some of the zines' issues and how the images and text utilized notions of sameness and difference to the Philippines and the United States, shaping the diasporic Filipina/o identity for the members and the organization.

"Painting the Picture: Habi Arts and the Collective Mural Making in the Los Angeles Area" in chapter three moves us to collective art making as a space to recruit people into the organization. Through the interviews of two former Habi Arts' members and participant observation, I look at how the organization's collective mural making process mirrored the goals and ideals of its members as well as contributed to community building. After a discussion on the history of murals in Los Angeles and the national democratic movement in the Philippines, I engage William Roy's theory of how social movements do culture, examining how Habi Arts and the mural making takes on the four dimensions: 1) division of labor, 2) relations of power, 3) tuning in, and 4) embededness.[56] I also analyze a mural to examine how mural making participants contributed to collective memory making by sharing certain images, or memories, with its members and the community.

My last chapter, "Beyond Boundaries: U.S. Exposurists in the Philippines and the Effigy Ritual," examines a group of U.S. Filipinas on the 2014 educational exposure

[56] William G Roy, *Reds, Whites, and Blues: Social Movements, Folk Music, and Race in the United States* (Princeton: Princeton University Press, 2010).

program to the Philippines. During the month I spent in the Philippines where I was hosted by BAYAN Philippines, I observed and participated in the effigy making process for the 2014 State of the Nation Address protest and the involvement of the Filipina exposurists on it. While not present at the rest of their exposure programs, I interviewed two of them in the United States after the close of their different exposure programs. Studying the effigy making process, I explore how it became a ritual process where the Filipina American exposurists strengthened their beliefs and commitment to the national democratic movement. I then do a close textual analysis of the effigy to see how it indexed portions of the informants' exposure programs. Finally, I close by discussing the burning of the effigy as the ritual's culmination, where the flames brought a sense of power and relief to not only the exposurists, but all the participants at the rally.

I conclude this research project with a final testimony about who and where I am on the journey to being an activist in the national democratic movement. I summarize each chapter then discuss what they all mean for the various fields my research finds itself in. I then conclude with what I hope for in future research.

CHAPTER 1: FINDING FILIPINA/OS: BAYAN-USA, FLYERS, AND FORGING IDENTITY IN SAN FRANCISCO BAY AREA

"The Filipino must now discover himself in the realm of consciousness - that is, a consciousness that articulates its own economic, political and cultural aspirations and contraposes itself in an all-pervading consciousness that seeks to keep the Filipino people permanently integrated in a worldwide system that produces poverty, wars and degradation for the underdeveloped nations of the world."

- Renato Constantino, Neocolonial Identity and Consciousness[57]

"With art, I think it's very vital to any movement just because it sets the pace. It's the catalyst to what other people are trying to push for. It's the social change."

- Ricky[58]

The week before my first year at Seattle University, I attended an event as part of freshmen orientation. This particular orientation was geared towards incoming students of color. I only had a few friends from high school who decided to enter the Matteo Ricci College program, so I went in hopes of finding new friends.[59] As I entered the room, I saw no one I knew but a bunch of people standing around talking and looking at the various information tables. After a brief introduction, we were told that the tables were student groups who had volunteered to attend and give us information on their organizations. All of this was in hopes that we would find a community on campus.

After walking around, I saw a table with people who were familiar. It was a group of Filipina/os that included people I had known from other high schools, including

[57] Constantino, *Neocolonial Identity and Counter-Consciousness: Essays on Cultural Decolonization*, 82.
[58] Ricky, Interview by Darlene Mortel, April 7, 2014.
[59] Seattle University, "History." Five other local Catholic high schools belong to what was known as the Consortium, where seniors could elect to take Matteo Ricci classes at their respective schools and upon passing, enter the Matteo Ricci College program at Seattle University.

students from my high school but grades above me. Some recognized me right away and waved me over. Slightly relieved and nervous at the same time, I walked up to the table where they greeted me with smiles, introductions, and handshakes. I expected nothing less, as I had known some of them and it was a welcome orientation session. They told me about their organization, which was the university's student Filipina/o club and handed me a flyer. I had gotten flyers before. I had even made some for the various organizations I was a part of in high school. But for some reason, I knew that the flyer I was currently holding was going to mean something to me.

The flyer was simple with just some text and a picture. It provided information on when the first club meeting would be and where. I held onto it hoping that it would lead me to something that I knew was missing in my life. I had lots of Filipina/o friends in high school, but these friends were not from my high school so I never felt the closeness and community I yearned for. At that first meeting, those tabling explained the programs they participated in, including a Pilipino Culture Night and a Washington state Filipina/o American student conference. We played icebreakers and everyone got to know each other. It was where I met new friends and began to feel like I belonged somewhere. That first flyer and the Filipina/o student organization provided me with a space where I could be with other Filipina/o Americans. It was the first step towards defining what being Filipina/o in America meant.

In this chapter, I examine how university student organizations in the San Francisco Bay Area helped motivate some of its members to join national democratic organizations and the role that the flyer making process played in that. I conducted interviews with two visual cultural workers, Ileina and Ricky, from different

organizations that fall under BAYAN-USA, both of whom participated in making flyers. Through a reading of their life experiences, I argue that their growth into political organizing and draw to human rights came from working with campus organizations, where an alternative self-knowledge was being built and a growing connection to the Philippines was fostered. By analyzing the flyer making process, I wish to demonstrate how it became an opening for Filipina/o American organizers in the national democratic movement to explore and define their diasporic political identities, making sense of their worlds by drawing from social and political issues in the Philippines. Further, I wish to argue that this new diasporic political identity was reflected in the flyers they created.

Although the two visual cultural workers had different upbringings, they were both motivated to join the national democratic movement because of its organizations' work on human rights in the Philippines. To explore why, I look at their lives before joining the national democratic movement and how David Meyer's activist characteristics intertwined with Renato Constantino's "counter-consciousness" provided the necessary components to move them to political action. Next, using Ann Swidler's idea of a "cultural toolkit," I examine how their life experiences and those of other members became the subject matter during the collective flyer making process. Finally, I will do a close textual analysis of two flyers to examine how the experiences of the group members were displayed.

Two Artists, Two Different Lives

For many in the Asian American community, the San Francisco Bay Area has long been considered home. Currently, Filipina/os reside in a number of areas in the San

Francisco Bay Area. One of the most well known is Daly City. As Vergara points out in *Pinoy Capital, the Filipino Nation in Daly City*, the city has the highest concentration of Filipina/os in the United States, adding to its "semi-mythical status" and prominence in the Filipina/o imagination.[60] According to the 2010 U.S. census, Filipina/os accounted for 33,649 of the total population of 101,123, standing at 33.3% of the city's population.[61] This makes them the largest ethnic population in Daly City. Similarly, Filipina/os comprise a large portion of the population in other cities in the Bay Area. Just next to Daly City, Filipina/os make up 20.2% of the population of South San Francisco. Outside of the peninsula, in places like Vallejo, where there is a naval base, Filipina/os account for 24,251 of the population, making them 21.1% of the population. In San Jose, Filipina/os are the third largest Asian population with 53,008.

Like the rest of the Filipina/o population in the United States, Filipina/os in the San Francisco Bay Area are majority foreign born. From research done by Peter Chua in *Ating Kalagayan*, about 59.6% of Filipina/os in the Bay Area are not born in the United States.[62] However, looking at just U.S. census data provides an incomplete picture of the Filipina/o community in the United States. According to a report put out by Homeland Security, about 270,000 undocumented Filipina/os live in the United States.[63] On the other hand, some nonprofit organizations that service the Filipina/o community say that

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[60] Benito Manalo Vergara, *Pinoy Capital : The Filipino Nation in Daly City /* (Philadelphia, PA: Temple University Press, 2009), 25.
[61] U. S. Census Bureau, "DP-1 - Profile of General Population and Housing Characteristics: 2010," *American Fact Finder*, 2010, http://factfinder.census.gov/faces/nav/jsf/pages/community_facts.xhtml.
[62] Peter Chua, *Ating Kalagayan: The Social and Economic Profile of U.S. Filipinos* (Woodside, NY: CreateSpace Independent Publishing Platform, 2009), 45.
[63] Michael Hoefer, Nancy Rytina, and Bryan Baker, "Estimates of the Unauthorized Immigrant Population Residing in the United States: January 2011" (Homeland Security, Office of Immigration Statistics, March 2012).

number is as high as one million.[64] Keeping this in mind, the experiences of Filipina/os in the United States in general, and in the San Francisco Bay Area in particular, are varied, depending on among other things, immigration status.

Ileina was born in the Philippines. She came to Daly City when she was ten with her parents who, like many others, came to the United States in search of a better life that they could not have in the Philippines. However, unlike some of her peers, she was undocumented. Thus, much of what she told others about her past was made up. She explains, "I had a whole constructed life that I was supposed to recite that was based on the [fake] papers that we had. You were born in Hawaii, but you were raised in the Philippines. I had never been to Hawaii. […] So when I was making friends, people would ask me about my life I would fill in the blanks […] I didn't really know anything."[65] Ileina alludes to the social situation that many who are undocumented in the United States face. While immediate family members and others who are close may know the truth about one's immigration status, often people must present a false picture to the outside world. Time and again, this includes lying and making tough decisions to avoid notifying Immigration and Customs Enforcement and deportation.[66]

Despite her situation, Ileina appreciated moving to Daly City where a majority of the Filipina/o population was foreign born. She felt comfortable with the sounds of

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[64] "San Francisco Legislators Unanimously Approve Resolution in Support of Temporary Protected Status for the Philippines : NAFCON," accessed April 25, 2014, http://nafconusa.org/2014/02/san-francisco-legislators-unanimously-approve-resolution-in-support-of-temporary-protected-status-for-the-philippines/.

[65] Ileina, Interview by Darlene Mortel, April 4, 2014.

[66] Ileina's experience is not unique. Many undocumented immigrants have faced similar circumstances. For example, Jose Vargas, a journalist, writes about his experience being undocumented. See Jose Antonio Vargas, "My Life as an Undocumented Immigrant," *The New York Times*, June 22, 2011, sec. Magazine, http://www.nytimes.com/2011/06/26/magazine/my-life-as-an-undocumented-immigrant.html.

Tagalog being spoken regularly by people in the community. It helped her feel like she belonged; she did not have to find ways to articulate that she was Filipina. A part of the problem was her status being undocumented, so she had to steer away from conversations about her past. However, it was when she was in high school and her family moved to Hayward that she began to notice a difference between Filipina/o immigrants and Filipina/o Americans. The neighborhood she moved to had mostly Filipina/o Americans who were her age. There were the immediate things that her Filipina/o American peers identified with, such as the plastic carpet runners, shoes being taken off indoors, and the accent of their parents. There were the slight differences she noticed as well, like how her friends related to their parents differently than she did. Her friends' parents treated her differently and trusted her because she spoke Tagalog; her friends spoke back to their parents and negotiated with them to go out, while for Ileina what her parents said stood as law.

While Ileina gained friends to spend time with, the challenges of being undocumented manifested itself in her anti-social behavior. Describing it as "chaotic," she says she was partying all the time, drinking, and doing drugs. Home life was difficult since her father was in another state as a caregiver while the rest of the family remained in Hayward; her parents fought all the time due to their separation. Reflecting, she states:

> I think I was trying to escape the fact that I didn't know if I had to get married because I was turning twenty-one soon. I had to get married to this man I was dating for a long time but didn't want to get married to […] Putting all of that together, I didn't know how to deal with it emotionally and literally… So that was my sense of escape. I had gotten so used to what chaos felt like in that way, so it became routine.[67]

The frustration of trying to navigate her undocumented status and life as a teenager

[67] Ileina, Interview by Darlene Mortel.

became overwhelming for Ileina. This realization eventually led her to make a decision that changed her life.

Unlike Ileina, Ricky was born and raised in the United States. As part of the United States Navy, his father settled the family in the San Francisco Bay Area after leaving the Philippines in the 1970s. After being born in the Bay Area, Ricky and his family moved to San Diego when his father was stationed.[68] While Ileina related being Filipina/o with her undocumented status, Ricky identified being Filipina/o in a different way. He recalls, "It was more of like, an identity thing. And I think that's a lot of the things that do go on. The issues of what it is to be Filipino versus Fil-Am. Like you know, in San Diego, it was strictly, well not strictly, but like it was mostly the social aspect of it. Going to PCNs[69] and what not... It was more to celebrate being a Filipino."[70] Like many Filipina/os born in the United States, Ricky grew up relating to being Filipino through social and cultural expressions. Whenever someone conveyed being Filipina/o in any way, it was in a celebratory manner as if to unequivocally commemorate one's ethnic heritage. They joined in doing traditional dances, but did not question why they danced some over others or each dance's historical significance. Ricky wondered why these conversations never occurred. Still, he hung out socially with other Filipina/o Americans, but never participated in anything political.

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[68] As the site of a naval base, many Filipino families have settled in San Diego. See Bonus, *Locating Filipino Americans: Ethnicity and the Cultural Politics of Space*; Yen Le Espiritu, *Home Bound: Filipino American Lives across Cultures, Communities, and Countries* (Berkeley: University of California Press, 2003).

[69] PCNs are Pilipino Cultural Nights. They are events where Filipino culture is celebrated, often in a theatrical production incorporating costumes, dances, and songs from the Philippines and increasingly Filipino America. For a thorough study, see Gonzalves, *The Day the Dancers Stayed Performing in the Filipino/American Diaspora*.

[70] Ricky, Interview by Darlene Mortel.

To keep from getting in any trouble, Ricky turned to art in high school, specifically graffiti art. Ricky remembers his attraction was due to what it evoked from the boldness and the colors and because of the rebellion it suggested. He explains,

> Growing up at that time, a lot of folks were either a) gangbanging or b) doing the hip hop thing of, like, dance, music, DJing, and graffiti art. So for me, instead of going into the other things, being a gangster or what not, I decided to do some graf art. It was very minimal, but I did what I could. [I was drawn to it because] it's rebellious, because it's seen as going against. You're the counter culture of the mainstream.[71]

Ricky, like many teenagers regardless of ethnicity or race, wanted to take part in a counter-culture, be rebellious. By turning to art, he found himself immersed in Filipina/o hip-hop culture instead of gangs. In high school, both Ileina and Ricky found themselves part of a lifestyle that left them wanting more. And for both of them, they found answers when entering San Francisco State University.

Finding Meaning Through Social Movement Organizing

When Ileina entered San Francisco State University, she was drawn to Pilipino American Collegiate Endeavor (PACE), a student run organization, for extra credit. Initially, she was looking for friends as everyone she knew was in Hayward. However, she remained engaged in the organization because they were talking about Filipina/os, something she had never experienced before. She states, "Through the workshops, [I was] getting more and more information around different Filipino issues that I had no clue about. Filipino history that I had no clue about. I was like my God, that's crazy!"[72] Ileina was just beginning to gain knowledge of the Filipina/o experience in the United States.

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[71] Ibid.
[72] Ileina, Interview by Darlene Mortel.

Ricky, on the other hand, had a friend from one of his social science classes refer him to the League of Filipino Students-San Francisco State University (LFS-SFSU), another student run organization. His classes had already begun to help him formulate the questions he had about his identity as a Filipino American. When he heard LFS-SFSU was engaging with the politics of the Philippines, questioning why Filipina/os had to migrate to the United States in the first place, he thought that this was where he could find the answers. He described himself as a "blank book trying to take in as much as [he could]."[73]

Ricky stayed connected to LFS-SFSU; it was his introduction to the national democratic movement and social movement organizing. While Ileina was learning about the Filipina/o American experience through PACE, she found that it did not always address her particular situation as an undocumented immigrant. Around the time of the anti-war movement and the Sensenbrenner Bill,[74] she reflects,

> I felt like, we left the Philippines because we couldn't survive there. So in my head, how I felt at the time was I didn't belong in the Philippines… So we come here with very good intentions to make a life out of ourselves, to contribute to this country… And so when the anti-immigrant stuff was really big, I just felt really hurt and betrayed and felt like we gave up everything so we could be here and yet this country doesn't want me. Because I was undocumented at the time. And somehow, I did something wrong. But I didn't know what it was we did wrong.[75]

Ileina began to speak about her undocumented status openly. Doing so, she found others who shared a similar story. As she spoke more about herself and her real past, she questioned the mainstream media's narrative of undocumented immigrants being bad, as

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[73] Ricky, Interview by Darlene Mortel.
[74] HR4437, known also as the Sensenbrenner Bill for Wisconsin Republican House Representative Jim Sensenbrenner, was a bill that sought to strengthen the enforcement of immigration laws and border patrol. It passed the House of Representative but not the Senate. The bill spurred the 2006 protests for United States immigration reform.
[75] Ileina, Interview by Darlene Mortel.

if something was wrong with them. Attending PACE and LFS-SFSU events and educational discussions (EDs), she began to fit the pieces together. She states, "There has to be something else that's the reason why our life is so hard. That was the first time […] that someone gave me an answer that wasn't like, there's something wrong with you. It gave a context as to why my life looked like that… There's a larger context that's happening that affects my life."[76] Ricky and Ileina were attracted to these student organizations originally for social reasons. But as they learned more about the organizations and developed their alternative self-knowledges, the reasons for staying involved evolved into something political and personal at the same time.

In *The Politics of Protest, Social Movements in America,* David Meyer examines the framework of social movements and political protest in America. In chapter three, Meyer discusses who becomes an activist, looking at factors that lead to participation, such as the character, background, and interests of activists. He names four elements affecting who will become an activist: 1) whether a person has been asked to participate in political action; 2) whether a person can find a sense of security by joining community groups with some of the same people they are familiar with; 3) if a person is actively engaged in a community group, they are more likely to be asked to do more; and 4) the community and people the person grew up in and around and the values they held.[77]

For these reasons, Meyer argues that the basic profile of an activist is one who is "relatively well off, well educated and active. They are exactly the same people who are most likely to engage in more conventional political participation. Social movement participation is most frequently an addition to, rather than departure from, more

[76] Ibid.
[77] Meyer, *The Politics of Protest,* 47–48.

institutionally oriented politics."[78] However, Meyer's elements of an activist and conclusion do not completely apply to Ileina and Ricky, both of whom come from a marginalized community and did not engage in any sort of politics before attending San Francisco State University, yet found PACE and LFS-SFSU. How then, can we explain their joining social movement organizations? By examining the intersection of Meyer's elements of who will become an activist with Renato Constantino's idea of counter-consciousness, I explore how Ileina and Ricky's growth into national democratic organizing came from a newfound connection to the Philippines that had not been previously nurtured.

In a number of his works, nationalist historian Renato Constantino writes about the importance of a Filipina/o counter-consciousness that is rooted in the liberation of the Philippines. In his book *Neocolonial Identity and Counter-Consciousness*, Constantino writes about the need to integrate history and politics in the analysis of the Philippines and the Filipina/o consciousness. He describes how the education system put in place under U.S. colonial rule suffocated a Filipino consciousness in favor of forming a society that was supportive of the United States. Constantino states,

> History has been used to capture our minds, if not by outright forgery and falsification, at least by the subtle distortion of certain events with the result that our conquerors have been transformed into altruistic and self-abnegating partners. This distorted history has been an important factor in the development of our colonial consciousness because of the suppression of certain truths which would have exposed the crass motivations of our colonizers and of those Filipino collaborators who lent their efforts toward making colonization easy to accept.[79]

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[78] Ibid., 48. Meyer acknowledges that there are those who are less advantaged that have participated in social movements, such as the labor, civil rights, and ethnic identity movements. However, he states that they must be mobilized, usually by people from their communities who are more advantaged, keeping true to his argument .

[79] Constantino, *Neocolonial Identity and Counter-Consciousness: Essays on Cultural Decolonization*, 261.

Constantino maintains that those in power wrote history: the United States and the Filipina/os who worked with them. By teaching a history devoid of Filipina/o resistance and successes as well as the atrocities caused by the U.S., the identity and national consciousness of Filipina/os were never allowed to flourish.

To challenge the colonial consciousness of Filipina/os constructed through the dominant culture and develop a counter-consciousness, Constantino argues that Filipina/os need to not only study the history from the perspective of the masses, but also participate in the collective democratic struggles of the historically marginalized population. In other words, this counter-consciousness must be fostered by working within social movements that seek to restructure the way society works, learns, and lives. In studying the history of the Filipina/o people and their democratic struggles, Constantino argues, one can build "an identity we can be proud of and build on through contemporary and future efforts in the same direction."[80] It is through examining history and understanding the contemporary local conditions and needs of the people of the Philippines that the counter-consciousness will develop, one that for Constantino truly reflects the Filipina/o identity. Although Constantino's writings are on the Philippines, it addresses the lives of Ileina and Ricky in terms of how the historical amnesia of the United States' relationship with the Philippines applies to the Filipina/o diaspora in the United States and how a "counter-consciousness" was built through relationships with student organizations.

Ileina and Ricky had different levels of knowledge regarding the Philippines and Filipina/os in the United States. Having left the Philippines at a young age, Ileina

[80] Ibid., 263.

remembers learning some basics of the Philippines in school, such as national heroes like Jose Rizal and Tandang Sora as well as some past Philippine presidents.[81] Her memory of the Philippines was in a modern day context based on her experience living there. For Ricky, his knowledge of the Philippines was in a similar vein. He states, "I knew that it's not a rich country of wealth... Even as a kid going there, I saw the struggles of our relatives and other people."[82] As for Filipina/os in America, Ileina learned nothing of their history growing up. Ricky, however, began to learn about Filipina/os in the United States in high school when his Tagalog teacher gave the class Carlos Bulosan's *America is in the Heart* to read.

Even with several decades of U.S. colonial rule in the Philippines in the early 1900s, Ileina and Ricky both learned insufficiently about the role of the United States in the Philippines as well as the role of Filipina/os in the U.S.. The historical amnesia of the United States and its negative impacts on the Philippines has been perpetuated not only in the Philippine education system, but the U.S. one as well. Supporting Constantino's claim that history is written by those in power to keep the image of the United States pristine, little has been taught in schools about the relationship of the United States to the Philippines during colonial times, or the impacts of that relationship, such as the migration of Filipina/os to the United States for agricultural labor.

Like Constantino pointed out, once Ileina and Ricky began to learn more about the Philippines and Filipina/os in the United States, their consciousness and identities as a

[81] Jose Rizal was a writer and Filipino nationalist during the end of Spanish colonial times who was executed for rebellion. He is considered a national hero of the Philippines. Tandang Sora was a Filipina revolutionary during the Philippine Revolution of 1896 against Spain who provided food and shelter for the revolutionaries.
[82] Ricky, Interview by Darlene Mortel.

Filipina/o began to change. In addition to developing their identity by participating in educational discussions about the Philippines and Filipina/o American history, they gained awareness about current issues as well. Ileina was particularly drawn to the issue of sex trafficking. During a workshop, one thing the facilitators asked is for those in the audience to do an internet search of the word "Filipino." What Ileina found affected her personally. She explains:

> And I remember all I could do was cry because all I could think of were my cousins in the Philippines who were relatively my age who I hadn't seen in like 15 years and have bits and pieces of memories of them as children. […] And so I felt a deep sense of luck supposedly because we made it out but at the same time a deep sense of guilt because not everybody else did. I just felt like, that could be me, that sex trafficking picture, that mail order bride website, that could be me. And I didn't see very much difference between those girls and me.[83]

Ileina drew a personal connection with this particular current issue of Filipinas, identifying herself with them. She felt safe among her new friends in PACE and LFS-SFSU to discuss her identity as an undocumented immigrant and as a woman. By studying the local current conditions of the Philippines in conjunction with the history of Filipina/o and Filipina/o American resistance, Ileina discovered an alternative self-knowledge, a new Filipina/o identity that not only transformed how she thought about her personal experience, but was rooted in the political and social conditions in the Philippines as well.

[83] Ileina, Interview by Darlene Mortel.

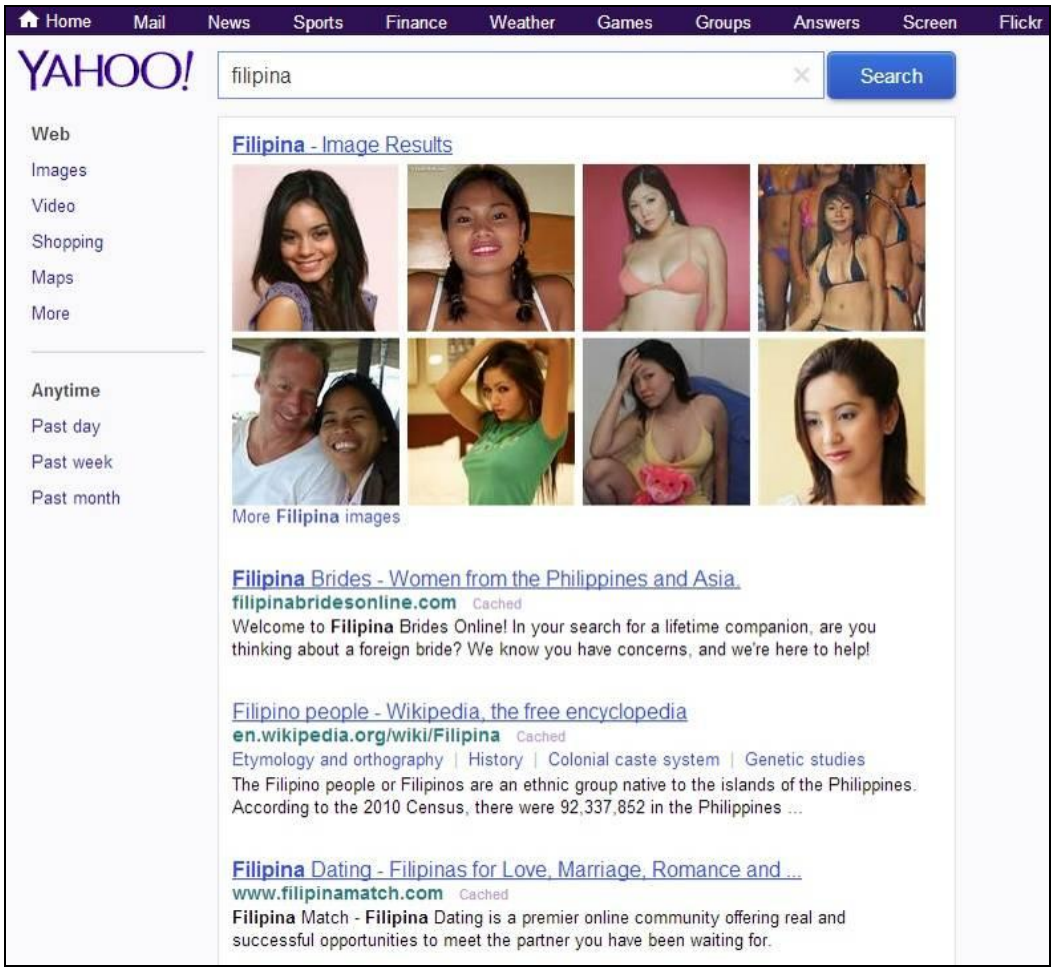

Figure 1: Screenshot of a Yahoo search for "Filipina." Taken May 3, 2014 by Darlene Mortel.

Ricky joined LFS-SFSU at a time when there was a dramatic rise in human rights violations in the Philippines. Under then President Gloria Macapagal-Arroyo, human rights violations surpassed that of President Ferdinand Marcos during his 16-year period of Martial Law. In their December 2005 human rights report, KARAPATAN, a Philippine-based human rights organization, recorded 874 cases of human rights violations from January 2005 to November 30, 2005.[84] This number included 150 civilians who fell victim to political killings. Other human rights organizations such as Amnesty International and Human Rights Watch also released reports and statements

[84] KARAPATAN, "2005 Human Rights Report," December 2005.

supporting the findings of KARAPATAN and called for the Philippine government to put an end against impunity.[85]

Ricky began learning about the human rights situation in the Philippines when there were several activists who were murdered almost daily. This information moved him as he also learned about the U.S. military aid going to the Philippines. Ricky states,

> It's kinda shocking to know that the country that you're living in and grew up in kinda has a negative effect on your homeland, of where your parents came from, where some of my friends are from. It's sad to see that. It makes me even ashamed… It's sad that the tax dollars that I pay from work goes to the U.S. aid that goes to the Philippines and it's killing a lot of people, of activists, or even people who are trying to changes the system for the better.[86]

Ricky was moved by the things he learned. Seeing how LFS-SFSU and other activists in the Philippines worked together around putting an end to human rights violations reminded him of the adults around him as he grew up. He recalls the stories he was told about the time when his uncles and aunts first immigrated to the United States, how they worked together with other Filipina/os around labor rights. As Meyer points out in *The Politics of Protest*, one element of a person becoming an activist is the community and adults a person grew up around and the values they held. Although Ricky does not remember his family engaging in overtly political actions, he does remember the stories they told. These stories helped him connect the historical experiences of Filipina/os in the United States, particularly his family members, with the current conditions of Filipina/os in the Philippines. Together they began to help him define his Filipina/o counter-consciousness.

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[85] Amnesty International, "Philippines: Political Killings, Human Rights and the Peace Process," January 2006, http://amnesty.org/en/library/asset/ASA35/006/2006/en/6d1f080e-f774-11dd-8fd7-f57af21896e1/asa350062006en.pdf; Human Rights Watch, "The Philippines," in *World Report 2007: Events in 2006*, 2007, 313–17, http://www.hrw.org/legacy/wr2k7/index.htm.
[86] Ricky, Interview by Darlene Mortel.

Joining these student organizations helped Ileina and Ricky find a new purpose in both of their lives. Upon graduation from San Francisco State University, they both joined other organizations in the national democratic movement. Ricky joined San Francisco Committee for Human Rights in the Philippines (SFCHRP). His passion for human rights work that started in LFS-SFSU led him to another organization where he could continue to do that work, particularly focusing on youth and human rights activists that were victimized.

Ileina was asked by friends in LFS-SFSU if she would be interested in helping start a new women's organization, Babae; she eagerly agreed as the new organization would focus on women's issues, something she grew to be passionate about. She began to work on issues around domestic violence in the Filipina/o community. But the choice was not easy. As she was getting more involved in the national democratic movement, she was still partying with old friends. Then, in a span of three months, three friends died in three separate incidents. She recalls falling into a depression, believing that if she continued acting the way she did, that she too was going to die. So she made a decision, recalling, "I just felt like, there's gotta be more than what I'm doing. I don't know what that is. But [the national democratic movement] seems like it has an answer. And that was it. I made the decision. I just stopped hanging out with [my old friends.]"[87] Ileina cut ties with everyone pre-college, no calls, no visits, no hanging out. Looking back, she wishes she had done things differently. But at the time, she "didn't know how to do both."[88] So she did what she thought was going to change her live and save it, continue learning about herself and the Filipina/o community.

[87] Ileina, Interview by Darlene Mortel.
[88] Ibid.

Through an integration of Constantino's idea of a Filipina/o counter-consciousness with Meyer's elements of an activist, we can see how two previously apolitical people became involved in a social movement and developed an alternative self-knowledge. Although Constantino writes about a Filipina/o counter-consciousness in regards to the Philippines, the cases of Ricky and Ileina show that it can effectively be applied to the diaspora in the United States. Both sought school organizations that could provide them with some knowledge of their community and themselves. It was after this that we see Meyer's elements of an activist emerge. Ricky and Ileina were asked to participate in workshops, events, and educational discussions. Even though they did not know anyone in the organizations, they found a sense of security with the people they met. At some point, they both were asked to do more: Ileina was asked to help start a women's organization and Ricky eventually became Chairperson of SFCHRP.

Flyers and Tool Kits: Taking from Life Experiences

As part of their community organizing work for BAYAN-USA under Babae and SFCHRP, Ileina and Ricky worked on a number of different projects. These ranged from educational discussions and workshops to creating flyers. Flyers have been in use for hundreds of years, since the introduction of the printing press. Also known as handbills or leaflets, some are printed on both sides while others are single sided; some are text-heavy while others are dependent on an image or images to convey their message; they may also come colored or black and white while on different grades of paper. Because they can be a low-cost form of communication, they are easy to print and make. Thus, they come in many different formats, depending on the needs of the creators. With the advent of the Internet, the use of flyers has begun to move from printed to digital form to be used

on personal, organization, and company websites, emails and social media sites such as Facebook.

Describing them as "mind bombs" in *Radical Media: Rebellious Communication and Social Movements*, John Downing states that like satirical prints, posters, and murals, flyers attempt to make a compelling point that lingers in people's minds using a small amount of space.[89] Whether these "mind bombs" are successful or not, they are meant to leave a lasting impression, one that would move the viewer to some sort of action. These actions range from attempting to pique people's interest in learning more about the movement and its organizations to joining a rally, event, or even the organization itself. It is in the hope for any of these actions that many social movements have used flyers.

In the 1960s and 1970s, San Francisco was a hotbed of political activity, covering everything from gay rights to housing rights, anti-war activities and the fight for ethnic studies.[90] Books such as *Asian Americans: The Movement and the Moment*,[91] edited by Steve Louis and Glenn K. Omatsu, document the history of the Asian American movement during this time. Utilizing a number of archives and collections at UCLA, this volume collected archival images and documents such as essays, flyers, cartoons, and song lyrics to tell the story from the bottom up, about its culture that came "from the

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[89] John D.H. Downing, *Radical Media: Rebellious Communication and Social Movements* (Thousand Oaks: Sage Publications, Inc, 2001), 159. Although Downing does not specifically address flyers in particular in this chapter, he addresses them in general as a part of media that is presented in a single limited space.

[90] Estella Habal, *San Francisco's International Hotel : Mobilizing the Filipino American Community in the Anti-Eviction Movement*; Daryl J. Maeda, *Chains of Babylon : The Rise of Asian America*, Critical American Studies Series (Minneapolis: University of Minnesota Press, 2009); Reed, *The Art of Protest: Culture and Activism from the Civil Rights Movement to the Streets of Seattle*; Van Deburg, *New Day in Babylon : The Black Power Movement and American Culture, 1965-1975*.

[91] Steve Louie Omatsu and Louie Glenn, *Asian Americans: The Movement and the Moment* (Los Angeles: UCLA Asian American Studies Center Press, 2001).

street, created in the basements, storefronts, and living rooms of the community."[92] It illustrates how various Asian ethnic groups and organizations socially and politically worked together, using various means and issues displayed through an assortment of cultural artifacts to create the unified identity, Asian American. An often overlooked cultural artifact, flyers, played an important role in not only the Asian American movement, but in other social spaces as well.

Flyers have been used to reflect the ideals and concerns of ordinary citizens as well as the organizations they join. For example, in *Revolution with a Human Face*, James Krapfl examines Czechoslovakia's revolution from 1989-1992. Using primary documents such as flyers, newspapers, workers' declarations, and student bulletins, he identifies what ideals motivated the citizens of Czechoslovakia to take part in the 1989 revolution.[93] In *Winning Women's Votes,* Julia Sneeringer investigates the usage of flyers and other forms of propaganda by political parties in Berlin from 1919-1932 after the enfranchisement of women in 1918.[94] However, unlike Krapfl who focused on the ideals reflected by ordinary citizens, Sneeringer looks at how the political parties engaged similar discourses about women's roles in politics. Despite their wide differences in principles, all of the political parties constructed women's political identities to be based on cultural and social issues such as children and religion. In these studies, flyers took on different roles and had different effects depending on how they were used and who they were used by.

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[92] Ibid., xviii.
[93] James Krapfl, *Revolution with a Human Face: Politics, Culture, and Community in Czechoslovakia, 1989-1992*, 2013, chap. 3.
[94] Julia Sneeringer, *Winning Women's Votes: Propaganda and Politics in Weimar Germany* (Chapel Hill: University of North Carolina, 2002).

In other social movements, flyers have been used to change societal norms and how they affect a part of the population. In the anthology *AIDS Demo Graphics,* Douglas Crimp and Adam Rolston compile various images, such as photographs, logos, flyers, and posters, by New York's chapter of AIDS Coalition to Unleash Power (ACT-UP).[95] As members of ACT-UP New York, Crimp and Rolston detail a number of momentous events and how ACT-UP members who were artists furthered its program through their pieces. And while many times flyers and other graphics are aimed towards people outside the movement, Crimp and Rolston state that for ACT-UP art, the primary audience was those in the movement itself as they would suggest slogans, opponents or propose actions.[96] Serving as a unifying force, the art, flyers included, formed a message that those in the movement and those who might join could rally around.

Although each of these works examine the relationship between a social movement and society and the role that flyers have played, none have taken a closer look at the processes to create the flyers and what happens in that space.[97] I believe that the use of flyers and their content are vitally important to analyze. However, I also believe that a wealth of information exists in the flyer making process as well. Though flyer making may seem to be an innocuous and repetitive task, much can be learned about what actually happens in the process of creating flyers. In national democratic organizations, flyers are not created by any one person; it is a collective undertaking by members that can take several days to weeks. These flyers not only become pieces of

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[95] Douglas Crimp and Adam Rolston, *AIDS Demo Graphics* (Seattle: Bay Press, 1990).
[96] Ibid., 20.
[97] *AIDS Demo Graphics* mentions the process of making art, including flyers, for ACT-UP. However, they do not go in-depth on this process and its effects. By en-large, the book focuses on the art and their role in key political moments for the organization.

cultural work, the process of making them has become a space where members are able to explore and define their identities, particularly as part of the national democratic movement in the Filipina/o diaspora.

In "Culture in Action: Symbols and Strategies," Ann Swidler puts forth a discussion of the links between culture and strategic action. She describes culture "as a 'tool kit' of symbols, stories, rituals, and world-views, which people may use in varying configurations to solve different kinds of problems."[98] By strategic action, she does not mean it as a consciously thought out plan, but generally how a person or group puts together the different pieces of the tool kit to achieve their goals. Swidler also states that culture's effect on strategic action is different between settled and unsettled periods. In unsettled times, ideological spaces, such as social movements, provide a new way to organize action and reject old models. It gives people a space to practice "unfamiliar habits until they become familiar."[99] By using Swidler's idea of culture as a tool kit, we can see how the lives of Ileina and Ricky combined with their educational and organizational work in the national democratic movement became sources of inspiration during the collective flyer making process, imbuing the process with the ability to help define new ways of being.

The collective flyer making process is fairly the same in any of the organizations under BAYAN-USA. First, there is a brainstorm session where those involved in a particular flyer give their ideas and gather the images and messages they want portrayed. Then, the artist makes one or several mock-ups using those ideas. When finished, it gets sent to the flyer group. There is another collective discussion to give feedback, for

[98] Swidler, "Culture in Action: Symbols and Strategies," 273.
[99] Ibid., 278.

example: the image needs changing; the text needs to be larger; the colors are too bright. The artist makes the changes. The process then repeats until a final design is agreed upon. Sometimes, another artist will help with that flyer if something needs to be changed and the original artist does not have the necessary skills to do so. This process is constantly repeating with each flyer that gets made, allowing different members to practice the flyer making procedure until it is habitual for them.

While the practice of flyer making becomes a habit for each of the members who participate in collective flyer making, no two experiences or flyers will be the same. Each person comes to the flyer group with a different set of experiences as shown by Ricky and Ileina. They will also arrive at different moments of their counter-consciousness development; some participants will be newer members just starting to develop their identity while others will have more experience with national democratic organizing. Thus, even though the habit and process of collective flyer making remains somewhat the same every time one is made, each instance will produce different results of raising consciousness producing different flyers and different experiences for each person.

While flyer making may seem simple enough, there are benefits as well as challenges. As a collective process, there are many ideas and decisions to be made. For the artist, this includes merging all of the different visions into one image that is representative of the various themes the group previously discussed. People will provide their various critiques on the drafts and the artist has to find a balance to make everyone happy. This becomes increasingly difficult if the flyer must be completed in a short time period as the upcoming event has come as a surprise. In situations such as these, often the responsibility of the flyer will fall upon one person, who may have other responsibilities

within the organization as well as his or her own life. And although this may seem easier as there are not as many voices giving input at the forefront, the final approval of the flyer will be collective. This practice in collective decision making can be difficult. Ricky remembers the difficulty this posed for him as an artist when starting in LFS-SFSU. For him, art was just art; it did not reflect any particular notions of identity and was his own where he could earn an income if he wanted without any input from others. However, as he became more involved, he struggled with becoming "an artist for the people."[100] He engaged in constant conversations with other members about collective life and how to use his art to discuss and display burning issues such as the human rights violations that he was already drawn to. A long process, practicing this unfamiliar habit of collective art making eventually helped him find a new purpose for his personal art and even broadened the mediums he works in.[101]

Another challenge comes during the production of the flyer. Ileina describes the issue when she is the only artist working on a flyer, stating, "That's really the biggest limitation. If I don't understand what you're trying to envision or if I don't have the technical skill to materialize it, either painting it or I don't know how to do it on illustrator or some digital format. Of course that's kind of the shortcoming that I have as an artist."[102] As flyers have begun to move from print to the digital realm, old methods of cutting and pasting or drawing and painting no longer are practical. Both Ricky and Ileina mentioned how the collective flyer making process helped them grow as artists. Ricky, a mixed medium artist, and Ileina, a painter, learned how to use digital imaging tools such

[100] Ricky, Interview by Darlene Mortel.
[101] Ibid.
[102] Ileina, Interview by Darlene Mortel.

as Adobe Photoshop and Illustrator. Engaging in Freire's problem-posing method of education, they learned not only through their own trial and error process, but also from other artist collaborators working on the flyers that had previous knowledge of digital imaging programs. Like Freire proposed, Ileina and Ricky did not take blindly take instructions from another artist that may have had the required technical skills. Instead, they actively engaged their lack of skills by listening to what others in the flyer making group offered as well as other artist collaboraters, discussed what was missing, then acted upon their newfound knowledge, even if it was initially incorrect. They would continue the trial and error process until they got it right.

While creating a flyer may seem like purely an artistic exercise, the flyers created for BAYAN-USA often include educational components that mirror both the banking and problem-posing approach. For upcoming events such as rallies, educational discussions and informational meetings occur beforehand with members of the organization. Then, the group responsible for the flyers gets together and discusses what should be put in the flyer from the information they received. If there is no organized educational discussion or meeting, then the group does their own research and brings the information together to discuss it amongst themselves. For example, Ricky relates that if the flyer is for the upcoming State of the National Address of the Philippines, they will study and discuss the current president's actions and the current issues in the Philippines to garner ideas. In either case, the individuals are gathering new information and analyzing it through their newly acquired lens of the national democratic movement. This new knowledge is added to each person's tool kit, giving them new pieces to redefine their identity and their goals.

While receiving the information is important, the critical component is the discussion amongst the flyer group participants about the information they received. The banking approach would have the ED leaders give the flyer participants information with no discussion. However, as Ricky and Ileina both stated, after information is passed on to the participants, time is given to question the information received and engage in dialogue about it. They examine the issue and each person will have different ideas and questions based on the lives and experiences they bring to the group. This added knowledge will produce different and varying alternative self-knowledges as each participant will decide how important or influential each piece of information is for themselves and how it will add or change their identity. For example, while Ileina and Ricky both received many of the same educational discussions, each chose to focus on different aspects, women's issues and human rights violations. This will lead them to create different flyers for the same types of events such as the State of the Nation Address rally.

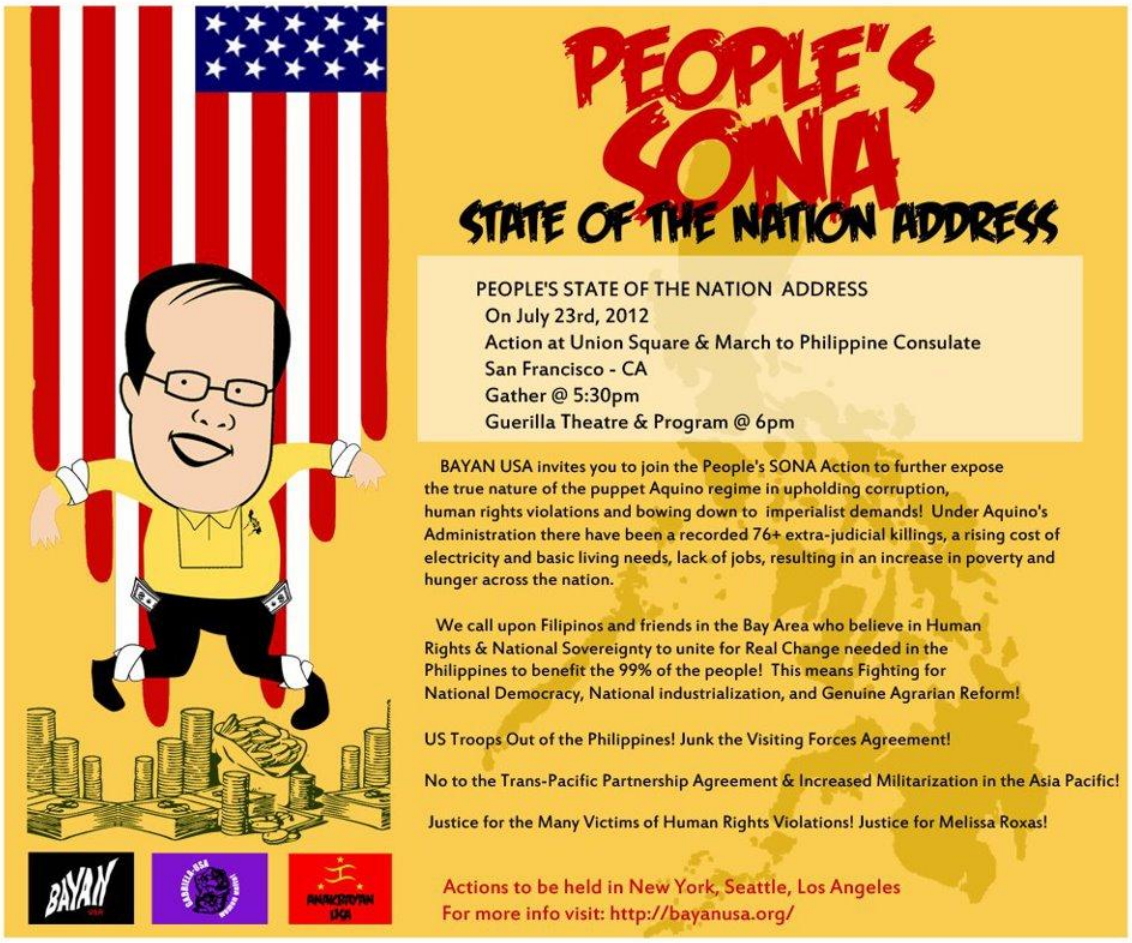

Figure 2: "People's State of the Nation Address" Flyer for event held on July 23, 2012. Organization: BAYAN-USA.

The flyer making process also becomes a critical pedagogical site where members learn from one another. Not only do they gather factual information, they learn what visuals are representative of that information for the people involved. Ileina described how during the process to make an anti-militarization flyer, the group members didn't want cute colors like purple, but instead looked for traditional radical symbols such as darker colors and images of skulls and money signs. She realized that these images and colors are how her group members and others viewed the topic of anti-militarization. Ileina jokes, "I've gotten the feedback like that flyer is too happy. Ok, not yellow. Got

it."[103] Through this process, the members involved get to discover what the images mean to each of them and how the information they gathered was processed. They learned about anti-militarization and it evoked images of dollar signs, signifying that the members involved viewed militarization as a way for the government to make money. The members wanted darker colors to represent darker times. And while images used are often reminiscent of traditional radical symbols and meanings, they were effective in putting across the intended message of the flyer making groups.

Although the national democratic movement provides a new way to organize and understand the information they are learning, the flyer making process also leaves room for the members to share their personal experiences and how that adds to their personal and collective tool kits. Each person comes to the national democratic movement with a different history, as shown by Ileina and Ricky. Thus, each person adds a different perspective to the new Filipina/o identity being explored and defined in the collective flyer making space. Ileina recalls that when she was the artist in charge of a flyer for Babae, members were vocal about the images being representative of themselves. For example, a member wanted to include an image of a woman with curly hair as she had. Another time someone wanted to include small children on the flyer to evoke the idea of a family. Or a member of SFCHRP wanted to use the image or story of a human rights victim that they were particularly moved by. Sometimes, the members will not only bring their own personal experiences in, but also the experiences and identities of the people they work with in the community. This includes using text in Tagalog and simpler designs for the immigrant Filipina/o community. Thus, the flyer making process provides a space

[103] Ibid.

where members of the organization can explore and integrate different aspects of their personal lives with the educational and organization work they do within the national democratic organizations they are a member of.

Flyers Representing Life and Learning

The process of making flyers plays an important role in the formation of the Filipina/o counter-consciousness that Constantino describes. And while the collective flyer making process provides an avenue for national democratic organization participants such as Ileina and Ricky to explore and define their alternative self-knowledge, the flyers that were created visually displayed those explorations and definitions. In this section, I will analyze a flyer from Babae and a flyer from SFCHRP created during the collective flyer making process, looking at how the various components of the "tool kits" built by national democratic acativists became the subject matter for the flyers. Like ACT-UP, the flyers created will have different meanings for members and friends of national democratic organizations than non-members. They serve to inspire and act as "mind bombs" in a different way for members versus non-members as having a context for the images will provide a different reading. Thus, as a previous member of several national democratic organizations in the past, my readings for the following flyers come from an insider perspective.[104] My interpretations are from my own analysis. At times, I bring in experiences of Ileina and Ricky to support my readings.

As previously stated, when then President Gloria Macapagal-Arroyo was in office, there was a dramatic rise in human rights violations in the Philippines. This led to

[104] I would have liked to provide the outsider perspective by interviewing nonmembers who received the flyers, but that is beyond the scope of this particular study.

many protests both inside and outside the Philippines as well as calls to end the targeting and extrajudicial killings. In the United States, BAYAN-USA took up the campaign to end human rights violations in the Philippines as one of its major campaigns. BAYAN-USA and its organizations held a number of events, such as protests, film showings, and educational discussions. As a part of this campaign, Babae held an open discussion in 2006 to discuss with its members and the community the campaign and the human rights situation in the Philippines.

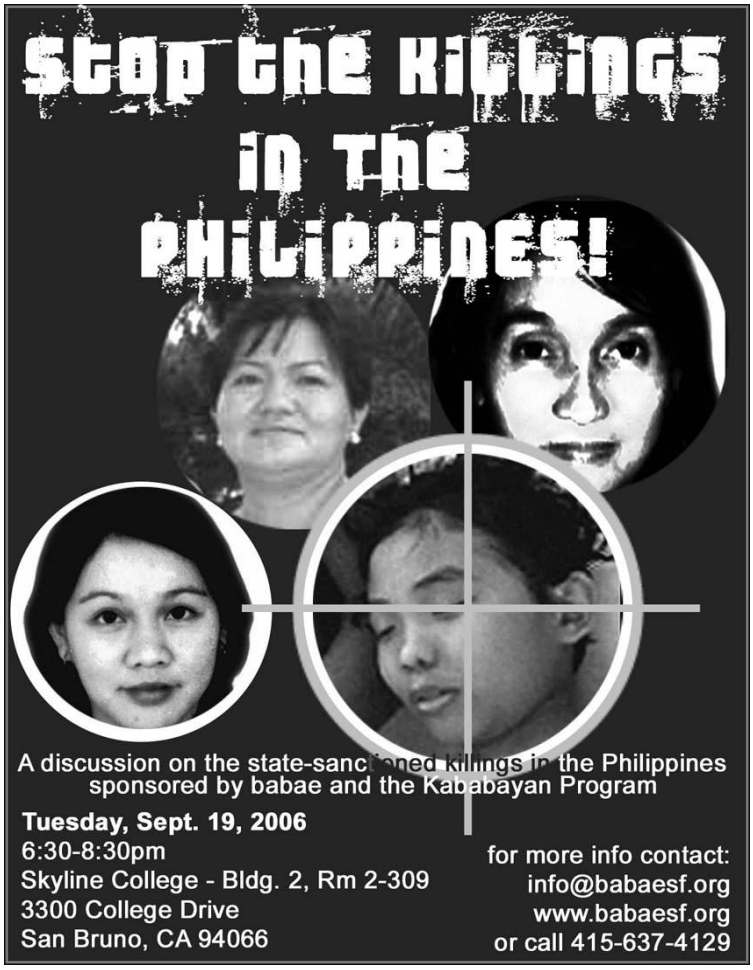

Figure 3: "Stop the Killings in the Philippines!" Flyer for event held on September 19, 2006. Organization: Babae.

The flyer created for the event was done in grayscale. This was done so for several reasons. As a new grassroots organization, Babae was limited in funds. Like

many in the Filipina/o community, Ileina and other Babae members did not have much in terms of extra income. She states that in order to make copies of early flyers to pass out and save money, flyers had to be made grayscale to avoid color photocopying.[105] And although this was the case for this particular flyer, aesthetically the grayscale suggests other symbolic meanings. To me the gray background also evokes a sense of gloom. Instead of a lighter background, the gray dims the flyer and emits a sense of darkness, sadness. This sadness is in line with the theme of the flyer and the event, to stop the killings in the Philippines as said in the title. Adding to the overall theme, the darker background reminds the viewers that this a dark time not only in the Philippines, but for everyone as this event is happening in the Bay Area, in the United States.

The text used also adds to the theme and imagery. The text at the top of the flyer, "Stop the Killings in the Philippines!" is straightforward; one knows what the event will be about with no questions. Being white and bold, it draws the viewer's eyes to it, signifying the importance of what has been written. The font chosen is not symmetrical or simple. In fact, it is a bit frenzied, with parts of it blurred and splattered. While Ricky did not design this particular flyer, he notes that how text is used and displayed must present a "mini-synopsis of what the event's going to be about."[106] In this way, the viewer can get a lot of information with little text simply by the font style. By choosing to use this font, the members involved in this flyer's creation have reminded the viewer's that not only is it a dark time in the Philippines, it is also chaotic. As extrajudicial killings, the victims did not go through a judicial process before being "punished." Whatever their supposed crimes to be, it did not go through proper legal channels. Thus, the viewer is

[105] Ileina, Interview by Darlene Mortel.
[106] Ricky, Interview by Darlene Mortel.

reminded that these victims, and their perpetrators, fell outside the rule of law. It is also reflective of the chaotic time in Ileina's life, drinking, partying, and doing drugs, that propelled her towards finding an alternative self-knowledge. Just like Ileina found the answer to her chaos through the national democratic movement, the chosen font suggests that the viewer can find answers to the chaos in the Philippines from Babae and the movement as well. The smears and splatters around the text also give the suggestion of blood, reminding the viewers that the killings are messy, bloody affairs. As the title of the flyer and the event, the text, chosen font, and how it is displayed reflects how the creators' felt about the human rights violations and extrajudicial killings in the Philippines and demonstrates their understanding of it.

Also telling are the images chosen to be displayed on the flyer. Instead of choosing a singular image to symbolize the killings in the Philippines, the flyer group decided to display the pictures of four females, three adults and one child, with no captions of their names. Choosing four females was deliberate. As a women's organization, Babae wanted to relate to the viewers, particularly women; they wanted to create a connection, a link between the victims, the organization, and the viewers. By showing actual pictures of the victims, the killings is made that much more real; much like the internet search of the work "Filipina" made the issue of trafficking more real for Ileina. The viewer can place a face, even if unfamiliar to them, to something that is happening in what seems to be far away in the Philippines. The pictures bring the problem home. In this way, even before the event begins, the flyer calls for a conversation in which the victims, Babae, and the recipient of the flyer all have to be a part of. Because the pictured women have no names on the flyer, the viewer is positioned

to ask who they are and why their faces are presented on the flyer. This question is geared to getting a response from the sponsoring organization, Babae. In this way, the flyer recipient must attend the event, or get in touch with Babae, to learn more about the nameless faces they have just seen.

Each of the pictured women, although nameless on the flyer, have a name and a story of their own that connects to the national democratic movement, and in turn, the members of Babae who created the flyer. For example, the bottom left image is Leima Fortu, a teacher and member of the human rights organization KARAPATAN, was with Juvy Magsino, a human rights lawyer and Vice Mayor of Naujan Mindoro, Oriental, when they were killed the evening of February 13, 2004 by suspected members of the 204th Infantry Brigade of the Philippine Army.[107] This is significant because at the time, several of the members in Babae were in school to become teachers. Not only was there a connection based on gender, but a shared identity as educators. Together, the four pictures are representative of the extrajudicial killings of activists in the Philippines. They are a small representation of the larger problem of human rights violations. For Ileina and other Babae members, these are a few of the cases they learned about and had to research in order to make the flyers. As activists themselves, they felt a connection with the deceased women, who were members of national democratic organizations as well.

Even though the four pictures are a collage, creating one image or sign through the use of different symbols, there is one picture that stands out in particular. On the bottom right is Nina Angela Apolinar. Her father was a coordinator for Bayan Muna, a

[107] International Federation for Human Rights, "Observatory for the Protection of Human Rights Defenders Annual Report 2004 - Philippines," April 14, 2005, http://www.fidh.org/IMG/pdf/Asia.pdf.

national democratic party-list, and her mother was a member of Gabriela.[108] At eight years old, she was killed by alleged members of the Philippine Army's 204th infantry battalion with her parents on May 20, 2002 in Oriental Mindoro. Apolinar stands out on this flyer for several reasons. First, she appears to be the only child pictured. Second, while she looks to be sleeping, in reality hers is the only picture postmortem. Ileina confirms these two observations during her interview.[109] Third, there is an image of crosshairs over her face. I read that as its own collage, each thing separately has a meaning that when brought together changes and means something else. As a child, she symbolically signifies the prospect of a future. However, she is pictured postmortem and thus the image is changed to mean she should have had a future and a life to lead. With the crosshairs placed atop her picture, she is no longer a child that passed away due to an accident or natural causes. The added layer denotes that she had become a target; it was a planned attack. Taken together, the collage of Apolinar connotes what is lost: the future of the Philippines that has been taken away by targeted extrajudicial killings. When I asked Ileina about the flyer, she said she was part of the flyer making group for this particular flyer. She states she was particularly moved by Apolinar's story and chose her picture.

> And I think … I definitely felt … especially her [*points to Apolinar*]. I don't remember her name but she was really, really young and I remember weeping when reading about her story and just being, feeling really uncomfortable choosing this image. It was one of the only images of her face and so I felt like I had to use it to give her, in her memory.[110]

Drawn to Babae for their work around issues impacting Filipinas, Ileina felt a closeness

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[108] Atty. Al A. Parreño, "Report on the Philippine Extrajudicial Killings 2001-2010" (Makati City: The Asia Foundation, October 11, 2011), http://asiafoundation.org/resources/pdfs/ReportonPhilippineEJK20012010.pdf.
[109] Ileina, Interview by Darlene Mortel.
[110] Ibid.

to Apolinar much like she had felt when going through the sex trafficking workshop. She identified with Apolinar because it reminded her of herself and other young relatives in the Philippines. Apolinar's story and fate could have been hers.

Unfortunately, human rights violations continued to occur after President Gloria Macapagal-Arroyo left office. While some held hope that the victims would see some sort of justice under new President Begnino Aquino III, groups like KARAPATAN and Amnesty International found that there were continued acts of human rights violations. According to Amnesty International's 2013 Human Rights World Report, which documented the state of human rights in the world for the year 2012, human rights workers and journalists were at risk for extrajudicial killings, noting that more than a dozen political and anti-mining activists and at least six journalists had fallen victim.[111] The report also states that the enforced disappearances of activists and impunity for human rights violators continue despite the government's stated commitment to end such crimes. Because such violations continued, BAYAN-USA and its organizations in the United States persisted in calling for an end to them.

Every year, the President of the Philippines gives the State of the Nation Address (SONA) in July.[112] And every year, BAYAN-USA and its organizations in the United States hold events, marches, and rallies to protest it and give the "People's SONA." During the People's SONA in the San Francisco Bay Area, Babae, SFCHRP, and other BAYAN-USA organizations voice to the crowd various issues such as the human rights

[111] Amnesty International, "Amnesty International Report 2013: The State of the World's Human Rights," 2013, http://files.amnesty.org/air13/AmnestyInternational_AnnualReport2013_complete_en.pdf.
[112] I will not go into detail about the State of the Nation Address in the Philippines at this point. It is a focal point in Chapter 4, so I will explain it further there.

violations in the Philippines. It includes a march to the Philippine Consulate and a program that ranges from a candlelight vigil to theater productions.

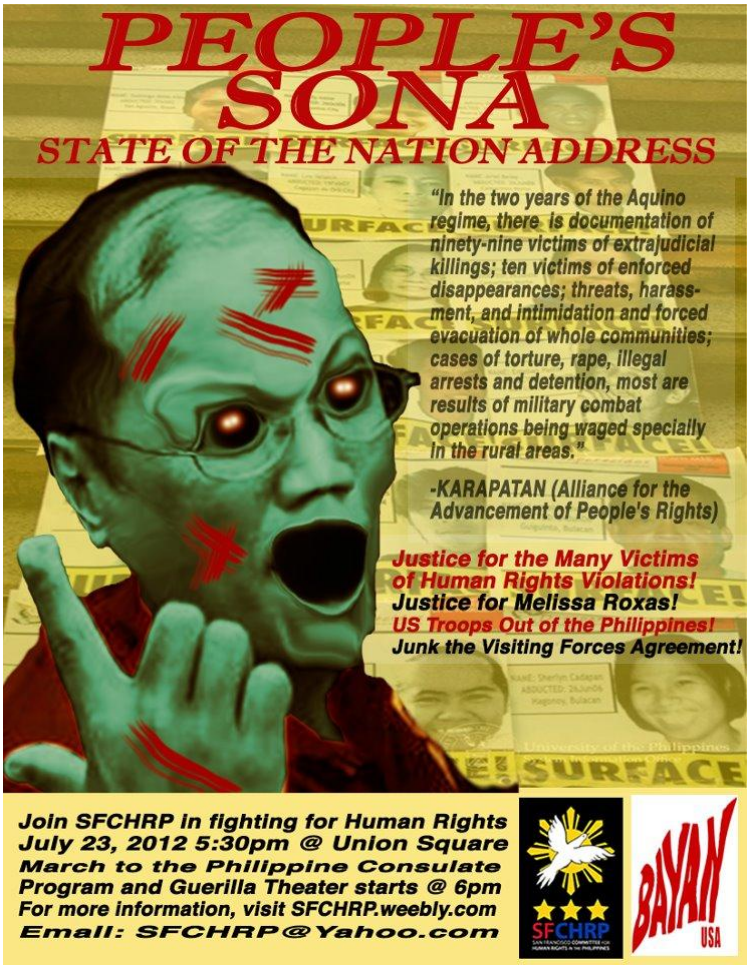

Figure 4: "People's SONA" Flyer for Rally and March held on July 23, 2012. Organization: San Francisco Committee for Human Rights in the Philippines and BAYAN-USA.

For the 2012 People's SONA, SFCHRP created a flyer to highlight their main concerns: human rights violations in the Philippines. As the use of physical flyers has decreased due to the increasing importance of social media platforms,[113] the flyers created by BAYAN-USA organizations have become more intricate and colorful. For this flyer, the flyer group used yellow as the main color. The use of this color is important as

[113] Jacquelien van Stekelenburg, Conny Roggeband, and Bert Klandermans, *The Future of Social Movement Research: Dynamics, Mechanisms, and Processes*, 2013, chap. 11, Kindle edition.

it has been equated with the Aquino family. When Senator Benigno Aquino, Jr., who opposed President Ferdinand Marcos during Martial Law, was returning from self-exile to the Philippines, his supporters tied yellow ribbons on trees in Metro Manila. After, he was assassinated while disembarking at the airport, his widow, Corazon Aquino, took yellow up as her color and it became symbolic of the Anti-Marcos movement as she became President after President Marcos' overthrow. The color became relevant again in Philippine politics when Corazon Aquino died and her son, Benigno Aquino III, used it when he ran for President, and won, in 2010.

The actual background of the flyer is a picture of other flyers lined up on a floor or table. On those flyers are pictures of people who have been disappeared with their names and the word "SURFACE!" at the bottom. Taken in the Philippines, the flyers pictured have been used in several events calling for those who have been disappeared to be surfaced. As a human rights organization, Ricky states SFCHRP holds educational discussions that examines a number of human rights issues in the Philippines.[114] Using the flyer to highlight a different human rights violation other than the continuing extrajudicial killings, the enforced disappearances of activists in the Philippines has continued. Several of those pictured had disappeared under President Arroyo; this is important as none of these victims have actually been resurfaced, nor have their alleged perpetrators been brought to justice.[115] By using this picture in the background, the flyer

[114] Ricky, Interview by Darlene Mortel.
[115] Kathleen de Villa, "The Kidnap Case of 2 UP Students vs Palparan et Al.," June 26, 2015, http://newsinfo.inquirer.net/700871/the-kidnap-case-of-2-up-students-vs-palparan-et-al. There have been several cases in which the Philippine Supreme Court has ordered the Philippine military to resurface activists, such as University of the Philippines Diliman students Karen Empeno and Sherlyn Cadapan. However, the Philippine military has continued to deny involvement.

group is vaguely bringing them up; it is one of the issues going to be addressed by the People's SONA, but not the only one.

The foreground image is that of President Benigno Aquino III. However, his image has been digitally transformed to look like a zombie. Zombies have been around in popular culture for decades, beginning with George A. Romero's 1968 film *Night of the Living Dead.*[116] However, in the past few years, their appearance in entertainment media has increased with shows like *The Walking Dead* and movies such as *World War Z.* Often, zombies in popular culture have been used to symbolize the fears that society may feel.[117] A common one is that of excessive consumerism. Zombies have an unending need to consume, representing society's fear that extreme consumerism is taking away our humanity. To me, changing President Aquino into a zombie reflects how the flyer group processed the knowledge gained through their educational discussions with SFCHRP and BAYAN-USA. In this case, zombie President Aquino represents the seemingly unending human rights violations occurring in the Philippines. As the head of the Philippine government, he cannot stop consuming activists through the enforced disappearances by suspected military elements. For members in SFCHRP like Ricky, seeing human rights violations continue into another presidency solidifies their commitment to the national democratic movement.

Another significant color on the flyer is red. It is the color of the title, the bloody scratches on zombie President Aquino, the color of zombie Aquino's shirt, and the text

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[116] The idea of zombies have been around long before Romero's *Night of the Living Dead.* They actually have origins in Haitian folklore through voodoo. However, it is Romero's film that first features flesh-eating zombies and sparked the evolution of what we see as zombies today.
[117] Deborah Christie and Sarah Juliet Lauro, eds., *Better off Dead: The Evolution of the Zombie as Post-Human*, 1st ed (New York: Fordham University Press, 2011).

"Justice for the Many Victims of Human Rights Violations!" and "US Troops Out of the Philippines!" If we treat the different components of the flyer as signs, the color red connects those different signs and transfers their meanings to one another. As the title reads, we know that the topic of the event is the People's State of the Nation Address. That address is linked to zombie President Aquino, who gives the State of the Nation Address in the Philippines, by way of his red tinted shirt.

We also see that to the right of zombie President Aquino are the calls, or demands, being made by SFCHRP and BAYAN-USA. Two of the calls, "Justice for the Many Victims of Human Rights Violations!" and "US Troops Out of the Philippines!" are in red. According to the U.S. Department of State, that year approximately $27 million in foreign military aid was give to the Philippines.[118] This aid comes in not only dollars, but includes troops stationed in the Philippines, military war exercises, and training of the Philippine military. Many of the cases of enforced disappearances and other human rights violations are attributed to suspected elements of the Philippine military. And because the Philippine military is trained and supported by U.S. troops, SFCHRP and BAYAN-USA members calling for justice and an end to human rights violations can occur if U.S. Troops end their support by leaving the Philippines. Not a new campaign, Ricky remembers going to see Senator Barbara Boxer with others to ask for a reduction in military aid to the Philippines due to the dire human rights situation.[119] This is linked

[118] The Office of Website Management, Bureau of Public Affairs Department Of State, "Foreign Military Financing Account Summary," accessed May 11, 2014, http://www.state.gov/t/pm/ppa/sat/c14560.htm.
[119] Ricky, Interview by Darlene Mortel; Francis Cueto, "US Proposes Lower Military Aid to Philippines," *The Manila Times*, January 30, 2008, sec. A6, https://news.google.com/newspapers?id=Mk5aAAAAIBAJ&sjid=DCgMAAAAIBAJ&pg=1807%2C9242734.

back to zombie President Aquino, as not only the head of state who can ask U.S. troops to leave, but as a zombie consuming activists as signified by the red bloody scratches on him. And because they are all tinted with the same color red, it is inferred that these specific calls will be addressed in the People's State of the Nation Address by SFCHRP and BAYAN-USA members.

Through a close examination of these flyers and the content within them, we can see how the images portrayed in national democratic flyers in the San Francisco Bay Area are representations of the alternative self-knowledge developed by Ileina, Ricky, and other national democratic organization members built through their organizational and educational work within their organizations. The flyer making groups took aspects of what they learned, how they internalized it, and transformed that knowledge into images on a flyer. The content of the flyers reflected the Filipina/o counter-consciousness created and defined through the flyer making process. Because each flyer and flyer making process was a practice in collective art making, the flyers themselves are not representative of any one experience or any one person; they are a collage of the different alternative self-knowledges built by each flyer making participant.

Conclusion

Members of BAYAN-USA in the San Francisco Bay Area have a variety of experiences being Filipina/o in the United States as demonstrated by Ileina and Ricky. Despite their differences, both found themselves in a position where they needed something more in their lives. Finding students organizations on the San Francisco State University campus where they could learn and explore their identities as Filipina/os in the

United States answered Constantino's call for a Filipina/o counter-consciousness. It became one of the crucial factors in transforming them into activists with the national democratic movement, which provided the answers and life purpose that they had been searching for. The educational discussions and community organizing Ileina and Ricky participated in helped them make sense of their lives and the lives of Filipina/os in the Philippines and the diaspora. Through the lens of the national democratic movement, they found ways to articulate their life experiences and newly formed diasporic identities through the cultural work and the process to make them.

There were many ways for BAYAN-USA members to redefine their identity as Filipina/os through the national democratic movement. Through the collective flyer making process, the alternative self-knowledge definitions were made visible in the flyers for the community to experience and explore with them. As flyers, they are as Ensminger states, "made with built-in obsolescence."[120] Meant for short term use, they are often discarded after the event takes place. However, they are not only a means to advertise, but also a way to begin and continue a conversation between the national democratic movement and the flyer making groups with those who are receiving them. Through the content of the flyers, this conversation explores the alternative self-knowledges displayed in the flyers and its connections to the political and social conditions in the Philippines through the analysis of the national democratic movement and its members. For the receivers of the flyers, it is up to them to contribute to the discussion by attending the event and further the conversation in that space.

[120] David A Ensminger, *Visual Vitriol the Street Art and Subcultures of the Punk and Hardcore Generation* (Jackson [Miss.]: University Press of Mississippi, 2011), chap. 1, Kindle edition.

CHAPTER 2: READING RESISTANCE: ANAKBAYAN SEATTLE, ZINES, AND DEFINING IDENTITY BOUNDARIES

"Every language has two aspects. One aspect is its role as an agent that enables us to communicate with one another in our struggle to find the means for survival. The other is it role as a carrier of the history and the culture built into the process of that communication over time."

- Ngũgĩ wa Thiongʾo, Moving the Centre[121]

"Before we're able to develop the interest to read or study collectively or individual study something has to peak our interest. Spark us. And cultural work is the best way to do that."

- Carlos[122]

When I was in college in Seattle, I attended a Filipina/o American student conference for the first time. While there I was introduced to students, teachers, and musicians who believed that they could make a difference in the Philippines and the Filipina/o community in the United States. Over the next several months I met with one of these individuals, a man who eventually became a mentor, a friend, and a fellow activist. In November of that same year, he invited me to an educational discussion on early Philippines history that he had been helping to facilitate with other mutual friends. It was the first time I had learned anything about the Philippines and how it connected to my family and me in the United States. At the end of the educational discussion, he handed me some sheets of paper that were folded together and stapled like a little book, telling me it had more information and articles for me to read when I got home. This little book was my first introduction to zines and the *.45 Kaliber Proof.*

[121] Ngũgĩ wa Thiongʾo, *Moving the Centre* (Portsmouth: Heinemann, 1993), 30.
[122] Carlos, Interview by Darlene Mortel, August 19, 2014.

I poured over the pages of the zine. It was two sheets of paper, folded in half. The cover had a picture of four Filipina/o children whom I did not know. Inside contained two essays written under what looked to be pseudonyms, a poem by Filipino labor leader Philip V. Vera Cruz, and a list of recommended books. Like the educational discussions I had attended, it included information about the historical relationship between the Philippines and the United States that I had no previous knowledge of. As a poet myself, I was particularly drawn to the poem. Who was Philip V. Vera Cruz? I had just started taking Filipina/o American history as a class, but had not come across this name. A book about him appeared in the suggested readings and so I sought it out at the library. I learned that he was not only a poet, but more importantly, a Filipino American labor leader in California working to improve the conditions of migrant workers.[123]

[123] Craig Scharlin, *Philip Vera Cruz : A Personal History of Filipino Immigrants and the Farmworkers Movement* (Seattle: University of Washington Press, 2000).

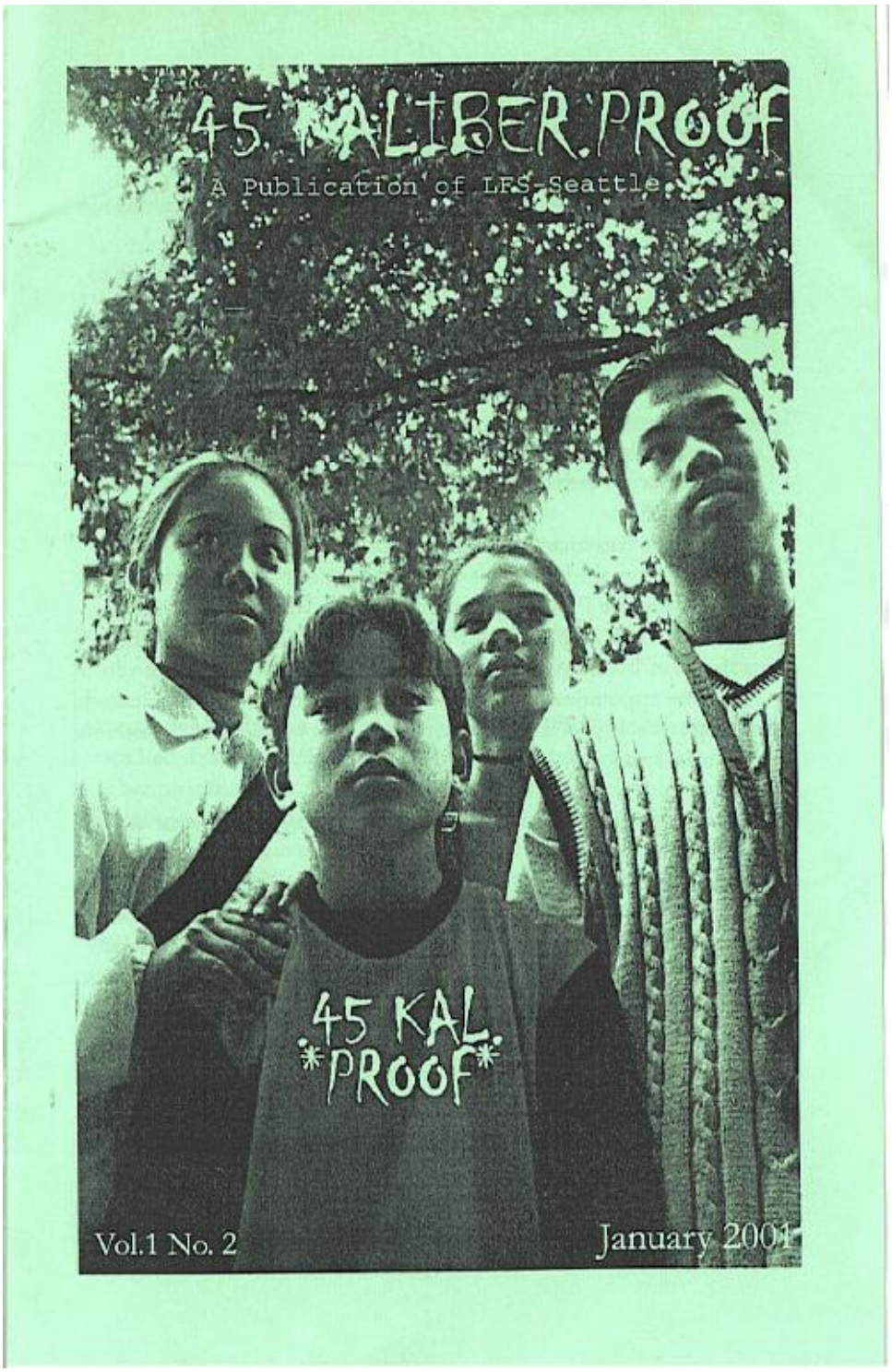

Figure 5: LFS-Seattle, Cover, January 2001, Photocopy, Seattle.

The *.45 Kaliber Proof* added to my growing knowledge of Filipina/o American history. I continued to receive and read the zine even after I joined Anakbayan (AB)

Seattle, a national democratic youth organization. The first official Anakbayan chapter outside of the Philippines, the organization and its members spent some of its first years figuring out how to define themselves. How would they distinguish themselves from other Filipina/o organizations in the United States? What boundaries were constructed between them, the Filipina/o community, and American society at large? Much of these questions and debates about their organizational and self-identity played itself out within the pages of the zine.

In this chapter, I examine how Anakbayan Seattle members employed various boundaries to define their identity as Filipina/os through the *.45 Kaliber Proof* zines and its production process. I conducted interviews with three former Anakbayan Seattle members, all of whom served as unofficial editors to the zine. Using the interviews in conjunction with an analysis of the production, I argue that the *.45 Kaliber Proof* zine production process became a counter-hegemonic site where a Filipina/o diasporic identity based on politics was constructed for Anakbayan Seattle members. By investigating the production process, I expose how the members collectively created this identity, often unconsciously. Further, by analyzing the text, layouts, and images in various issues of the *.45 Kaliber Proof*, I argue that Anakbayan Seattle members employed fluid, or changing, ideas of sameness and difference to relate with other Anakbayan Seattle members, the Filipina/o community, and American society at large.

Motivated by the need to understand how boundary constructions identifying sameness and difference develop Filipina/o diasporic identities, I begin by reviewing what zines are and the past and current forms of the *.45 Kaliber Proof.* I continue by investigating the zine production process from the perspective of the Anakbayan

members, looking into its strengths and flaws. Finally, I will do a close textual analysis of several portions of the *.45 Kaliber Proof* to discuss how images of sameness and difference were used to define the members and the organization.

Zines, Anakbayan Seattle, and the *.45 Kaliber Proof*

Before I begin my analysis of the *.45 Kaliber Proof,* it is important to understand what a zine is and how it functions as an alternative media form. According to Stephen Duncombe, "Zines are noncommercial, nonprofessional, small-circulation magazines which their creators produce, publish and distribute by themselves." [124] They come in different shapes and sizes; some are folded in half and stapled on the crease and others are fastened together on the side with no folding. Page numbers vary depending on the creator and zines are usually printed and/or copied from a home computer or a standard black and white copy machine. There are various types of zines, from fanzines to political zines to religion zines. They are produced by an assortment of people, most of whom do not fit into mainstream society and are generally marginalized.

Because people who create zines need a place to voice their opinions and "be themselves" as conventional society usually does not offer that opportunity, zines act as a medium of communication that often includes critiques of mainstream culture. In *Girl Zines,* Alison Piepmeier examines zines created by women in the 1990s that were originally started in reaction to the male-dominated punk rock scene. She argues that these zines became a space for women to challenge mainstream notions of gender and

[124] Stephen Duncombe, *Notes from Underground: Zines and the Politics of Alternative Culture* (New York: Verso, 1997), 6.

beauty.[125] Similarly, Adela Licona addresses zines by feminists of color who seek to address social inequalities. Looking at zines that are specifically co-authored and co-produced, Licona contends that these zines have become sites of resistance where the authors reimagine society and "promote models of social justice and anti-racist agendas."[126] In a time that values high production costs and capitalism and when media teaches people daily what is popular and how to behave to fit that model, zines provide an outlet for those who fall outside of the provided models of success and popularity.

Because zines give marginalized people a voice and agency to form their own identity outside of mainstream society, it can be seen as a counter-hegemonic site. Antonio Gramsci defines hegemony as how those in power win consent for their rule by making dominant ideologies be accepted as common sense beliefs.[127] Through institutions such as schools and the media, those in power educate people to support the dominant ideologies, often unwittingly. Thus, hegemony reinforces the power of those who have power and teaches those without it to consent or be complacent with their status of powerlessness. However, Gramsci also believes that within this system is space for resistance to the dominant ideologies through a counter-hegemonic culture where a new and different society is envisioned. Zines are not a form of mainstream mass media; they are not mass-produced by an institution that strengthens the hegemonic order nor do they "fit in" by the contents they include. They are produced by people, many of whom

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[125] Alison Piepmeier, *Girl Zines : Making Media, Doing Feminism* (New York : New York University Press, 2009).
[126] Adela C. Licona, *Zines in Third Space: Radical Cooperation and Borderlands Rhetoric* (Albany: SUNY Press, 2012), 3.
[127] Antonio Gramsci, *Selections from the Prison Notebooks* (New York: International Publishers, 1971), 12–13.

do so because the mass media does not support or speak to them and their conditions positively, or at all.

As a counter-hegemonic form of media, zines are useful in subcultures. Subcultures are social groups that define themselves as distinct and often oppositional to mainstream society and dominant ideologies.[128] Thus, they can be formed around class, ethnicity or race, music, or social groups, among a vast variety of others. Because they are generally formed as an alternative to mainstream culture, subcultures and zines have the potential of being a political force. Simply being counter-hegemonic does not change the structure of society that has created the inequalities and problems that gave birth to subcultures in the first place – it must be accompanied with political organizing and action.

As an organization, Anakbayan Seattle members sought to create an identity that united them into a subculture. Carlos and Rafael, both half Filipino, grew up in the Beacon Hill neighborhood, while April grew up across Puget Sound in Bremerton, a naval shipyard town. According to the 2000 census, the neighborhood of Beacon Hill was 9.2% Filipina/o while Bremerton was 4.5%, compared to Seattle's overall Filipina/o population of 2.8%.[129] Each person I interviewed had a different experience growing up in the different pockets of the Seattle Filipina/o community. As a small naval shipyard town, April remembers all the Filipina/os knowing each other and living "the same navy

[128] Marita Sturken and Lisa Cartwright, ed., Practices of Looking: An Introduction to Visual Culture., 64.
[129] U. S. Census Bureau, "Census 2000, General Demographics Characteristics," *American Fact Finder*, accessed April 24, 2014, http://factfinder.census.gov/faces/nav/jsf/pages/community_facts.xhtml.

life."[130] Meanwhile, Rafael, who is half-Japanese, grew up not associating with being Filipino except for his Filipino best friend. For Carlos, it meant growing up with an adopted Filipina/o family as his Filipina mother's siblings lived in other countries and his white father was not close to his relatives. Even though they each lived in areas with a higher concentration of Filipina/os than other parts of Seattle, being Filipina/o positioned them as an ethnic subculture. However, they did not question being a part of this subculture until they got older.

For Carlos, Rafael, and April, being Filipina/o and the little knowledge they had was not enough. Carlos started questioning things in high school when he saw ethnic and racial lines demarcated, from where the students hung out around school to the types of classes they were taking. He also remembers that the 1990s saw a rise in gangs in the Seattle area. For Filipina/os, he recalls they fell into two different gangs, 23rd Street Diablos and Pinoys in Crime. He states, "In the community, all the kids I was around was in one of these gangs… It facilitated a lot of wonder… Why one gang was well to do and another was predominantly immigrant. Parents worked just as hard as one another and they shootin' one another."[131] After a Filipina/o community organization came to speak at his high school, he committed to learning more about Philippine and Filipina/o American history. He ended up spending much of his junior and senior year of high school, as well as the years following, learning all he could. This eventually led him to become one of the founding members of the Filipina/o youth organization, Anakbayan Seattle.

Rafael grew up in Beacon Hill a decade after Carlos. Although he was not raised with Filipina/o traditions, he remembers his mother and grandmother consistently

[130] April, Interview by Darlene Mortel, August 18, 2014.
[131] Carlos, Interview by Darlene Mortel.

reminding him that he was Filipino because his father was. But it remained a question in his mind as he states, "I don't ever feel like I'm Japanese enough or I'm Filipino enough so it's a weird in-between."[132] His best friends in middle school were Filipino and it was from them and their families that he got the feeling of being Filipino. He went through a program called Pinoy Teach, a program originally based out of the University of Washington where undergraduate students taught Philippine and Filipina/o American history to select middle school classes in Seattle. He felt like he learned something, but that it was superficial. At seventeen, he went through the Empowering Youth through Education (EYE) program sponsored by Anakbayan Seattle and hosted at the Filipino Community Center, where what he was taught about Philippine and Filipina/o American history and society made him thirst for more knowledge.

April was one of the only Filipina/os in her class. Understanding she was Filipina/o came early. She recalls, "A distinct memory I had where I sat in a pod with two white girls and a white boy. The girl said she's black 'cause she's not white. I'm 6-7 years old. I'm not black, but I'm not white."[133] She knew she was racially different from her classmates at an early age, but did not know what exactly that meant. Meanwhile, her grandmother consistently told her she was Filipina. That experience made her question where her and her parents came from. When she was in high school and her older brother started college at the University of Washington, he would suggest and bring things for her to read, including early copies of the *.45 Kaliber Proof*. While their experiences within the Filipina/o ethnic subculture varied, as Carlos, Rafael, and April learned more about the history and conditions of the Filipina/o community, each ended up at Anakbayan

[132] Rafael, Interview by Darlene Mortel, August 18, 2014.
[133] April, Interview by Darlene Mortel.

Seattle with a hunger for not only more knowledge, but also a desire to do more for the Filipina/o community.

Growing Pains: the Changing of the *.45 Kaliber Proof*

Anakbayan Seattle is a youth and student organization within the national democratic movement. Originally founded in the Philippines in 1998, Anakbayan Seattle became the first official overseas chapter of Anakbayan Philippines.[134] Carlos remembered that starting Anakbayan Seattle in 2001 was a learning process. Beginning in 1999, Carlos and another person thought about organizing a chapter of the League of Filipino Students, also a national democratic student organization. It was slow going as he was in school in eastern Washington and the other was in Seattle. He knew that propaganda education was important, and decided to put something together that discussed the concepts of national democracy in the Philippines, which became the early versions of the *.45 Kaliber Proof* zine. However, eventually he graduated from school and so starting an organization for only students did not seem appropriate.

After learning about Anakbayan in the Philippines, Carlos decided it was the way to go. His friend decided to work on building a women's organization while Carlos found two others who were interested in building a youth and student organization. He had no game plan on how to build this new organization, recalling, "Those days were dope because we learned together."[135] As an organization, they offered educational discussions, workshops, forums, and other activities to educate themselves and the larger community

[134] Anakbayan-Philippines, "Anakbayan-Philippines Constitution," 1998.
[135] Carlos, Interview by Darlene Mortel. It is at this point that I must point out that I was one of the two he found to help start Anakbayan Seattle.

about the Philippines and the importance of the diaspora's involvement in Philippine society, especially for the Filipina/o and Filipina/o American youth and student population in Seattle. As Anakbayan Seattle grew, the members recognized it was important for their members and the community to be able to take home some of the knowledge with them in an accessible and useful format.

Like most zines, the *.45 Kaliber Proof* provides a space for Anakbayan Seattle to voice their concerns and issues for the Filipina/o community, both in the Philippines and the diaspora. Its format is like most other zines. The sheets are folded in half and stapled on the crease, creating a zine with pages ranging from four to twenty-four pages. Geared towards potential members of Anakbayan Seattle, Filipina/o youth, the pages are filled with items such as pictures, essays, cartoons, and poems. The text is written in accessible language as the members intentionally wanted to reach Filipina/o youth at any level of education. Each *.45 Kaliber Proof* is different; they may share the same ideas and worldview, but each issue includes different components. Depending on what is going on in the Philippines and the Filipina/o community in Seattle, Anakbayan Seattle tries to make each issue relevant to the concerns of the community during the time it prints.

When Carlos began the zine, he did not know their history of use, especially for Filipina/os. What we refer to as zines today have been in use for centuries as pamphlets and small newspapers. These pamphlets and small newspapers were made much like zines are today: created by small groups to counter those in power and distributed by hand. For example, during the late 1800s as Filipina/os fought for independence from

Spain, *Kalayaan*, the newsletter of the Katipunan,[136] were used to educate people of their rights and question the conditions of native Filipina/os under the rule of Spain.[137] Also, one of the first unions in the Philippines, *Union Obrera Democratica*, included printers and lithographers.[138] This history adds to the importance of the zine to Anakbayan Seattle because it directly connects the struggle of Filipina/os today to a history of struggle and resistance and to the Philippine declaration of independence in 1896.

After joining Anakbayan and beginning to develop her Filipina/o counter-consciousness, April learned about Bonifacio and it inspired her, stating, "When I made that connection I was like, yea! Let's do the *.45*! It's cool!"[139] For Rafael, it motivated him to go to school, entering a one-year trade program for printing. He remembers, "If I didn't do the zine and didn't learn [its] history, then I wouldn't have felt as empowered to want to learn something that some people may see as outdated, but has beautiful traits."[140] While Carlos did not originally know this history, by choosing the format of a zine he inadvertently connected Anakbayan Seattle's work to that of the Katipunan, serving to inspire future members like April and Rafael to take on the *.45 Kaliber Proof*. Through his own experience, Carlos knew the importance of connecting to Philippine and Filipina/o American history. Like Ileina, his inquiry into his identity as a Filipino began

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[136] Teodoro A. Agoncillo, *History of the Filipino People* (Quezon City: Garotech Publishing, 1990), 149. Katipunan is short for *Kataastaasan Kagalanggalang ng Katipunan ng mga Anak ng Bayan* (in English, Supreme and Most Honorable Society of the Children of the Nation), the organization founded to fight for freedom against Spain. It was founded by Andres Bonifacio, considered one of the founding fathers of the Philippine Revolution.
[137] Renato Constantino, *The Philippines: A Past Revisited (Pre-Spanish-1941)*, vol. 1 (Quezon City: Renato Constantino, 1975), 174–175; Agoncillo, *History of the Filipino People*, 164–165.
[138] Constantino, *The Philippines: A Past Revisited (Pre-Spanish-1941)*, 1:362–363; Agoncillo, *History of the Filipino People*, 237.
[139] April, Interview by Darlene Mortel.
[140] Rafael, Interview by Darlene Mortel.

out of chaos; while in high school a close friend was killed and some years later, Carlos himself was involved in a shooting as a minor. He knew he wanted to change his life and began to question how things became the way they were. His cousin convinced him to read *America is in the Heart* by Carlos Bulosan by describing it as a story about "a Filipino dude confronting racism in America."[141] This led Carlos to the libraries at school and the community to find books about the Philippines and Filipina/o American history.

Although Carlos was unfamiliar with the historical significance of zines to the Philippines, he did choose the title with intention. As pointed out in each zine that is printed, the title *.45 Kaliber Proof* speaks to the history of Filipina/o repression and resistance. During the Philippine-American War, United States soldiers were having a hard time suppressing the Muslim Filipina/o resistance in Mindanao. The .38-caliber revolvers were not effective in killing the Moro fighters, so Colt, a gun manufacturer, developed a lighter automatic pistol using .45 caliber bullets.[142] This proved to be more effective in combating the resistance fighters in Mindanao. Thus, the chosen title commemorates the Filipina/o resistance fighters who died at the hands of Americans using the .45 caliber Colt pistols. Caliber is spelled with a "k" as a symbolic gesture to pre-colonial Philippines. In the ancient Philippine script baybayin, or alibata, there is no "c," that came with the Spanish.[143] According to Carlos, using the "k" symbolized a return to the roots of the Filipina/o people before colonization.[144]

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[141] Carlos, Interview by Darlene Mortel.
[142] Richard Stewart, *American Military History, Volume I: The United States Army and the Forging of a Nation, 1775-1917* (Washington, D.C: Center of Military History, 2005), 367.
[143] Carl Galvez Rubino, *Tagalog-English, English-Tagalog Dictionary* (New York: Hippocrene Books, Inc, 2002), 8.
[144] Carlos, Interview by Darlene Mortel.

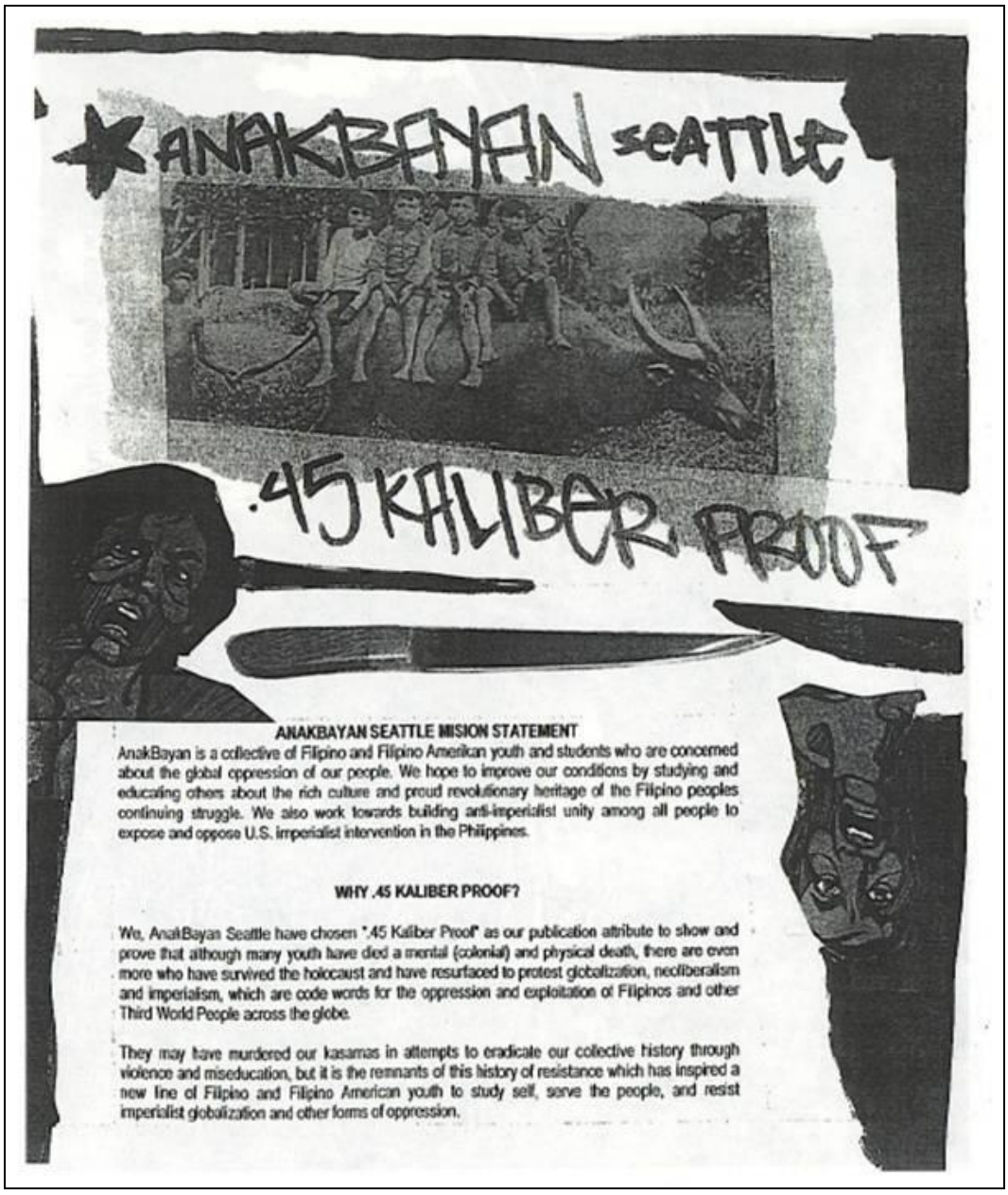

Figure 6: Anakbayan Seattle, Mission Statement page, October 2003, Photocopy, *.45 Kaliber Proof* zine, Seattle.

The word "proof" embodies several meanings. The zine explains that it and Anakbayan Seattle serve as proof, as evidence, of the Filipina/os' continuing struggle against oppression. It also points to Anakbayan Seattle's resistance to damages that have, can, and will be done. "Proof" also means an uncorrected manuscript. Thus, using this word alludes to Anakbayan Seattle's fight against being corrected by the United States as

described through the use of the word "miseducation" in the title explanation. After the Philippine-American War, American teachers, known as Thomasites, went to the Philippines to help civilize the Filipina/o people and teach them American ways.[145] If the .45 caliber represents the violent suppression of the liberation movement of the Filipina/o people by the United States, then the zine, through its title and contents, represents resistance to that suppression: they are .45-caliber proof.

The layout of the *.45 Kaliber Proof* has transformed through the years. In the beginning, it was generally two sheets of paper folded in half, with one image on the front cover and text on the other pages. Carlos remembers that even though he conceptualized the first zines, it was a collaborative process. Utilizing help from friends, he called on Artie, a member of isangMahal arts kollective (iM), a Seattle-based Filipina/o American arts collective. He states, "I didn't know shit about Photoshop. So Artie helped me to refine it enough for the front cover. Contrast, brightness. He was doing it for iM flyers."[146] Figuring out the layout proved to be just as difficult a task for Carlos. He remembers the difficulty he had in trying to format the essays in Microsoft Word using two columns so that when put together and folded, the essays would read correctly. Realizing the extent of his expertise in zine making, he laughs at his experience and part of his joy in starting Anakbayan Seattle, "After building AB, I didn't have to do that shit anymore. We had more creative [people] to do that shit."[147]

Like the flyers, the process to create the *.45 Kaliber Proof* remained relatively repetitive after the creation of Anakbayan Seattle. For each issue, a committee was

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[145] Paul Kramer, *The Blood of Government: Race, Empire, the United States, and the Philippines* (Chapel Hill: University of North Carolina Press, 2006), 168–170.
[146] Carlos, Interview by Darlene Mortel.
[147] Ibid.

created with an unofficial editor in chief, who would be responsible for the layout. Various members of Anakbayan Seattle would volunteer to be on the committee, helping to secure the content and edit. There would be some discussion back and forth between the committee members. Then it would be sent off for printing. Printing out copies of the zines was done as low cost as possible. This meant using personal options such as a home printer or through other guerrilla means. They would then be folded and stapled by hand, often at the printing location or at an Anakbayan Seattle meeting to get all members involved.

While this collective process seems simple, difficulties also arose. Carlos had problems with a lack of layout and technological skills. Rafael and April remember some of the difficulties of getting submissions. An open submission process, the editors would reach out to not only Anakbayan Seattle members, but members of other Seattle-based national democratic organizations and friends to their organizations. April jokes, "Anyone can submit, but we'd review it. And if we didn't include it, we'd let you know. But that never happened because no one ever submitted promptly. [*laughter*]."[148] When asked why, Rafael thought it might be because of some fear of peers reviewing what one wrote.[149] April supposed that the calls for submissions were too open ended or that people may have felt rushed. Often, the zines would be published around specific dates, such as November 30, the founding date of Anakbayan, and calls for submissions would be two weeks before the date it needed to be printed. Despite these problems, the editors were able to produce and publish the *.45 Kaliber Proof* zines, even if they ended up being one sheet folded in half.

[148] April, Interview by Darlene Mortel.
[149] Rafael, Interview by Darlene Mortel.

After being the first editor for the zine, Carlos remembers a member, Leo, volunteered to take over. At the time, Leo was working at the Wing Luke Asian American Museum and had access to its archives, particularly old zines and newspapers. With Leo as the editor, the *.45 Kaliber Proof* took on a completely different look. Like Carlos, Leo had no major experience in making zines. Using ideas from the archives he had access to, it appears he taught himself the how-tos.[150] Many of the early issues look like a scrapbook. The layout looks somewhat messy with the text written or typed on pieces of paper that have either been cut or ripped, placed on top of photographs and images that have also been ripped or cut. It looks like anyone could have done it. I believe this is important because it makes the audience feel like they themselves have created such a project before, and if they have not, that they are able to. In the scrapbook format, the *.45 Kaliber Proof* is more accessible as it suggests that the members of Anakbayan Seattle took the things that were important to them at the time and compiled them into one place for ease of recollection.[151] Thus, the layout helps to interpellate the readers into believing that they have a real connection with Anakbayan Seattle. The *.45 Kaliber Proof* acts as a bridge, using the images and text to connect Anakbayan Seattle members and the audience.

But not all layouts are in scrapbook form. After several issues, Michael took over as editor as Leo had other growing commitments. Michael had experience in design layout since he worked as a graphic designer for a major company.[152] These issues were arranged as if to reproduce designs found in mainstream print publications. Texts and

[150] Carlos, Interview by Darlene Mortel.
[151] Susan Tucker, Katherine Ott, and Patricia Buckler, eds., *The Scrapbook in American Life* (Philadelphia, PA: Temple University Press, 2006), 3.
[152] Carlos, Interview by Darlene Mortel.

images were laid out and organized as if created using desktop publishing software. I see the boxed design with straight clean lines as providing the readers of the *.45 Kaliber Proof* a mainstream referent to help them digest the contents of the zine. This form of layout is also significant for the *.45 Kaliber Proof* as it also reflects the change in material conditions for members of Anakbayan Seattle. The access to technology and layout software for those not in the media industry had significantly increased. The layouts of the later issues of the *.45 Kaliber Proof* reflects this access.

NOVEMBER 30 IS...

BY JEFF RICE

What is important about November 30? This date celebrates the birthday of Andres Bonifacio, a worker who founded the Kataastaasan Kagalanggalangan Na Katipunan ng Mga Anak Ng Bayan in 1896 to oppose Spanish rule and fight for a free, sovereign nation. He sparked the first anti-colonial Revolution in Asia and organized the underground resistance necessary to overthrow the oppressive, Spanish regime. He transformed the people's abstract desire for freedom into action. Until he was betrayed and executed by Emilio Aguinaldo, he fought tirelessly for the Filipino people and for nationhood.

In his memory, in November 30, 1998, Anakbayan in the Philippines was founded by over 1,200 youth and students to continue his legacy in the fight for a truly sovereign and democratic Philippines. Anakbayan was formed to fight for the interests of Filipino youth, for things such as Jobs, Housing, Education, Civil Rights and Social Services. They sought to organize students and out of school youth to mobilize for their rights and to resist the oppression and exploitation of imperialism which would doom their future.

A year later, in 1999, the world watched the Battle of Seattle as thousands of people organized to resist the World Trade Organization meeting which sought to increase trade in a way that benefits Imperialist a.k.a. "First World" nations. In a truly historic protest, thousands of people representing organizations from around the world that was multi-sectoral, multi-generational united against the imperialist powers, demonstrating the raised consciousness of the people.

In 2002, 3 Fil-Am youth in Seattle gathered to form the organizing committee of a resurrected youth and student movement in the US with a militancy to defend the rights of Filipinos in the US as well as link their struggles to those of Filipinos worldwide. This was the birth of the first overseas chapter of Anakbayan. It was the connection of a 106 year legacy of fighting for national liberation in the very city that sparked a new level of anti-imperialist unity and consciousness.

There are now chapters or organizing committees in Honolulu, New York/New Jersey, San Francisco and Los Angeles. As the economic situation and political repression worsens, this will only further ignite the need for organized youth and students to defend our country against those who would plunder her for selfish, material gain.

Repression breeds resistance. Makibaka.

Figure 7: Anakbayan Seattle, What is N30? page, November 2006, Photocopy, .45 Kaliber Proof zine, Seattle.

Regardless of the layout format, photographs or images are used on almost every page. And while the submissions and textual content may have had a more deliberate focus following that particular issue's theme, the images curiously were not consciously given as much thought according to my informants. I found that interesting as it seemed that so much attention was given to layout and graphics. The images related to each zine's

theme. If text submissions included an image, they would lay that out with the essay or poem. Other ways of gathering images were through searching the internet or from a cache of photographs taken by Anakbayan Seattle members from events in the United States or exposure program trips to the Philippines. The members of the zine production committee did acknowledge that the images chosen sometimes reflected popular culture. For example, April remembers using an image of then President Gloria Macapagal-Arroyo that resembled the President Obama Obey image as it was a popular style at the time.[153] Other images chosen reflected historical images of the Philippines such as Andres Bonifacio. So while they did not deliberately choose images that would define their individual identity or the identity of the organization, the ones they did choose found ways to connect themselves to the Philippines and communities in the United States by referring to popular culture images.

While not acknowledged by my informants, I believe the use of images is an important statement for the *.45 Kaliber Proof*. In a society where people have been conditioned by the mass media, it is important for zines, as a counter-hegemonic site, to use images to reappropriate what the mainstream media does, using images to interpellate the audience. So the use of photography and images in zines also help to bring the reader towards Anakbayan Seattle and away from the mass media. Some of the images used are iconic. They are of people that they may recognize or events that the readers may have been to. Often, these images are traditional symbols of radicalism, the national democratic movement, the Philippines or social movements in general: a clenched fist, a star, a line of policemen, picket signs, guitars. The images in coordination with the layout

[153] April, Interview by Darlene Mortel.

and text in the *.45 Kaliber Proof* reflect the counter-hegemonic culture that Anakbayan Seattle is trying to build. While being traditional references and frequently used, this helps bring the viewers closer to the organization by being easy symbols to interpret.

As the first editors of the *.45 Kaliber Proof* zines, Carlos, Leo, and Michael were some of the earliest members of Anakbayan Seattle. They had met in college and through other community organizations such as isangMahal. The next editors, Rafael and April, joined Anakbayan Seattle several years later. For them, joining Anakbayan Seattle was linked to the organization's zines.[154] April happens to be Leo's younger sister. She remembers that her brother would bring copies of the *.45 Kaliber Proof* home to Bremerton whenever he would visit. What she read in the zines helped her feel empowered, stating,

> You don't usually see, like in media especially, you don't see a lot of, um, brown women being outspoken and speaking up for what they believe in. Because I was taught growing up, like culturally, like, be quiet. [*laughter*] You don't need to make a fuss. Keep the peace. It's all cool. Just pray or something. … [Joining Anakbayan,] I wanna be a part of that. And getting rid of feeling hopeless and helpless and be part of that group energy.[155]

An often referred to part of Filipina/o culture is the idea of *bahala na*.[156] In English, the term translates into "Leave it up to God." As an expression, this phrase is frequently invoked by Filipina/os when facing challenges. The idea of praying and that one's fate is in God's hands left April feeling like there was nothing she could do to change her future or the conditions in which she lived. Even though she lived in Bremerton at the time, she

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[154] It is important to note that all of my informants for this chapter also pointed to isangMahal arts collective as an important space for their self-politicization. While I truly believe in the importance in exploring isangMahal's role in shaping and developing individual and community identity development, it is beyond the scope of this study.
[155] April, Interview by Darlene Mortel.
[156] Agoncillo, *History of the Filipino People*, 9.

looked forward to moving to Seattle for college and deciding her own fate. Reading the zine and learning about Anakbayan Seattle empowered her to see a different future.

Meanwhile, Rafael lived in Seattle and had more access to Anakbayan Seattle members, especially since he went through their youth program. As a high school student, he felt "privileged and grateful that people [he] met were in college and made time for [him]."[157] He recalls he almost did not pass middle school or high school. Anakbayan Seattle members gave Rafael copies of *.45 Kaliber Proof* and other reading material and was told it was alright for him to ask questions. He remembers that even though he was 18 and many of the Anakbayan Seattle members were over 21, if the group had plans to hang out at a bar, they always made sure someone would stay back with him to eat, watch television, or hang out. It was in these spaces and times that Rafael would talk to Anakayan Seattle members about the things he had read in the zines and ask every question he had. It was also where Rafael experienced a new habit that was being modeled, collective life where no member would be left behind. And although being around Anakbayan Seattle members challenged him in positive ways, it affected his relationships with his friends. Rafael remembers the tensions that built up once he started spending more time with Anakbayan where they would tell him he thought he was better than everyone else because Rafael did not want to go to the club.[158] He did not think it was because of Anakbayan, but because he now wanted to learn and he was trying to figure out who he was and not knowing how to live in two seemingly different worlds.

While the *.45 Kaliber Proof* zine played an important role in easing April and Rafael into Anakbayan Seattle, becoming its editors was difficult. They both learned the

[157] Rafael, Interview by Darlene Mortel.
[158] At the time, Seattle had several clubs that were 18 and over for entrance.

same frustrations that Carlos had when putting together the zine. Although each knew the importance of the zine as both April and Rafael experienced firsthand its ability to transform people's lives, the knowledge and skill to put one together was not something any of the editors had been taught. Describing it as "slamming [his] head against the wall,"[159] Rafael detailed the painstaking process of printing out each part for each page, cutting those pieces out, and then gluing it on to the pages of the mock-up zine. After learning about how to use the software Photoshop, April and Rafael described how this new skill still made it difficult for them as they had to layout text with a program designed to create and manipulate images. April complained of the difficulty in layout, much like Carlos, when she states, "We'd have to save a new document for every single page. And then the way it was printed and paginated we had to, like, make a little book. Ok, when you look at it this is going to be the front page. When you turn it over, that's going to be the back page. But on the inside it's page one and five or something like that. Hella confusing."[160]

Although each of the editors had a committee to help them with the zine and access to others for help, some of the same problems reoccurred with each new editor. Each Anakbayan member tasked to be the *.45 Kaliber Proof* zines' editor began with a blank slate. Except for Michael, none had previous experience in publishing design and layout. Each new editor was expected to use her or his initiative and whatever skills they had to put together the zine. There was no mechanism put in place to transfer skills from one editor to the next. As a new organization, the members of Anakbayan Seattle were limited with time. Carlos recalls, "When Michael assumed the layout [from Leo], it was

[159] Rafael, Interview by Darlene Mortel.
[160] April, Interview by Darlene Mortel.

right after [his son] was born… When Rafael assumed, it was right after Michael had his children and it was in the context of everyone having fulltime jobs."[161] He elaborates that on top of having families and fulltime jobs or being a fulltime student, the members of Anakbayan Seattle, including the editors of the zine, had other tasks in regards to community organizing and often times, cultural work, like the zine, would get pushed to the side. Despite the difficulties in learning to put together the zine or gaining submissions, there was an admiration of the learning process. Rafael states, "The process made me appreciate the long and hard way. Just, don't always take short cuts. The old school ways have value."[162] The *.45 Kaliber Proof* zine making process provided a space for Anakbayan Seattle members, particularly its editors, to not only define their identities as Filipina/os in the United States, but appreciate the process of doing so.

Unbounded: Images of Sameness and Difference

Turning now to the *.45 Kaliber Proof* issues themselves, I analyze how the ideas of sameness and difference are employed throughout the zine issues. Despite their differences in format and theme, each issue draws on these fluid boundaries, allowing the Anakbayan members to formulate and display their Filipina/o diasporic identity. In their chapter within the edited volume *Identity Work and Social Movements*, Elizabeth Kaminski and Verta Taylor examine drag performances in Key West. They argue that through the musical performances, the drag queens engaged and disengaged various

[161] Carlos, Interview by Darlene Mortel.
[162] Rafael, Interview by Darlene Mortel.

identity boundaries to build relationships with their diverse audiences.[163] Similarly, Jessica Taft looks at girl activism in the Americas and their identity formations in relation to youth, girlhood, and activism in *Rebel Girls*. She argues that young women are not passive consumers, but active in their own self-definition as a young woman activist. She states, "Taking up and rejecting various identity categories as needed, they strategically lay claim to a set of characteristics and traits that they associate with both girlhood and youth, and infuse these traits with political importance, using them to claim social movement standing and authority in the public sphere."[164] The young women activists modified their identity categories as necessary to achieve their political goals. In the same way, through the *.45 Kaliber Proof* Anakbayan members constantly delineated their relationship with the Philippines, the Filipina/o community in the United States, and U.S. society at large.

A feature that repeats in many of the zines is a music review of various albums. In the April 2006 issue, Daps1, a member of Anakbayan Seattle, created a two-page section entitled "The Long March EP for Dummies: A Guild to Blue Scholars Latest EP." Daps1 enumerates several pieces of information that he deems relevant for understanding the nine songs on the album. For example, under the song "Cornerstone," Geologic, the emcee of Blue Scholars, raps about Beacon Hill, so Daps1 writes, "Beacon Hill: Located in the South end of Seattle, home to working class immigrant families of color."[165] At

[163] Elizabeth Kaminski and Verta Taylor, "'We're Not Just Lip-Synching Up Here': Music and Collective Identity in Drag Performances," in *Identity Work in Social Movements* (Minneapolis: University of Minnesota Press, 2008), Kindle edition, chapter 2.
[164] Jessica K Taft, *Rebel Girls: Youth Activism and Social Change across the Americas* (New York: New York University Press, 2011), 181.
[165] Daps1, "The Long March EP for Dummies: A Guide to Blue Scholars EP," *.45 Kaliber Proof*, April 2006, 8.

other times in the review, he writes the first time he heard the song, other locations that Geologic is rapping about, memories it invokes in him, and even definitions of words that the listener of the album might not know. From reading the review, we can tell it was meant to be informative and comedic. Even though one does not need to read this review to understand the song, it allows the readers to connect with Daps1 as they connect to the Blue Scholars. The readers are invited to remember their own memories when listening to the song or even thinking about Daps1's memories. It is comedic because some of the information he gives is not relevant to the song or even the reader; it is only relevant to Daps1's experience to the song and so it is superfluous information for the reader. By writing a music review like this, Daps1 has reflected not only his own experience in Seattle, but that of Geologic's as well. And by doing so, the readers of the zine can see their own experiences in Seattle reflected in this issue of the *.45 Kaliber Proof*.

Figure 8: Anakbayan Seattle, The Long March EP for Dummies: A guide to blue Scholars EP Music Review page, April 2006, Photocopy, *.45 Kaliber Proof* zine, Seattle.

The visual imagery and layout of this music review promotes similarities between Anakbayan Seattle members and society at large. In the top left corner is an image similar to the "For Dummies" book series. In the title "The Long March EP for Dummies," the words "for Dummies" are in the same script as the book. Next to it is an image of the cover of the album. This image invokes a feeling of familiarity. The "For Dummies" reference books are well known for presenting information to its readers in a non-intimidating way. In this case, it is inferred that the review for Blue Scholars' The Long March album will be easy to comprehend. This is important because it closes the gap between the reader and the zine, and thus Anakbayan Seattle. It makes the reader feel comfortable, seeing images that they know in other contexts and so are less afraid or intimidated by the content of the zine.

In the bottom right corner of the first page is a picture of DJ Sabzi yawning with his mouth wide open and his arms crossed and Geologic smiling with his hand raised, as if to give someone "daps" while standing on a street corner.[166] Although not the most flattering picture of the pair, using this particular image complements what is being said in the music review. The music review has funny undertones and so the picture helps to accentuate this lack of seriousness. This image denotes an everyday activity that many have participated in: standing and waiting for someone you know, and greeting them upon that person's arrival. Also, even though the Blue Scholars are well-known in Seattle, especially among the youth population,[167] this picture serves as a reminder that they are still human beings capable of having a bad picture taken of them. The images and text

[166] Daps is slang for basically giving someone a high-five of some sort in recognition of friendship or just knowing the person who you are giving daps to.
[167] Blue Scholars as a group has grown in popularity around the country over the years since the printing of this zine's issue date.

used in this review create a sense of familiarity between Anakbayan Seattle and Filipina/o youth.

The use of laughter and humor by those in the Filipina/o community in the United States to create a connection is common. In her analysis of Rex Navarrete, a well known Filipino comedian, See describes how his jokes, such as "SBC Packers," have been used to galvanize a sense of community based on their universal experiences as Filipina/os in the United States.[168] However, in Daps1's review, the humor being used is not based on a universal Filipina/o experience, but one that is very much location based and reflects a particular Filipina/o American experience. Much of the information Daps1 gives are references to Seattle or Washington. For example, for "Southside Revival," Daps1 refers to the Massive Monkees crew, a Seattle-based break dance group, and in "Proletarian Blues" he cites Washington State's minimum wage at the time.[169] Through humor, Daps1 uses a common Filipina/o American tactic to form a sense of community and connection with the zine's readers, but uses different subjects than Navarette. By doing so, Daps1 reinforces the connection between him and the readers via the zine, not only utilizing humor but also associating a sense of place, of home, in Seattle.

An article in the October 2003 issue portrays another type of experience of the Filipina/o diaspora in the United States, engaging in both identity constructions of sameness and difference. In "Filipino WWII Veterans: Struggle for Equity," the text describes a brief history of Filipinos who served in the military during World War II in a two-page spread. It includes a timeline on the second page of the article. Created in the scrapbook format, the text of the article is typed on white paper and placed upon several

[168] See, *The Decolonized Eye*, 81–88.
[169] Daps1, "The Long March EP for Dummies: A Guide to Blue Scholars EP."

pictures with ripped up edges. These pictures include one of a protest and another of a veteran holding up what looks like a certificate for serving in the Army of the United States. On the left, the text itself is brief; it gives no citations and explains briefly how Filipinos came to join the U.S. military during World War II. On the right, a timeline with significant events pertaining to the Filipino World War II Veterans struggle for equity are in bullet points. Even with the brevity of the text, one leaves with at least a minimal understanding of the Filipino Veterans Equity campaign. Choosing to report on the campaign in the *.45 Kaliber Proof* recognized an active campaign within the Filipina/o community in the United States.

FILIPINO WWII VETERANS
STRUGGLE FOR EQUITY

During World War II, over 250,000 Filipino men were recruited into the U.S. Armed Forces to liberate the Philippines from the Japanese. General MacArthur and the U.S. military had retreated from the Philippines a few years earlier as the Japanese Imperial Army advanced through Asia. The guerrilla Hukbalahap resistance formed and was left to defend the Filipino people on its own. But after the Pearl Harbor attack, the U.S. launched a counteroffensive, recruiting these Filipino men into the military.

For the next several years, they fought alongside American soldiers, in prisoner of war camps, and throughout the countryside as part of the guerrilla resistance. Accordingly, Washington promised them the same health and pension benefits as their American brothers. Even after the Japanese surrender, Gen. Omar Bradley, Administrator of the Veterans Administration, reaffirmed that they were to be treated like any other American veterans.

However, on February 18, 1946, the President Truman signed Public Law 70-301, known as the Rescission Act of 1946. The Act wrote into law that the service of Filipinos "shall not be deemed to be or to have been service in the military or national forces of the United States or any component thereof or any law of the United States conferring rights, privileges or benefits."

Ever since, Filipino veterans have struggled against this grave injustice without success for a complete reversal of the Rescission Act.

FILIPINO WORLD WAR II VETERANS
STRUGGLE FOR EQUITY TIMELINE

1941
- President Roosevelt enacted Executive Order inducing Filipino soldiers into U.S. Army Forces in the Far East (U.S.A.F.F.E.)
- WWII began in the Pacific

1942
- Filipino and U.S. soldiers fought side by side
- Bataan death march

1945
- WWII ended in the Pacific

1946
- U.S. Congress passed the Rescission Act isolating Filipino WWII Veterans as the only ally denied equal compensation

1990
- U.S. congress passed the Immigration and Nationality Act granting Filipino WWII Veterans citizenship still without recognition for their services during the war

Today
- Filipino WWII Veterans are still waiting

VETERAN

Figure 9: Anakbayan Seattle, WWII Veterans: Struggle for Equity article page, October 2003, Photocopy, *.45 Kaliber Proof* zine, Seattle.

The Filipina/o World War II Veterans Equity campaign has been struggled over since the passing of the Rescission Act of 1946. This act stated that Filipina/os did not serve in the U.S. military and thus do not get the rights and benefits of having done so.[170] Thus, while these veterans served in the U.S. military in World War II as many others had, they were treated differently because they were Filipina/o. Their service to the United States during World War II was legally made invisible and so many veterans remained in the Philippines.

After the passage of the Immigration and Nationality Act of 1990, language was put in place that allowed Filipina/o World War II veterans the right to gain U.S. citizenship and so a large number of now elderly veterans immigrated to the United States.[171] Before long, Filipina/o American community activists found that these veterans were barely getting by, living in poor conditions without their veterans' benefits and were often taken advantage of as shown by the Catalino Dazo case.[172] The activists began to rally around their cause, getting the greater Filipina/o community involved to petition the U.S. government and its officials to recognize the Filipina/o veterans' service and reinstate their benefits. By the time of the printing of the October 2003 issue of the *.45 Kaliber Proof,* the Filipina/o World War II Veterans Equity campaign had gained lots of community support.

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[170] Satoshi Nakano, "The Filipino World War II Veterans Equity Movement and the Filipino American Community" (7th International Philippine Studies Conference, Leiden, 2004), http://www. ne. jp/asahi/stnakano/welcome/icophil7nakano. pdf.

[171] Satoshi Nakano, "Nation, Nationalism and Citizenship in the Filipino World War II Veterans Equity Movement, 1945-1999," *Hitotsubashi Journal of Social Studies* 32, no. 2 (December 2000): 33–53.

[172] Steven A. Chin, "Like Prisoners and Slaves: Filipino Vets' Tales of Captivity," *San Francisco Examiner*, December 19, 1993, sec. B01. *San Francisco Examiner* reporter Steven A. Chin wrote a news article that documents how Castalino Dazo allegedly kept veterans locked up in houses, fed them dog food and abused them to secure their Social Security Income checks.

The pictures used for the background reflect the community support and the Filipina/o veterans' own involvement in the equity campaign. In the bottom left corner of the first page is a picture of someone holding a sign that reads, "Honor the Filipino Veterans," while marching across a street. As part of the equity campaign, many rallies, events, and marches were held across the country. In Seattle, Anakbayan Seattle members joined others in the community, campaigning and promoting at events like Pagdiriwang Festival and Pista Sa Nayon.[173] Carlos, Rafael, and April all mentioned the importance of this campaign to their work within Anakbayan Seattle.[174] Rafael recalls that even before he joined Anakbayan Seattle, one of his teachers in high school had the class write letters to Washington state senators about the veterans for community service credits.[175]

In the bottom right corner is a picture of an elderly Filipino man wearing a hat with the word "veteran" on it and holding up a card that looks to be a certificate from the Army of the United States. Through the use of this picture, a real face is put to the words that were written in the article's text. The image of the veteran, holding proof of his service to the Army of the United States, symbolizes all Filipino World War II veterans and brings forth the urgency of the campaign. By the late 1990s to early 2000s, the veterans were elderly with some community activists saying there are at least five

[173] Cindy Cawaling, "About Pista Sa Nayon," *Pista Sa Nayon*, accessed May 22, 2014, http://pista.org/about/about.htm; "Pagdiriwang Philippine Festival Home," *Pagdiriwang Philippine Festival*, accessed May 22, 2014, http://www.festalpagdiriwang.com/#!about-us/cq3m. Pagdiriwang Festival and Pista sa Nayon are two of the major Filipino events that occur in Seattle every year.
[174] Carlos, Interview by Darlene Mortel; April, Interview by Darlene Mortel; Rafael, Interview by Darlene Mortel.
[175] Rafael, Interview by Darlene Mortel.

veterans who die a day.[176] Using these images demonstrates the negotiated identities of not only the Anakbayan Seattle members, but the veterans themselves. In this instance, what is displayed is how they are both the same and different. The Filipina/o World War II veterans are the same as others who had served, yet they are different in the way they were treated and denied benefits. Anakbayan Seattle members are different than many in the community who do not generally participate in politics and protests, but are joined with the Filipina/o community nationwide who are calling for benefits and recognition for the veterans. Both Anakbayan Seattle members and the Filipino World War II veterans are finding ways to make themselves visible.

Although the use of images is important in this piece, it is also important to note that the top right corner of the two-page spread has been left blank. The rest of the article has various pictures in the background and text above them. It may seem as if the layout is incomplete and unfinished. I read that this corner connotes the unfinished struggle the Filipina/o World War II veterans face in urging their Congress representatives to reinstate their benefits and recognize their service. Almost every year since 1991, some version of the Filipina/o Veterans Equity Act has been introduced into the Senate or House of Representatives.[177] However, every year it dies in a committee hearing and is never enacted, implying just how differently U.S. society views the Filipina/o community and the service of their World War II veterans.

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[176] Michele Gutierrez and Christine Araquel, *Broken Promises: Filipino American WWII Veterans Struggle for Justice and Equity*, 2004, http://www.youtube.com/watch?v=BhDkK00Dn0U&feature=youtube_gdata_player.
[177] "'Filipino Veterans Equity' Search," *GovTrack.us*, accessed May 27, 2014, https://www.govtrack.us/congress/bills/browse?congress=__ALL__&text=%22filipino%20veterans%20equity%22#sort=introduced_date.

While the music review attempts to reach the local Filipina/o community and the Filipino World War II veterans piece points to Filipina/os nationally in the United States, the *.45 Kaliber Proof* also attempts to connect to current political conditions in the Philippines. In the November 2005 issue, a page was used to display the English translation of lyrics to a Tagalog folk song, "*Awit Sa Bayani*," or "Song of a Hero." Nationalistic in tone, the lyrics are written for an activist that has lost his or her life. Using this song at that particular moment is especially key. It was around this time that the numbers for the amount of human rights violations in the Philippines were coming out. According to KARAPATAN's 2005 human rights report, there were 179 politically motivated killings in 2005 alone, up over 100% compared to the 64 documented in 2004.[178] As a progressive organization concerned with issues in the Philippines as well as the United States, Anakbayan Seattle paid close attention to the human rights situation in the Philippines. By including this song in its English translation, it can speak to the diaspora in the United States. Even though the song is about what is happening in the Philippines, those in the diaspora are able to grasp and learn about the current political situation in the Philippines despite geographic and language barriers.

The format of the song lyrics page is that of the scrapbook, much like the rest of the N30 issue. For the English translation piece, the text is written out. On the right side of the lyrics is a picture of a Lapu-Lapu statue with the edges ripped. At the bottom of the page is another ripped-edge picture, this one of a mountain and fields in the Philippines. The picture of Lapu-Lapu is used because he is a symbol of the first Filipina/o resistance to Western colonization. In 1521, it was Lapu-Lapu who was responsible for the death of

[178] KARAPATAN, "2005 Human Rights Report."

Ferdinand Magellan on the shores of Mactan Island.[179] Known to be the first Filipino hero, his image represents Filipino nationalism and pride in the revolutionary history of the Filipina/o people. This image paired with the lyrics brings together the past and present to define the Filipina/o hero. Lapu-Lapu fought to save his people and so does the hero of the song. I read that using Lapu-Lapu, who fought against foreign invaders, as an implication that those responsible for the problems in society are also foreign. According to the U.S. State Department, in 2005 almost $30 million in foreign military aid was sent to the Philippines.[180] And like most years, this aid included not only dollars but training of the Philippine military as well. As explained in the previous chapter, many of the extrajudicial killings have been attributed to suspected members of the Philippine military. For Rafael and April, this was made more real during the time they each went to the Philippines for exposure programs. Rafael went to the Philippines in 2006, during a high period of abductions. He states, "I remember going to places and seeing the faces of people who got texts about people gone missing, harassed by miltary."[181] Thus, the collage of the song lyrics and the picture of Lapu-Lapu infers that the killings of activists in the Philippines by suspected military elements are ultimately due to foreign influence and unwitting support by the United States. What seems to be a tragedy that is occurring thousands of miles away is suddenly connected and relevant to local communities in the United States.

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[179] Constantino, *The Philippines: A Past Revisited (Pre-Spanish-1941)*, 1:87.
[180] Office of Electronic Information, Bureau of Public Affairs Department Of State, "Foreign Military Financing Account Summaries," *U.S. Department of State Archive*, March 31, 2005, http://2001-2009.state.gov/t/pm/ppa/sat/c14560.htm.
[181] Rafael, Interview by Darlene Mortel.

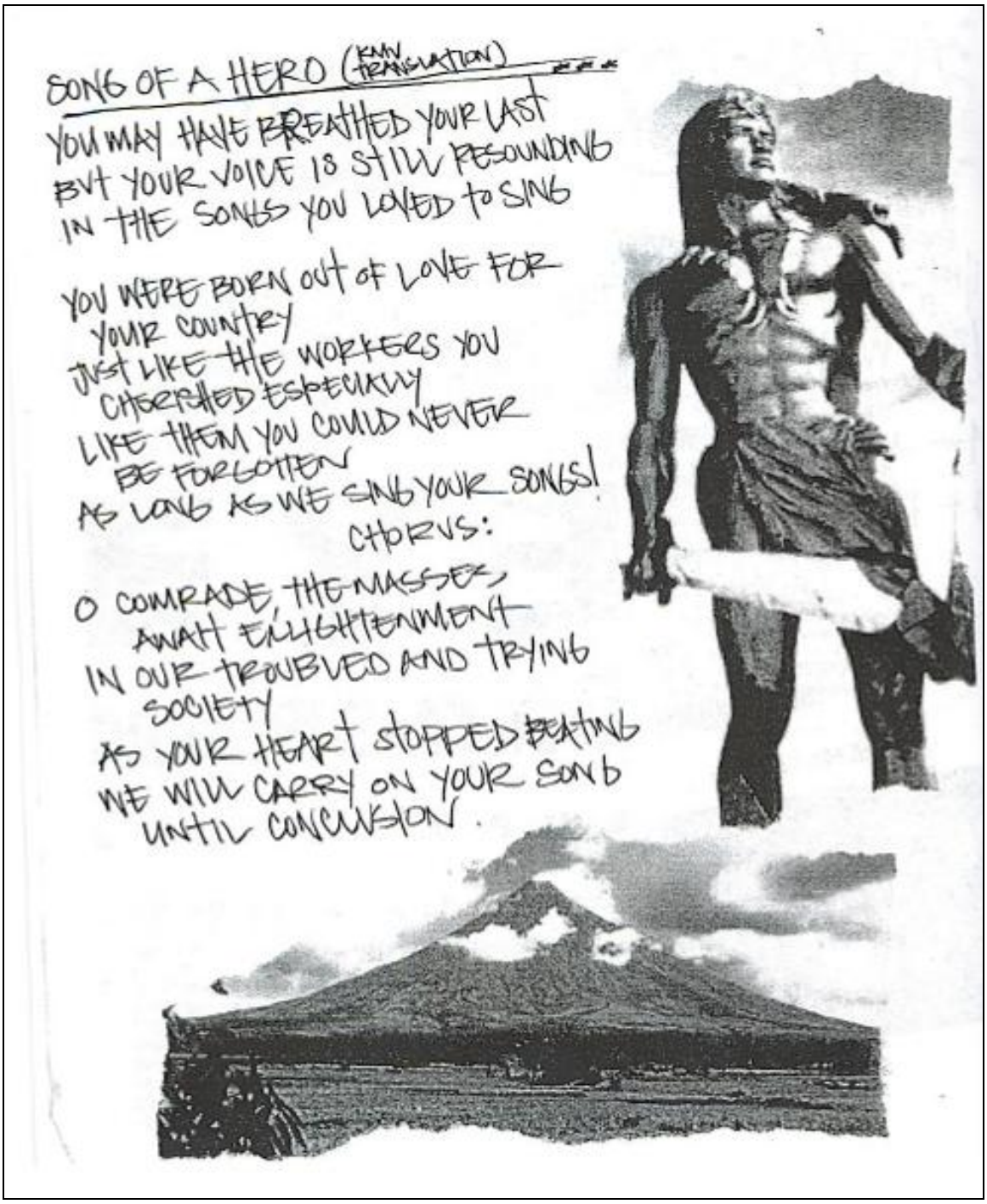

Figure 10: Anakbayan Seattle, "Song of a Hero" Song page, November 2005, Photocopy, *.45 Kaliber Proof* zine, Seattle.

The picture placed at the bottom of the countryside is one that is familiar to many Filipina/os. Pristine pictures of the Philippines often include scenes such as this, large rice fields filled with water and rice, some trees, and maybe a mountain and some clouds.

My reading suggests this photograph functions at several levels. It is a recollection, a reminder, of what the land and countryside in the Philippines looks like, a scene that many in the diaspora are familiar with. But it also represents idealism, a romanticization of the Philippines. Nowhere in the picture are the conditions of poverty or the people who live with it daily. Rafael remembers how his romanticization was challenged when he got to the Philippines when he visited communities whose homes were pieces of tin next to a concrete wall along train tracks.[182] April recalls how looking down from the plane to Mindanao, the view was much like the image in the *.45 Kaliber Proof* where there were mountains and the ocean framed beautifully in the airplane window. But she was taken aback upon arrival seeing the conditions that people lived in because of the large-scale mining that was taking place.[183] The iconic meanings of the images in this section of the *.45 Kaliber Proof* serve to confuse the reader and cause a discord, especially in conjunction with the lyrics of the song and Lapu-Lapu. It points to what is at stake for the Filipina/o people and the reasons why activists have put their life on the line to change Philippine society.

The handwritten text in combination with the ripped-edged pictures makes the page look like something the editor put together to act as a reminder: remember the roots of struggle, remember what is at stake, remember that people are struggling and dying. For Anakbayan Seattle members, this page of the zine serves as an identifier of their activism and similarity to activists in the Philippines, like their mother organization Anakbayan-Philippines. However, as Carlos notes, it also distances them from the Filipina/o community in the United States, where "[a line] of demarcation to determine

[182] Ibid.
[183] April, Interview by Darlene Mortel.

who's ride or die[184] for this cause as opposed to folks who were just trying to live that American dream."[185] So although this part of the zine found a way to connect the Anakbayan members to the Philippines, it also distanced them from those in the Filipino community in the United States who were trying to move away from the political, social, and economic conditions in the Philippines.

Through a close examination of various *.45 Kaliber Proof* zines and the content within them, we can see how the images, text, and layout created by Anakbayan Seattle members embodied notions of sameness and difference with the Filipina/o diaspora in the United States and the Philippines and the U.S. society to become visible in various communities. The editors and the contributors to the zines took various markers of their diasporic political identity and displayed them to connect and separate themselves from various audiences. By bringing light to topics that are often overlooked and untaught, the *.45 Kaliber Proof* acts as a counter-hegemonic site where those in the diaspora can create and transform their Filipina/o diasporic identity.

Conclusion

Even though they all grew up in the Seattle area, Carlos, April, and Rafael had different experiences that led them to join Anakbayan Seattle. Despite the different forces leading them to the organization, they all saw early on the importance of having a portable piece of propaganda in the form of the *.45 Kaliber Proof* zine. Although often unwittingly, the editors and Anakbayan Seattle members used the production process and

[184] The term "ride or die" is a colloquial saying referring to one being so committed that they are willing to give anything for the person or cause, even die.
[185] Carlos, Interview by Darlene Mortel.

the zines as a space to define and negotiate their Filipina/o diasporic identity. Regardless of the difficulties, the zines used images and texts to maneuver the fluid notions of sameness and difference to relate Anakbayan Seattle members with the Filipina/o community in the Philippines and the United States.

CHAPTER 3: PAINTING THE PICTURE: HABI ARTS AND COLLECTIVE MURAL MAKING IN THE LOS ANGELES AREA

"For it is the supreme duty of the artist to investigate the truth, no matter what forces attempt to hide it. And then to report it to the people, to confront them with it, like a whiplash that will cause wounds but will free the mind from the various fantasies and escapist fare that the Establishment pollutes our minds with."

- Lino Brocka, Filmmaker, National Artist of the Philippines[186]

"I think making something concrete from people's ideas is like giving birth. It's something so concrete, comes from something so abstract. Something so abstract as love becomes a human being. And here something abstract like ideas becomes a mural. I can't really explain that kind of fulfillment."

- Karai, former Habi Arts member[187]

In 2005, I attended the founding of BAYAN-USA in San Francisco, CA. Over a dozen national democratic organizations arrived from around the United States. Still representing Anakbayan Seattle, I met other national democratic organizers from various groups such as women, workers, and cultural workers. Upon entering the Filipino Community Center where the weekend's events were being held, one of the first things I noticed was a large mural hanging on a wall made by Habi Arts. As a non-visual artist, I was struck by its beauty and detail and how I understood what was being conveyed without reading the text. All weekend, it served as a visual reminder of the reasons why over a hundred people gathered that historic weekend.

Years later, I moved to Los Angeles and joined Habi Arts as a poet. As an arts collective, its members practiced various art forms. And in preparation for another

[186] Lino Brocka, "Artist as Citizen," *Art.illery*, accessed June 2, 2015, https://lainerz.wordpress.com/2010/07/27/call-to-the-filipino-artist-by-lino-brocka/.
[187] Karai, Interview by Darlene Mortel, November 16, 2014.

national meeting of BAYAN-USA, Habi Arts was again asked to make murals for display. It was the first time I had seen how these massive pieces of art were made. I was intimidated to paint when I was asked to participate. One of the main muralists, Maya, informed me that all Habi Arts members are asked to contribute in whatever way they feel comfortable. For me, I felt great painting the black border around the detailed mural celebrating Filipinas. As a poet, I feel comfortable with words; a paintbrush was foreign to me. Still, I felt a sense of inclusion and joy painting the black border for an organization I had just joined with members I had just met.

Figure 11: Picture of Habi Arts members, including myself, working on Habi Arts Mural for BAYAN-USA Congress. February 22, 2009. Photo by Apollo Victoria.

Helping to create this mural introduced me to the collective mural making process. After helping with it, I wondered if all murals made by Habi Arts were made the same way. They were massive pieces of canvas, often at least eight feet long and four feet high. I wondered how the final design was made and who was responsible for translating that design into a mural. How did other non-painting members help in the collective mural making process? Did others in the community ever participate?

In this chapter, I examine the collective murals of Habi Arts in the Los Angeles area. I conducted interviews with two former members of Habi Arts who participated in the organization's collective mural making process. As a participant observer, I have contributed to past murals, including one of the murals included in this chapter. I attended the planning meeting, observed and documented the process, and partook in some painting. Integrating the interviews with an analysis of the process, I argue that Habi Arts' collective mural making not only contributed to community building but also modeled the goals and ideals of its members. To explore the collective mural making process, I begin by reviewing the use of murals in social movements within the Los Angeles area. Utilizing William Roy's four dimensions of social relations within culture making, I continue by investigating two collective mural making processes led by Habi Arts. Finally, using the idea of memory, I will do a close textual analysis of the 2010 BAYAN-USA Southern California retreat mural to discuss how the images portrayed in the mural persuades viewers to share certain memories with the Filipina/o community in the Philippines and the United States in order to strengthen the relationship between the Habi Arts members, mural making participants, and the viewers.

Habi Arts, Murals and Meaning Making

Throughout the years, Habi Arts members have created a number of murals in Los Angeles. Murals themselves are all over the city and have been a large part of Los Angeles culture. Mural Conservancy of Los Angeles, a non-profit organization that seeks to restore and preserve murals, has an online database containing hundreds of murals.[188] While important to the artist community in general, murals are of particular importance to the Latino community. According to the 2010 U.S. census, at 35.8%, the largest ethnic group in Los Angeles County identify as Mexican.[189] This makes them the largest ethnic population in the county. After a history of conquest that eventually led to thousands of Mexicans becoming United States citizens overnight, Mexican Americans have worked, and often struggled, to maintain their cultural heritage and rights.[190] They joined in labor rights movements in the 1930s and 1940s, which set the path for the Chicano movement in the 1960s. With over a thousand Chicano murals created in Los Angeles since 1965, Chicana/o movement muralists garnered inspiration from Mexican muralists of the 1920s and 1930s such as Diego Rivera and José Clemente Orozco, whose murals of the Mexican working class and peasantry and the country's indigenous cultures ultimately became nationalist symbols.[191]

In his chapter on Chicano movement murals, T.V. Reed notes that the murals done by the Chicano movement drew on more than just the Mexican muralists. They also

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[188] "Murals," *Mural Conservancy of Los Angeles*, accessed July 12, 2013, http://www.muralconservancy.org/murals.
[189] U. S. Census Bureau, "DP-1 - Profile of General Population and Housing Characteristics: 2010."
[190] Reed, *The Art of Protest: Culture and Activism from the Civil Rights Movement to the Streets of Seattle*, 103.
[191] Edward J. McCaughan, *Art and Social Movements: Cultural Politics in Mexico and Aztlán* (Duke University Press, 2012), chap. 1, Kindle edition.

pulled from other common visual elements within the community. He explains that within Mexican communities in the United States, it was common to see large paintings of landscapes and other scenes on the outside walls of taverns, shops, and other public buildings.[192] This helped make the new radical images within the Chicano movement murals easier to grasp. The muralists also used a number of commonly seen images like religious shrines in their homes as well as other religious prints and calendars. They also gained inspiration from other popular image sites, like low-rider cars and spray-painted graffiti logos. Completing the aesthetic were images inspired by indigenous art from sources like the Aztec, Olmec, and Mayans.[193] In her study *Walls of Empowerment*, Guisela LaTorre examines Chicano community murals through an indigenest lens.[194] Serving to be counter-hegemonic much like the zines in the previous chapter, she states, "Such tactics … were also deployed by Chicana/o activists seeking to devise a radical political posture that would situate them in direct opposition to mainstream U.S. politics."[195] These visual elements combined to create the base for many of the Chicano movement murals.

The Chicano movement murals in Los Angeles used the various visual elements to display a number of themes within the murals. Some were meant to be radical and revolutionary, while others were meant to address community issues such as instilling

[192] Reed, *The Art of Protest: Culture and Activism from the Civil Rights Movement to the Streets of Seattle*, 106.
[193] Guisela Latorre, *Walls of Empowerment : Chicana/o Indigenist Murals of California* (Austin, TX, USA: University of Texas Press, 2008), 71.
[194] Latorre, *Walls of Empowerment*.
[195] Ibid., 22.

community pride to fight stereotypes and lessen intra-community violence.[196] Reed examines two murals, *The Wall That Cracked Open* and *Black and White Moratorium Mural*, which address the violence within the Mexican community, specifically local gang violence in the former and war abroad in the latter.[197] Like the Chicano movement murals, the murals created by Habi Arts reflect a variety of themes from the Filipina/o community in the United States as well as the Philippines. They display images that are empowering to fight stereotypes as well as issues affecting the Filipina/o community locally in the United States and abroad in the Philippines.

Figure 12: Mural painted at Carson High School completed April 2013. Photo by Apollo Victoria.

While Habi Arts is located in Los Angeles' vibrant mural culture, there is something that differentiates most of the organization's murals. Unlike the murals that are permanently located on walls, underpasses and other structures in Los Angeles, most of the murals created by Habi Arts are mobile. While this is positive in that the murals can be created and reused in a variety of locations and events as well as travel to other cities;

[196] Reed, *The Art of Protest: Culture and Activism from the Civil Rights Movement to the Streets of Seattle*, 115.
[197] Ibid., 118.

the downside is that the mural is not always accessible to the general public or the members as they are usually stored in someone's garage until requested for use.[198] This is reminiscent of the murals created by artists in the Philippines, especially during the years of Martial Law. In *Protest/Revolutionary Art in the Philippines 1970-1990,* Guillermo delves into how art in the Philippines reflected the conditions in the Philippines and expressed the need for societal change. She analyzes several activist artists, their organizations, and the art they created during the rise of social protest in the Philippines starting under then President Ferdinand Marcos and afterwards. She explores the history of *Nagkakaisang Progresibong Artista at Arkitekto* (NPAA)[199] and *Kaisahan*,[200] two of what she considers the "most influential revolutionary art organizations."[201] Guillermo explains that these two organizations used a number of visual art formats, including murals.

Wanting to create art that would reach a larger number of people, the activist artists in the Philippines chose popular, familiar, and accessible forms such as murals. The murals were made on a number of different materials such as cheesecloth, lining material, or craft paper.[202] This made them portable, where they could be rolled up and brought to mass demonstrations and events. Requested by various mass organizations, the artists did not charge fees and were compensated only for the materials being used. Guellermo notes that the artistic style of the murals by NPAA was influenced by the

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[198] From my own knowledge, I know that the murals created are stored in a number of members' garages or storage rooms.
[199] *Nagkakaisang Progresibong Artista at Arkitekto* is Tagalog for "United Progressive Artists and Architects."
[200] *Kaisahan* is Tagalog for "Oneness" or "To be One."
[201] Alice Guillermo, *Protest/Revolutionary Art in the Philippines, 1970-1990* (University of the Philippines Press, 2001), 25.
[202] Ibid., 82, 54.

political art created during the Chinese Cultural Revolution.[203] This led to traditionally radical images of raised arms with clenched fists and militant stances of figures within the murals. Meanwhile, the artists in Kaisahan built off of NPAA's base and created a sort of guide for the content and form of the individual and organization's art.

The principles that Kaisahan held, dealing with both form and content, included a number of topics that would influence the sorts of art being made. One of the foundational principles is that the art must be nationalistic. However, it must not only celebrate the Philippines and the Filipino people, but also be based on the "social realities and on a critical assessment of [the] historical past so that [the artists] may trace the roots of [those] realities."[204] Related, another principle was that the art should be reflective of the actual conditions as well as what they envision the future to be.[205] In regards to form, they agreed that their styles might differ but that they should share the same political orientation. The art created by NPAA and Kaisahan addressed a number of themes. A common theme was to display the three basic problems as noted by the national democratic movement: feudalism, bureaucrat capitalism, and imperialism. Following their intention of reflecting the social realities of the Filipina/o people, another major theme is displaying the people's struggles, like the workers, peasants, and women.

As a national democratic organization, Habi Arts followed many of the same aesthetic principles and themes as NPAA and Kaisahan. As such, the muralists within Habi Arts are like the Chicano movement muralists. Both sought inspiration and guidance from the muralists in each of their communities that came before. However, unlike the

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[203] Ibid., 52.
[204] Kaisahan, "Kaisahan's Declaration of Principles," in *Protest/Revolutionary Art in Teh Philippines 1970-1990* (University of the Philippines Press, 2001), 243.
[205] Guillermo, *Protest/Revolutionary Art in the Philippines, 1970-1990*, 66.

Chicano murals that were often on sides of buildings and walls, the form of the murals mirrored much of those in the Philippines, as they were mobile and able to be brought to events and rallies. This was evidence of the Filipina/o diaspora, which included artists.

One of the artists that Guillermo identifies as a founder of Kaisahan was Papo de Asis.[206] In 1990, de Asis migrated to the United States where he continued his work as a national democratic artist, creating various art pieces like murals and puppets throughout the country.[207]As part of this work, he founded a group of progressive and nationalist Filipina/o artists, People's Artists in Los Angeles. Like Kaisahan, the goal of People's Artists was to organize the Filipina/o community through art. For both of my informants, Maya and Karai, the organization played a large part of their early experiences within the national democratic movement in the United States.

Maya had initially been introduced to the national democratic movement in the Philippines. She remembers her father being supportive of activists in the 1980s. But after a raid on their home by the government, her family fled to the United States when she was about 12 years old. While in the U.S., her father hung out with other Filipina/o artists who had also immigrated, including de Asis. In college, Maya remembers de Asis constantly stopping by the house to talk about art and politics. Despite her early introduction to the national democratic movement, Maya was initially hesitant to join any of their organizations in the United States. She remembers not believing her brother when he told her there was BAYAN in the U.S.. When invited to a rally in front of the Philippine Embassy, she remembers being afraid, embarrassed and in awe all at the same

[206] Ibid., 62.
[207] "Habi Arts » In Memory of Papo de Asis," accessed June 19, 2015, http://habi-arts.org/2005/01/.

time. She states, "First time seeing the picket was like, what's this? There's only ten of them! That's not a protest. They're going to pick us all up and kill us. I take extremes because in the Philippines when you're [a] small number like that, you're dead."[208] But he applauded what he viewed as bravery. He then laughed as he remembered that they also couldn't say *burukrata-kapitalismo*[209] correctly. These mixed feelings kept her open to the possibility of national democratic organizing in the United States.

However, Maya's brother had already joined People's Artists. She recalls despite Papo's talks of art and politics with her and her father, it was her brother who finally got her to join. She states, "My brother was really good at getting me in. He would say, 'I need help with the hand. We can't draw hands. Can you come help?' By the end of the day, I'm drawing the whole Marcos dictatorship and getting EDs."[210] After going through educational discussions and watching documentaries while creating murals, Maya was inspired and moved by the national democratic movement in the United States and joined People's Artists.

Karai had a different story. He immigrated to the United States when he was eleven. After high school, he went to a local university where he was politicized like Ileina and Ricky had been. He became involved with the local campaign to fight for affirmative action and joined the university's Filipina/o American student organization. From there, he got introduced to the League of Filipino Students (LFS).[211] He remembers

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[208] Maya, Interview by Darlene Mortel, May 15, 2015.
[209] *Burukrata-kapitalismo* in English means bureaucratic capitalism. It is part of a popular chant, *Imperyalismo, ibagsak! Pyudalismo, ibagsak! Burukrata-kapitalismo, ibagsak!* (In English, Imperialism, fall down! Feudalism, fall down! Bureaucratic capitalism, fall down!
[210] Maya, Interview by Darlene Mortel.
[211] This chapter of the League of Filipino Students no longer exists. It was the precursor for LFS-San Francisco State University.

learning about larger societal issues affecting him and how it connected to things in the Philippines. He states, "It was like, so this is what's happening here and that in the Philippines. They're different but both part of my life and I felt like they're connected 'cause I'm here and these are the issues here and these are the issues there where I'm from. So I felt like they were connected through me."[212] As a member of LFS, Karai was able to work with People's Artists a number of times to help with the murals. This was where he was introduced to the collective mural making process.

At some point, the members of People's Artists went their separate ways. But in 2004, de Asis, other past members of People's Artists including Maya and Karai, and new national democratic community organizers came together to found Habi Ng Kalinangan. Habi Ng Kalinangan, or Habi Arts, is a national democratic arts collective based in the Los Angeles, CA area. Translated into English, *habi* means to weave, while *ng kalinangan* means of or pertaining to culture. According to their website, "Habi Arts believes that in weaving our cultures, we are empowered to create spaces for information exchange, dialogue, and action-using art and culture as tools to affect deep and lasting social change."[213] To achieve this, Habi Arts organizes and recruits artists and those supporting the arts. According to Maya, there were discussions to revive People's Artists, but they wanted to broaden the scope of art and decided to create a new organization that included other art forms.[214] Thus, as an arts collective Habi Arts members have come from a variety of art backgrounds, such as poetry, singing, dancing, photography, and djing.

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[212] Karai, Interview by Darlene Mortel.
[213] "Habi Arts » About," accessed June 2, 2015, http://habi-arts.org/about/.
[214] Maya, Interview by Darlene Mortel.

Like the national democratic artists organizations that came before, Habi Arts sees cultural work as an essential component of social movement organizing. They do not only organize artists and those supporting the arts, but use art as a way to educate and organize the Filipina/o community in Los Angeles. According to the 2010 U.S. census, Filipina/os are the second largest Asian population in Los Angeles County, comprising 3.3% of the total population at 322,110.[215] As home to the largest population of Filipina/os in the United States as well as being known as the entertainment capital of the world, Los Angeles is the ideal location to utilize art as a tool for social movement organizing. Thus, Habi Arts draws on the various art forms available to them through their members. However, one of the most used forms for organizing and doing culture is the collective mural making process.

Murals Doing Culture: Collective Mural Making

In *Reds, Whites, and Blues: Social Movements, Folk Music, and Race in the United States*, Roy explores how two North American social movements used music differently and how that led to different results. Taking what he calls a relational approach that "focuses on qualities of interaction" instead of just the content, he argues that the civil rights movement did not just use culture, they did culture. Where the Old Leftists used folk music as a tool to educate the working class, civil rights activists collectively sang songs with the participants. Roy believes this difference led to a number of successes for the civil rights movement. He theorizes that there are four dimensions of social relations when social movements do culture: division of labor, relations of power,

[215] U. S. Census Bureau, "DP-1 - Profile of General Population and Housing Characteristics: 2010."

tuning in, and embeddedness.[216] Through a close analysis of the collective mural making process, I argue that by "doing culture" as Roy suggests, Habi Arts as an organization, used this process to build community and model a new way to view and define art for the volunteers helping. To do so, I examine the collective mural making process of two particular productions, the Luha Ko mural made in November 2010 and the SONA protest mural made in July 2010.

According to Habi Arts, their collective mural making process comprises of three major parts: pre-production, production, and post-production.[217] The first portion of pre-production includes brainstorming, designing, and gathering of murals. The second part, production, is where the painting occurs. The last section, post-production, is where the mural is displayed and used at exhibits, programs, and other such locations. The collective mural making process can take anywhere from days to weeks, depending on the amount of detail needed or the time it is needed.

Before production begins, the Habi Arts muralists lead a brainstorming session. They work with volunteers, whether they are members of Habi Arts, other national democratic organizations, or the community, to come up with visuals based on the mural's intended theme. To aid with this process, often times, educational discussions occur to give the volunteers and the muralists some relevant information. Like the educational discussions discussed in previous chapters, they are not teaching in the traditional banking method that Freire had described. They reflect his problem-posing approach where information is shared and then a dialogue occurs before the action which

[216] Roy, *Reds, Whites, and Blues*, 241–246.
[217] Enrico Maniago and Franz Garcia, "Get Up, Stand Up Workshops: Mural Making," (Workshop, November 14, 2010).

in this case is the mural making. Once the ideas are collected, the muralists converse with the volunteers and create a sketch of what the mural will look like. The muralists will create several drafts of the design. Any disagreements about the design are discussed and negotiated amongst the muralists and volunteers until the volunteers are satisfied with the final look. This includes the size of the mural and the colors. Materials such as canvas, paint, and brushes are gathered and brought to the mural production location. These materials are either donated by members or volunteers, purchased using any funds Habi Arts may have, or are leftovers gathered from previous mural making events.

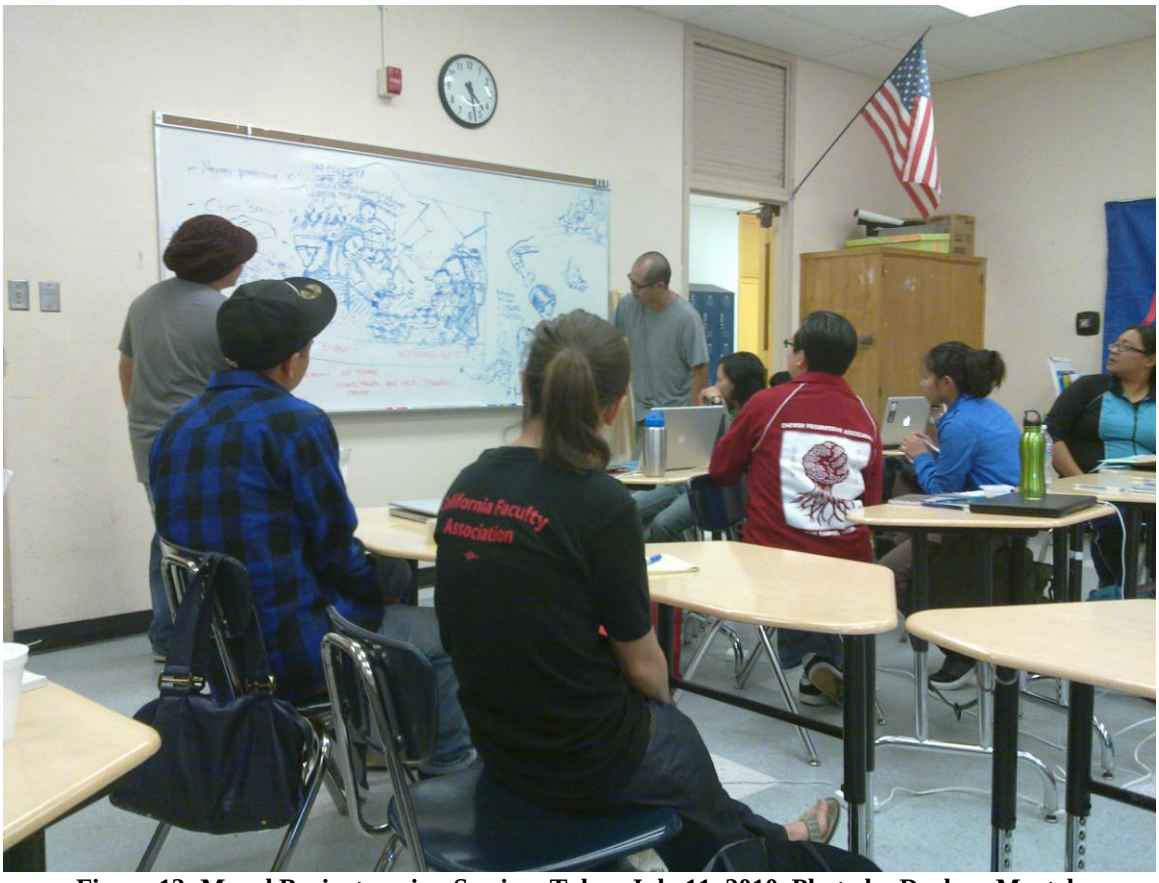

Figure 13: Mural Brainstorming Session. Taken July 11, 2010. Photo by Darlene Mortel.

When the actual production process begins, a wooden frame is built. The canvas is stretched out and stapled on to it. The design is then transferred onto the canvas, usually through a projector. The muralists and volunteers then use pencil to sketch the

projected design onto the canvas. Once done, the painting can begin. Paint is mixed and poured into different vessels such as plastic cups or plastic water bottles with the tops cut off. Brushes are given out to volunteers along with the paint. A picture of the final mural design is displayed, either printed or on a computer, for easy reference. The Habi Arts muralists guide the volunteers by telling them which color goes where. Maya referred to it as like a paint-by-number process.[218] And while this is reminiscent of the banking approach, this is done for members who may be intimidated by the prospect of painting. Many times, volunteers will just pick up a brush and start to paint. For example, during the 2010 BAYAN-USA retreat mural, a number of participants picked up various colors and started painting. I, on the other hand, who am uncomfortable with painting, asked Maya to show me what color to use for the money bags. After the bulk of the painting is done, the muralists will finish it off by completing the smaller details. This entire process can take one to several days depending on the detail, as the paint may need to dry before another layer is put on top of it.

[218] Maya, Interview by Darlene Mortel.

Figure 14: Still from video clip of mural painting. Taken July 11, 2010. Video taken by Kareem Edouard.

The last part of the mural making is post-production. While the mural itself is technically finished, the collective mural making process is not. After the mural is fully dry, it is rolled up and transported to its intended destination. This destination can range from an exhibit to a conference and even to a rally or protest. It is displayed for everyone to see. The muralists and volunteers are often also in attendance so that if questions from the community at large are asked, they are around to provide answers. This allows the Habi Arts muralists and members, volunteers, and community viewers to engage in further dialogue, allowing a sharing of gathered information whether it is about the mural making process or the images within the mural.

Figure 15: Murals displayed at an art exhibit in Los Angeles in February, 2012. Taken by Darlene Mortel.

The first dimension Roy identifies when social movements do culture is the division of labor. Using Western music as an example, he explains that roles such as composer, performer, and listener, are often separated. Where folk music often had the different roles blurred, Roy argues that the Old Leftists provided the message, but kept the traditional division of labor where the activists created and played the music, and the working class they were trying to organize remained as an audience.[219] While the civil rights movement also kept some of the familiar divisions of labor in regards to music, he states that those lines blurred more as it was modeled after the congregational singing in black churches where no single person presided over the culture production.

[219] Roy, *Reds, Whites, and Blues*, 242.

Looking closely at the mural making process for Habi Arts, their division of labor appears to be somewhere in-between the Old Leftists and the civil rights movement. The division of labor during the collective mural making process is often blurred. The roles, such as composer, painter, and viewer, may at first seem separate. However, upon closer examination, those roles are mixed. For example, when creating the mural for LUHA KO, the roles were more defined. LUHA KO, which is Tagalog for "my cry," is short for Laban Upang Huminto ang Abuso at Katiwalian sa mga OFWs, or Fight to Stop the Abuse and Exploitation of OFWs. In late 2010, eleven overseas Filipina/o workers fled to Los Angeles from Mississippi after they were recruited in the Philippines to work as food servers for $8/hour in the United States but were instead made to sign new contracts as hotel cleaners at $4.75 per room.[220] In Los Angeles, the workers sought help from the Philippine Consulate. However, according to an interview by GMA News of Norman Yaranon, one of the victims, by GMA News, they had seen little help and were working with local churches and community organizations such as the Filipino Migrant Center.

The Filipino Migrant Center asked Habi Arts to give the workers a collective mural making workshop. Even though the content of the murals was to represent the experience of the LUHA KO workers, it was the Habi Arts muralists that took the lead as creators and designers in the pre-production process, helping guide the workers into what the mural could look like. This division of labor emulated the banking approach, where the Habi Arts members were teachers and LUHA KO workers acted as students taking in information. Habi Arts members also did most of the painting without the LUHA KO

[220] Jerrie Abella, "Gov't Vows Aid, but 11 Trafficking Victims in LA Remain Skeptical," *GMA News Online*, accessed June 4, 2015, http://www.gmanetwork.com/news/story/206356/pinoyabroad/gov-t-vows-aid-but-11-trafficking-victims-in-la-remain-skeptical.

workers. While the workers spoke of their experiences and thus provided the source content of the mural, they did not provide a lot of instruction at first on how the mural should look. Thus, the workers really fulfilled the role of an audience or viewers, giving uncontested consent in the beginning, while the Habi Arts muralists played the roles of creator, designer, and painter.

On the other hand, during the mural making for the State of the Nation protest rally in Los Angeles, the roles were much more blurred. In July 2010, the southern California national democratic organizations held a weekend retreat to assess the year's work and plan for the next year. As regional coordinator for BAYAN-USA and a member of Habi Arts at the time, I helped facilitate the assessment on the first day and participate in the mural making, but did not lead it. On the second day, the members of these organizations worked together to create a mural for the SONA protest rally that would happen later in the month. While Habi Arts members appeared to fulfill the role of creator or designer as they sketched on a white board, in actuality it was all of those participating in the retreat who called out the ideas and images, informing the muralists what they wanted and where. Looking much more like the problem-posing approach, the muralists and retreat participants fully engaged in a dialogue during pre-production. Much like the singing in the civil rights movement, no single person or leaders oversaw the cultural production; it was a collective effort.

The different circumstances for the collect mural making resulted in different divisions of labor for Habi Arts.[221] The participants in the southern California national

[221] A number of differences could have contributed to the differences in the divisions of labor for each of the mural making processes. However, it is beyond the scope of this study to delve deeper.

democratic organizations retreat had just finished a half-day educational discussion on art as resistance when they began the mural making process, which may have inspired the participants. Conversely, the LUHA KO workers did not have an educational discussion beforehand as the mural was supposed to be based off of their personal experiences. This leads me to believe that this part of pre-production, the educational discussion, is vital to the collective mural making process and its effectiveness in building community. The educational discussion provided the retreat participants a space to engage with one another, allowing them to converse and learn before the production process began. Thus, the Habi Arts muralists and the participants began production on an equal level.

Whereas with the LUHA KO workers, even though some Habi Arts members had been helping the LUHA KO group, a space was not created beforehand for the two to foster any sort of exchange with one another. The LUHA KO workers also required a greater level of trust as they had just been through a traumatic experience being trafficked. They needed an educational discussion beforehand to foster communication between Habi Arts and the workers. This emphasizes some of the difficulties of transnational organizing as the LUHA KO workers had experienced something that Habi Arts members were not personally familiar with. Their want and need to support the workers as well as connect them to the national democratic movement through the mural making process and an exploration of the connections between their personal experiences to the conditions in the Philippines could have been made better with a more formalized educational discussion where a real dialogue could have taken place.

The importance of educational discussions is evident in the experiences of Maya during her introduction to collective mural making. She remembers that they did not

actually give her a lot of reading materials. Maya believes that the members of People's Artists understood that she had a short attention span and that she needed to learn by watching videos and hearing political songs. In preparation for a mural, she watched a video called *Sa Liyab ng Libong Sulo*,[222] a video version the book *Philippine Society and Revolution*.[223] She states, "[I] cried towards end. Because it's like fuck, that's why we're here. The history. […] Let's go back to the Philippines. That's why JoMa's[224] writing is so crucial. If you don't know history, then it's like you're gonna get shaken."[225] The information was given to Maya in a format that would most impact her, something that had to be learned by the People's Artists members. The discussion of the video and history she learned helped Maya not only gather inspiration for the mural, but develop her own diasporic counter-consciousness by taking the educational discussion and combining it with her personal experience.[226]

The second dimension Roy describes is that of power. Each of the actors involved when doing culture have different levels of power and so influence cultural work in different ways. The collective art making process of Habi Arts tries to level the power between the various actors. A decentralized and collective process, no single person has final say over the content of the mural. This ensures that all parties involved in the mural making process feel empowered and invested in the mural and each other as everyone works together. Karai echoes this when responding to being asked about how to make

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[222] *Sa Liyab ng Libong Sulo* is Tagalog for "The Flame of a Thousand Torches."
[223] *Philippine Society and Revolution* is a book written by Jose Maria Sison under the pseudonym of Amado Guerrero. It was originally written during Martial Law under then president Ferdinand Marcos. It has since become a canonical text for activists in the national democratic movement.
[224] JoMa is the shorthand name that people use for Jose Maria Sison.
[225] Maya, Interview by Darlene Mortel.
[226] Ibid. In her interview, she also talks about how watching the video helped her understand why her relatives joined national democratic organizations.

murals, "Even now, I don't know how to do a mural by myself. I don't know how someone would do it by him or herself. It's always been this collective effort."[227] Not only did the collective mural making process empower Karai, but it also shaped how he views mural making. He cannot imagine making a mural alone; it has always been and always will be a collective process.

Another form of power that Roy explains is the power over cultural activity and the power that cultural activity has.[228] When artists decide to focus on certain issues over others, those artists are exercising power over the cultural activity. Maya recalls working with the LUHA KO workers on the mural. After initial guidance of providing examples as to what the mural could include, they began giving opinions on how the images in the mural should look such as, "Make our members more up front. Put the other here like a leader."[229] Similarly with the retreat participants, everyone was aware of what the general theme of SONA would be for that year. However, it was the participants themselves who exercised their power in deciding what images and themes should be prioritized and represented and how.

On the other hand, in explaining how culture employs its own power, Roy uses how songs within the civil rights movement created mass solidarity amongst the people as an example. While the LUHA KO workers may have felt a general sense of helplessness due to their experience as trafficked workers, participating in the collective mural making process seemed to help them regain some feelings of power. Karai worked with the LUHA KO workers outside of Habi Arts and observed, "The LUHA KO

[227] Karai, Interview by Darlene Mortel.
[228] Roy, *Reds, Whites, and Blues*, 243.
[229] Maya, Interview by Darlene Mortel.

members, they felt really good seeing their issue put down in a canvas. Cuz they helped conceptualize that and when they saw the finished product they were like, it's us! It's our issue and people can see it and know about it and ask questions about it."[230] Maya relates that seeing this joy inspired her, saying that the mural did the workers justice.[231] She continued to volunteer working with the LUHA KO workers in other capacities such as driving them around to meetings and helped gather resources. By changing the forces of power between the actors involved, as well as the power over and of the mural, the participants involved, whether they were the muralists, retreat participants, or the workers, felt a greater connection to each other and to the mural they were making.

As the third dimension Roy describes, tuning in is how the participants are able to create a collective identity. Examples he uses include taking turns and filling in the breaks during conversations.[232] In regards to culture, he explains the difference of tuning in between the Old Leftists and the civil rights movement. The Old Left saw tuning in as people being politically in agreement, or what other social movement theorists have described as frame alignment.[233] On the other hand, for the civil rights movement, tuning in was shown as participants joining in singing and music making.[234] Thus, for the Old Left tuning in was primarily focused on politics first, whereas for the civil rights movement, tuning in was based on cultural work participation.

For Habi Arts, tuning in was a blend of the versions of the Old Left and the civil rights movement. The political message and content is of great importance as it was for

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[230] Karai, Interview by Darlene Mortel.
[231] Maya, Interview by Darlene Mortel.
[232] Roy, *Reds, Whites, and Blues*, 245.
[233] Donatella Della Porta and Mario Diani, *Social Movements: An Introduction* (Malden, MA: Blackwell Publishing, 2006), 74.
[234] Roy, *Reds, Whites, and Blues*, 245.

the Old Left. The muralists did not want to perpetuate art for art's sakes but instead "promote scientific, democratic and progressive forms of art."[235] Much like the national democratic artists within NPAA and Kaisahan, art being democratic meant that the common people like farmers and workers inspired it and not the elite.[236] By scientific, they mean that art is based on real conditions. Maya confirms this when she explains parts of the pre-production process, "We have to study the issue. We can't just be like, oh, this is a face. It's catchy. We really have to learn about the issue, study the issue. At least a couple of hours. A national summary or the situation that's urgent."[237] By studying the issue that the mural will display, the volunteers and muralists have a greater grasp on what is happening, which should translate into a clearer political message through the visuals. During the pre-production and production process, time is also taken to tune in to the abilities and anxieties of the volunteers participating. The Habi Arts muralists ask each volunteer what their capacity and abilities are, making sure to not alienate anyone from the process by meeting each person where they are at artistically.[238] Karai laughs as he recalls his first times participating in mural making. He says he was not really a painter but did the lettering as he had good handwriting.[239] This helped him feel included and important in the process as they recognized what his limitations were and built upon his strengths.

However, tuning in through murals as an art form is just as important for Habi Arts. Using murals allows a story or many stories to be told. It is a large visual representation

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[235] "Habi Arts » About."
[236] Guillermo, *Protest/Revolutionary Art in the Philippines, 1970-1990*, 65.
[237] Maya, Interview by Darlene Mortel.
[238] Ibid.
[239] Karai, Interview by Darlene Mortel.

of the theme or issue at hand that allows viewers of the mural to learn something quickly much like the flyers did in the first chapter. Karai reinforces this when she states, "[Murals are] huge. Its visuals make things simple. Uses symbols instead of words and doesn't take a lot of time to learn. You look at it for a minute and you learn so many things."[240] Thus, the final displayed murals became ideal venues to spread information. LaTorre believes that this writing of history and issues through mural form allows the community to tune in by giving them power to write their own stories.[241] They become symbols for the community's lived experiences and history. Through this particular art form, Habi Arts found a balance between content and form that proved to be useful in teaching its members and mural making participants a new way to view art and art making.

The last dimension is what Roy called embeddedness. According to Roy, "Analyzing the embeddedness of culture means suspending the distinction between pure and pragmatic culture or between aesthetic and social dimensions to focus on what people are *doing* when they enact culture."[242] Instead of seeing culture as separate from other aspects of social life, he argues while doing culture, other things are happening as well. He explains that for the Old Left, music was embedded in a political party trying to change people's consciousness. Since much of the music created was overtly political, there was a divide from the performers' political songs and their popular songs. For the civil rights movement, music was embedded in movement organizing actions such as sit-ins and picket lines. While performers for the Old Left were enacting cultural work for a

[240] Ibid.
[241] Latorre, *Walls of Empowerment*, 20.
[242] Roy, *Reds, Whites, and Blues*, 246. Italicization in the original.

large group to offer a political stance, for the civil rights movement, it was employed by a large group to create solidarity amongst participants in any given collective action. The cultural work was embedded in each of these social movements to model similar goals of creating social change for an oppressed group, but the cultural work was used in a different way.

The collective practices characterizing the mural making activities were reflected in other organizational activities. It served to not only create pieces of art for display at events and rallies, but also became a model of how Habi Arts as an organization views art, the art making process, and the sort of world the members want to create through their social movement organizing. As previously explained, part of the organization's objectives is to promote democratic forms of art. For Habi Arts, this means that art that is created within the organization is often not done alone or owned by any one member. It is created and owned collectively by the organization. Karai states, "And just the whole entire process, from the brainstorming and introducing [the volunteers] to collective work. That's one of the most important lessons that someone who wants to organize and also wants to be organized and wants to strengthen that commitment. That is an essential concept to be introduced to and to cultivate and forge in ourselves. Collectivism and working in a group."[243]

However, adjusting to collective life can be frustrating. For example, I remember being a part of a discussion, along with Karai and Maya and other Habi Arts members, about one of the members wanting to sell a mural that he primarily made but was for Habi Arts. Needing to make money as a full time artist, someone had approached him

[243] Karai, Interview by Darlene Mortel.

about purchasing a mural that had been displayed during an exhibit. There was a full discussion and disagreements about what to do as a mural had never been sold before. After everyone laid out their positions and a lengthy discussion, it was decided not to sell the mural. Instead, Habi Arts as an organization would help that member find ways to make ends meet. Although that member had created the mural and thus had a lot of control and power over it, it was the collective that made the final decision.

As a national democratic organization, Habi Arts wants to model a collective lifestyle where members do not put individual needs above that of the people they are working with. They also work together to solve any issues that may arise. Maya recalls how this process helped her when working with non-artists. She explains, "Art is a weapon but [people], they don't know that. Even if he's new or even he's a kasama.[244] You have to be sensitive. Don't be an asshole. [*laughter*] Sometimes I can't control my mouth."[245] She articulated that she often became impatient with others who were not visual artists like herself and did not have the painting skills to work on the murals. With the help of Habi Arts and its members, she learned to increase her patience and lean on the collective to curb her individualism. Eventually, she became one of the lead muralists in Habi Arts, helping new members learn the collective mural making process. Through the collective mural making process and the other Habi Arts members, Maya became a better organizer.

The collective mural making process of Habi Arts is a prime example of how the national democratic movement does culture. Examining this process through the four

[244] *Kasama* is Tagalog for companion. In the national democratic movement, it has come to mean a fellow activist.
[245] Maya, Interview by Darlene Mortel.

dimensions of social relations that Roy described, we can see how Habi Arts was able to use this process of doing culture to build community and model not only a new way to view and define art for its members and the volunteers who helped, but also a collective lifestyle. It showed us how Habi Arts members relate to not only each other but to the larger community. At the same time, the collective mural making process modeled a new way to think about and do culture, affecting not only the members and volunteers, but also the way the final murals were created and looked.

Passing it On: Murals and Forming Prosthetic Memories

Turning now to the mural produced during the 2010 BAYAN-USA Southern California retreat participants' collective mural making process, I analyze how the mural participates in collective memory making. Despite the differences in the groups that participated in making each of the murals, each one uses images to encourage viewers into sharing certain memories with the Filipina/o community in the Philippines and the United States. In her work entitled *Prosthetic Memory: The Transformation of American Remembrance in the Age of Mass Culture*, Alison Landsberg examines the importance of memory in mass culture. Prosthetic memory is when a historical narrative takes on a deeply felt memory of a past event that a person did not live.[246] Landsberg uses prosthetic memory in her analysis of Toni Morrison's novels *Beloved* and *Song of Solomon* to examine the relationship between the characters in Morrison's novels to their pasts and how it affected their lives. While she explores how prosthetic memory is used within these novels as elements of the stories in this particular chapter, part of her overall

[246] Alison Landsberg, *Prosthetic Memory : The Transformation of American Remembrance in the Age of Mass Culture* (New York: Columbia University Press, 2004), 2.

argument is that commodified mass culture allows different people to share certain memories. Prosthetic memory permits consumers to "inherit" the memories of a community not their own.

In *Tangled Memories: The Vietnam War, the AIDS Epidemic, and the Politics of Remembering*, Marita Sturken examines cultural memory in the United States. She defines cultural memory as "memory that is shared outside the avenues of formal historical discourse yet is entangled with cultural products imbued with cultural meaning."[247] Sturken looks at various technologies of memory, "objects through which memories are shared, produced, and given meaning."[248] But through the processes of creating cultural memory through these technologies of memory, Sturken points out that something is left out; when a memory is produced, something else is forgotten. For example, one of the sites of her analysis is the Vietnam Veterans Memorial. By examining how the memory of the war was being constructed, as one with only American victims and none of the Vietnamese victims, she shows how creating cultural memory is not just about remembering, but also includes a forgetting of parts of history. The memorial remembers a particular narrative of the war.

Employing prosthetic memory and cultural memory, the images in the murals engaged in memory making. However, unlike Sturken and Landsberg who looked at historical U.S. memories, the memories being displayed are more current in nature. They are also local, national, and global at the same time. The murals have become technologies of memory, where viewers are able to "inherit" the memories as their own,

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[247] Marita Sturken, *Tangled Memories: The Vietnam War, the AIDS Epidemic, and the Politics of Remembering* (Berkeley: University of California Press, 1997), 3.
[248] Ibid., 9.

allowing viewers to relive the chosen images. Although these memories display current issues, they attempt to not reproduce dominant ideology or the dominant telling of the current situation, and instead portray memories as the creators have envisioned.

As previously explained, the national democratic organizations in southern California held a weekend retreat in 2010. At the time, President Aquino had just begun his presidency. As a new president who had to deal with the aftermath of President Macapagal-Arroyo's rampant human rights violations, there was hope from national democratic organizations in the Philippines and the United States that he would address the social and economic conditions of the Filipina/o people.[249] The retreat participants were made aware that BAYAN-USA would be asking all organizations to promote the "4K's" theme of *Katarungan* (Justice), *Kalayaan* (Sovereignty), *Karapatan* (Rights), and *Kabuhayan* (Livelihood).[250] Through the pre-production step of brainstorming, the retreat participants created their own calls and discussed what they wanted the mural to look like. Even though the collective mural making process was facilitated by Habi Arts, the mural was intended for the BAYAN-USA southern California region and their State of the Nation Address protest rally. So instead of tagging the mural with "Habi Arts" in the corner of the mural as usual, it was tagged "BAYAN-USA."

[249] BAYAN Philippines, "The People's State of the Nation and the Road to Change," *Facebook*, July 25, 2010, https://www.facebook.com/notes/renato-reyes-jr/the-peoples-state-of-the-nation-and-the-road-to-change/409785776707?pnref=story; BAYAN-USA, "Aquino: Drop GMA's Baggage! Adopt the 4Ks! | BAYAN-USA," accessed June 21, 2015, http://bayanusa.org/aquino-drop-gmas-baggage-adopt-the-4ks/.
[250] BAYAN-USA, "Aquino."

Figure 16: SONA 2010 Mural. July 2010. Photo by Apollo Victoria.

The mural looks to have two distinct parts. Taking up a little more than half of the mural on the left is a group of people appearing to lunge forward. Included in this group is a worker, a peasant, an indigenous man, a nun, a man holding a book, and several more behind them. They have several red flags behind them, on which the four calls based on the 4K themes of BAYAN-USA are painted. Below and a little to the left is grass and some gears with the words "We demand nothing less!" written on top. On the right hand side is a group of characters that appear to be smaller in size, including a baby President Aquino, a caricature of President Obama, several pigs, and a CIA agent. Above them all in a corner is a lizard with the face of President Arroyo. In between the two groups are a part of the Philippine islands and ocean made to look like a chessboard. There are several chess pieces as well as some submarines. The images in this mural are meant to create a different memory, one that is not part of the official discourse on United States-Philippines relations but instead represents the memories of those in the national democratic movement.

On the left, a number of different people are standing in front of a red flag. A woman worker and a male farmer are at the forefront. Being placed towards the center draws the viewer's eyes towards them and signifies a particular importance over the others pictured. According to an April 2015 Labor Force Survey by the Philippine Statistics Authority, 29.3% of those employed were in the agricultural sector and 16.5% were in industrial sector.[251] As two of the basic sectors in the Philippines, they characterize the majority of the Filipina/o labor population. This is emphasized even more through the added images of gears and grass at the bottom left. During the brainstorming and drafting stage of pre-production, retreat participants, myself included, explained that they wanted the worker to be a woman to not only fight the stereotype of only men doing physical labor, but also represent the fact that a large number of Filipina/o overseas workers were women. On the wrist of the Filipina worker is a shackle with the chain broken off, symbolizing that she is free from the conditions of her labor. Often, working conditions for Filipina/o workers, whether in the Philippines or abroad, are horrible while others have experienced some sort of trafficking like the LUHA KO workers.[252] Next to the woman worker is a man wearing a *salakot*, a rattan wide brimmed hat often worn by farmers. He is holding what appears to be a sharpened bamboo reed

[251] Philippine Statistics Authority, April 2014 and April 2015 Labor Force Survey, "Employed Persons by Sector, Occupation and Class of Worker, Philippines," June 9, 2015, http://web0.psa.gov.ph/sites/default/files/attachments/hsd/pressrelease/TABLE%201%20Employed%20Persons%20by%20Sector%2C%20Occupation%20and%20Class%20of%20Worker%2C%20Philippines%20April%202014%20and%20April%202015.pdf. According to this same survey, over 50% of the laboring population are in the service sector. Many of them have come from families of peasants and workers. These numbers also do not take into account overseas Filipina/o workers, the underemployed, and the unemployed.

[252] Karin Aguilar-San Juan, "Growth of the Labor Movement," in *The Philippines Reader: A History of Colonialism, Dictatorship, and Resistance*, ed. Daniel B. Schirmer and Stephen Rosskamm Shalom (Cambridge, MA: South End Press, 1987), 291.

aimed towards baby President Aquino. Taken as a collage, the worker and the peasant together are about the same size. They are also both wearing different shades of blue. The similarity in size as well as clothing color indicates that they are not only of equal importance, but in unison as well as the collage becomes a representation for all peasants and workers in the Philippines.

Behind the worker and peasant stand several other figures. To the immediate right is an indigenous person who is throwing a plate with fish bones on it towards the right. Throughout the Philippines are indigenous populations that are constantly struggling to keep their land for survival. For example, currently in the southern part of the Philippines, hundreds of Lumad, a term being used to describe the various indigenous populations in Mindanao, have fled their homes due to the harassment of the Philippine military.[253] Karai and Maya, as well as other retreat participants, had gone on medical missions to the affected areas to provide health and dental care so including a portrayal of an indigenous person in this mural was important to both of them.

To the left are a nun, a man holding a book with the title *Philippine Society and Revolution*, and several others. Each of these people represents other important groups within Philippine society. As a primarily Catholic country, the clergy have historically played a large role in the Philippines. They have often participated in mass demonstrations in support of the poor.[254] Also integral to the movement are students.[255]

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[253] Lisa Spear, "Philippine Tribes Under Attack, Rights Groups Say," *Time*, September 15, 2015, http://time.com/4028811/philippines-lumad-mindanao-indigenous-military-war-killings/.
[254] Lois A West, *Militant Labor in the Philippines* (Philadelphia: Temple University Press, 1997), 24–47; Segovia, *Inside The Mass Movement*, 32–35, 50–52. While in the Philippines during my research, I also attended an event for the launching of *Kapayapaan* (Tagalog for "Peace"), an organization led by religious leaders calling for the peace talks between the National Democratic Front and the Government of the Philippines to be resumed and the roots of the armed conflict to

Holding the book *Philippine Society and Revolution* also signals to the national democratic movement as an homage to the beginnings of the youth and student organizing in the 1960s and 1970s as it was written by Jose Maria Sison, founder of Kabataan Makabayan (KM), or Patriotic Youth.[256] KM and its members were forced to go underground when Martial Law was declared. This invokes several memories of viewers who know what *Philippine Society and Revolution* is. First, it may serve as a reminder of Martial Law and the atrocities that went with it and that after all these years, the text is still relevant as little change has occurred in the conditions of the Filipina/o people. However, it may also be a symbol of strength, where the text reminds us that despite the fact that little concrete change has happened, the movement remains strong and continues to grow.

As a collage, all of the people on the left are leaning to the right, as if walking forward. This indicates a forward movement together, ready to engage in struggle against those on the right. This is also shown by the seriousness of their facial expressions and the way they are posed: the worker has a fist, the peasant has a bamboo reed pointed towards those on the right, and a plate with a fish bone being thrown. By creating the left side of the mural to look like this, the muralists and the retreat participants wanted to invoke a memory that was positive, where people were not afraid to fight for their rights. For Maya, this forward movement and being unafraid links back to when her home was raided in the Philippines by the military because her father was friendly to national

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be addressed. Various church and community leaders spoke and performed asking for government officials to address the concerns of the common people.

[255] Asuncion David Maramba, *Six Young Filipino Martyrs* (Pasig City: Anvil Publishing, 1997); Lacaba, *Days of Disquiet, Nights of Rage: The First Quarter Storm and Related Events*.

[256] Jose Maria Sison, *Jose Maria Sison: At Home in the World: Portrait of a Revolutionary / Conversations with Ninotchka Rosca* (Greensboro: Open Hand Publishing, 2004), 5.

democratic activists. When speaking to her father about why they left the Philippines, her father said it was because they were wanted in the Philippines as they supposedly found a mortar and a flag with the hammer and sickle.[257] She recalls the fear her father felt for himself and the family. So being a part of the national democratic movement helped her understand why her father was afraid and gave her the courage to speak up against the harassment her family and other activists were undergoing.

On the right is President Aquino created to look like a baby with marionette sticks under his arms. He is wearing a diaper and sitting on the lap of someone who appears to be President Obama. By caricaturing the president to look like a baby, the muralists and retreat participants are ascribing several meanings to President Aquino. For many, a baby symbolizes something new since it is just coming in to the world. As a baby is also incapable of taking care of itself, it points to an inability to make decisions for one's self. Changing President Aquino into a baby is not only a political statement but also reflected how the muralists and retreat participants viewed the President and his role in Philippine-U.S. relations. Making President Aquino a baby initially symbolizes his newness as a president. The State of the Nation Address he would give in July 2010 would be his first. Babies have also come to symbolize hope for the future. Thus, my reading is that the baby shows that the muralists and retreat participants had hope that President Aquino would address the real issues of the Filipina/o people, particularly through the four demands written on the red flags.

However, this hope for the future is countered by the addition of the marionette sticks under baby President Aquino's arms and sitting on President Obama's lap. This

[257] Maya, Interview by Darlene Mortel.

infers that he is not in control and someone else is making the decisions for him. The mural suggests that it is President Obama and the United States that is controlling, or at the very least heavily influencing, President Aquino. This is emphasized through several other images in the mural: Obama's logo on the chair, the CIA agent, and President Obama's hand atop President Aquino's. Taken together, the image of President Aquino, President Obama and the CIA agent are sitting in front of green moneybags and what appears to be a rocket launcher. It suggests that the reason for the U.S.'s control or influence over President Aquino is to protect its economic and military interests. Much like my other informants, Karai and Maya learned very little about the relationship between the Philippines and the United States. Having both immigrated as young children, their only connection to the Philippines was through friends, food, and dances.[258] So having these images in the mural counters the dominant image that the United States and the Philippines are allies and partners and instead harkens to a historical memory that is often ignored: that the Philippines was once a colony of the United States where the Philippine government followed the laws and rules of the United States.

In the upper right hand corner of the mural is a *butiki*, or a house gecko, with the face of former president Gloria Macapagal-Arroyo. A common sight in Philippine homes, the gecko clings and climbs on walls and other structures. Figuring former President Macapagal-Arroyo as a gecko gestures towards her want to stay in power. On Rizal Day in 2002, Arroyo gave a speech proclaiming that she would not run for the office of

[258] Karai, Interview by Darlene Mortel; Maya, Interview by Darlene Mortel.

President in 2004.[259] However, in 2003 she announced that she was going to run for re-election.[260] Even though she ended up winning the 2004 Philippine presidential elections, it was mired in scandal as audio recordings surfaced that former president Arroyo allegedly rigged it. Called the "Hello Garci scandal," the audio recordings included conversations between her and then Election Commissioner Virgilio Garcillano where they were allegedly speaking about the elections and how much President Arroyo would win by.[261] Even after her presidency, she joined the House of Representatives. Thus, instead of dominant ideology's telling that she was supported by legal votes into her governmental positions, the gecko represents the national democratic movement's political stance and memory of President Arroyo seeking ways to continue staying in positions of power within the Philippine government.

In between the group on the left and the right are the ocean and the Philippines painted to look like a chessboard. There are three chess pieces with the names of three major pieces of Philippine government issues: OBL (Oplan Bantay Laya), VFA (Visiting Forces Agreement), and Mining Act. This chessboard suggests that the Philippines has become a game. Particularly, it is a game of strategic moves made by President Aquino and thus the Philippine government, in collusion with the United States. On the opposite

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[259] Maria Ressa, "Arroyo: I Won't Run for President in 2004," *CNN*, December 29, 2002, http://edition.cnn.com/2002/WORLD/asiapcf/southeast/12/29/phillipines.arroyo/index.html.
[260] As a People Power President, she was put into the office of President after then People Power II ousted President Joseph Estrada. According to the Philippine Constitution, one can only be president for one six-year term. However, since she was not officially elected, she was legally able to run.
[261] Lawrence de Guzman, "WHAT WENT BEFORE: 'Hello Garci Scandal' Investigation," *Inquirer*, July 22, 2011, http://newsinfo.inquirer.net/27379/what-went-before-%e2%80%98hello-garci-scandal%e2%80%99-investigation; Carlos H. Conde, "World Briefing | Asia: The Philippines: Arroyo Apology For Vote 'Lapse,'" *The New York Times*, June 28, 2005, http://query.nytimes.com/gst/fullpage.html.

side playing are the Filipina/o people, led by the workers and the peasants. However, while President Aquino and President Obama seem to be still playing as the VFA piece is in their hand, the other side appears to be done with the game. Tying into the analysis earlier, the seriousness of their faces indicates that they no longer want to play games. It looks as if the worker's hand is balled up into a fist, pounding down on the game board which sends the OBL and Mining Act pieces flying.

Of the three game pieces, the current one being played by President Aquino and President Obama is the VFA piece. The VFA, or the Visiting Forces Agreement, is an agreement regarding the placement of U.S. troops within the Philippines. Originally ratified in 1999, the VFA has consistently been renewed which has ensured the placement of U.S. military personnel in various areas of the Philippines.[262] It has been a source of controversy between activists in the Philippines and the government. In 1992, Clark Air Base and Subic Bay Naval Station were closed, in large part due to public protest.[263] Thus, having a semi-permanent foreign military, like the United States, became a site of contention. It was also used to keep accused U.S. military personnel under U.S. jurisdiction versus the Philippine judicial system. For example, in January 2006, the U.S. would not hand over four soldiers accused of raping a Filipina while they were being tried, citing provisions from the Visiting Forces Agreement.[264] This led to international protests by those who saw Filipina/os as being treated as second-class citizens in their own country and violating the sovereignty of the Philippines. Because the agreements under the VFA are not permanent, they must continually be negotiated and renewed.

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[262] Yeo, *Activists, Alliances, and Anti-U.S. Base Protests*, chap. 6.
[263] Ibid., chap. 2.
[264] "Subic Rape Case Timeline," *GMA News Online*, accessed June 28, 2015, http://www.gmanetwork.com/news/story/153081/news/subic-rape-case-timeline.

Thus, having President Aquino and President Obama playing that piece shows that it is an important game piece for the both of them. One that continuously gets played.

Another chess piece is the OBL piece. OBL is the shorthand for Operation Plan Bantay Laya, or Operation Plan Freedom Watch. OBL is a military campaign under President Macapagal-Arroyo that started after the attacks on the World Trade Center and the Pentagon. It included treaties between the Philippines and the United States that resulted in thousands of U.S. troops being deployed as part of an anti-terror campaign against the Abu Sayyaf.[265] However, it extended beyond the Abu Sayyaf, including organizations and individuals deemed "terrorist" by the Philippine government through an "order of battle" approach in which the Philippine military and police classified legal organizations as fronts for armed groups and thus considered enemies of the State, making them legitimate targets.[266] The result was widespread human rights violations against progressive activists in the Philippines, including members of national democratic organizations as shown in previous chapters when discussing human rights violations. The OBL chess piece flying off the game board signifies that it is no longer a playable piece. As Oplan Bantay Laya was the military campaign under President Arroyo, a new one would need to be fashioned under President Aquino.[267] Thus, using OBL as a chess

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[265] Anne E Lacsamana, *Revolutionizing Feminism.* (Boulder: Paradigm Publishers, 2012). The Abu Sayyaf is a militant Islamist group based in the Philippines.
[266] Philip Alston, "Preliminary Note on the Visit of the Special Rapporteur on Extrajudicial, Summary or Arbitrary Executions, Philip Alston, to the Philippines (12-21 February 2007)" (United Nations General Assembly, March 22, 2007).
[267] Leila Salaverria, "Activists Slam Extension of 'Oplan Bantay Laya,'" *Inquirer*, August 16, 2010, http://newsinfo.inquirer.net/breakingnews/nation/view/20100816-287112/Activists-slam-extension-of-Oplan-Bantay-Laya; Julie Alipala, "Oplan 'Bantay Laya' to Be replaced–AFP," *Inquirer*, November 21, 2010, sec. Nation, http://newsinfo.inquirer.net/inquirerheadlines/nation/view/20101121-304410/Oplan-Bantay-Laya-to-be-replacedAFP.

piece signals a recent, painful memory for activists in the national democratic movement as well as the people affected by the countless human rights violations under President Arroyo.

For members of Habi Arts, Karai, and Maya, the pain of Oplan Bantay Laya was even more real. A year before, Melissa Roxas, a founder of Habi Arts who had moved to the Philippines, was abducted by suspected military elements while providing health services to remote areas of the Philippines.[268] She was resurfaced three days later, having been dropped off near her uncle's house. She then returned to the United States to recover from the torture she underwent. During the 2010 BAYAN-USA southern California retreat, Roxas was present as she had rejoined Habi Arts. Having her present at the retreat and mural production process reminded everyone of the reality of Oplan Bantay Laya and how its effects are not just in the Philippines, but locally in the Los Angeles area with all of them.

Through the various images within the mural, the Habi Arts muralists and the retreat participants chose to engage in memory making. While creating a mural for the 2010 State of the Nation protest rally in southern California, they created images that related to current events and issues as well as historical ones that were still impacting them today. Many of the images are symbolic and would require non-members to do their own research or ask questions. Thus, the importance of the post-production step where the mural is displayed with Habi Arts members and volunteers is critical in providing answers to the possible questions and creating community with those not part

[268] Viola, "Toward a Filipino/a Critical (FilCrit) Pedagogy," 119–126; "Justice for Melissa Roxas," accessed January 3, 2016, http://justiceformelissa.org/. I will not discuss in great length the abduction of Melissa as Viola does in his dissertation.

of the mural making. This way, the viewers of the mural could take in the images of the national democratic activists and relive the memories they chose to share.

Conclusion

Murals have had a long history of use within the national democratic movement, both in the Philippines and the United States. While the images they portray are critical by displaying current conditions of the Filipina/o people and the memories they have, the collective mural making process has been just as important to the activists and the communities they work with. Karai and Maya were both organized by and inspired by the collective mural making process they learned from de Asis. It not only taught them about the national democratic movement and collective work, it allowed them both to create a community not just within the national democratic movement, but with the Filipina/o community in Los Angeles. The collective mural making process did not only impart memories of the movement through the murals, but created memories for the national democratic organizers and the community as well.

CHAPTER 4: BEYOND BOUNDARIES: U.S. EXPOSURISTS IN THE PHILIPPINES AND THE EFFIGY RITUAL

"Noynoy Aquino, Patalsikin sa Puwesto!"[269]

- Chant said during the burning of the 2014 effigy

"It is a tradition. An established tradition that all of us take part in that commemorates something much bigger and represents our collective power."

- Khamilah[270]

It was July 28, 2014; the day Philippines President Begnino Aquino III was giving his fifth annual State of the Nation Address (SONA). He was to address the Filipina/o people with what he believes was the true state of the Philippines. The protesters outside however, had a different idea. As I walked down the street with the "HolDAPer King" effigy, I marched with over 17,000 people from Quezon City and the surrounding areas.[271] The flags of various national democratic organizations waved in the air; painted placards and other pieces of protest art scattered throughout the marchers. A stage had been set up at the rally point, where the peasants and their organizations marched earlier that morning to bring to light the issues that concerned them the most, such as the lack of agrarian reform. The 12-foot effigy was placed to the left of the stage where it sat until the speeches and performances were finished.

Each of the speeches addressed concerns and issues that President Aquino and his government had not addressed, from the privatization of schools and hospitals to the lack

[269] Translated from Tagalog into English, it reads, "Noynoy Aquino, Oust him from his place!"
[270] Khamilah, Interview by Darlene Mortel, August 13, 2014.
[271] While I was a participant in the SONA protest rally in Quezon City, satellite protests also led by the national democratic organizations occurred throughout the Philippines.

of recovery and relief from Typhoon Yolanda in November 2013. As his speech began in Plenary Hall at the Batasan complex, an effigy of President Aquino resembling a pig, made its way from the stage to the center of the street, where gas was sprayed from improvised water bottles onto it. Mass leaders were given lit torches and set the effigy on fire. As it began to burn to the ground, crowds from the media feverishly documented it, members of the effigy production crew ensured people would not get too close, and the crowds of people around waved their flags in the air as they chanted for President Aquino to be removed from power.

Figure 17: Picture of "HolDAPer King" Effigy being burned. July 28, 2014. Photo taken by Darlene Mortel

While the United States generally ignores the election and democratic system in the Philippines as it views the government as friendly to U.S. interests, within the

Philippines the current system of governance has not served the interests of its people. Thus, social movements like the national democratic movement create their own channels to challenge the dis-functioning nation-state. For the State of the Nation address, the burning effigy has become an integral part of the protest mobilization a symbol for the change in power that those in the mobilization seek. However, the creation of the effigy plays an important role as well. Almost every year, national democratic organizations in the United States send participants of educational exposure programs back to the Philippines to experience and learn about the conditions of the majority of the people. As part of this program, they often take part in helping to create the effigy.

The week before the SONA protest, production begins through which various narratives, signs, symbols, and meanings are negotiated. Participants spend anywhere from a few hours one day to being tasked fulltime for the week to help in construction. It is during this production process that the ritual encompassing the effigy begins. Each stage can be seen as part of a week-long ritual where the participants form a connection, a relationship, with each other and subsequently, with BAYAN and the national democratic movement. For the U.S.-based participants, this connection and the connections between the effigy and their educational exposure programs are heightened during and after the effigy production ritual.

In this chapter, I examine the production of the effigy created for the 2014 Philippine State of the Nation Address protest. I conducted interviews with two summer educational exposure program participants who contributed in the effigy production. As a participant observer, I travelled to the Philippines for a month where I was hosted by BAYAN Philippines. I attended several meetings a week, observed and documented

production, and at times helped with the papier-mâché process. Historically, the effigy manager was also the head artist. In recent years, it has become a task given to Filipina/o American educational exposure program participants. As a previous exposurist who has participated in creating four effigies, I was also tasked with being the "effigy manager." My responsibilities included documenting the process through pictures and videos and attending meetings to relay information to the head artists in regards to budget and placement of the effigy in the rally. BAYAN Philippines was aware that my primary objective during the summer was research and thus limited my time to just the effigy instead of integrating with other organizations. At the end of production, I attended the protest march and rally, walking with the effigy and its production team and at the end of the program, watched its burning. Integrating the interviews and my experience with an analysis of the production, I argue that the effigy production process, from conceptualization to its burning at the State of the Nation Address protest rally, became a ritual where Filipina/o American exposurists strengthened their belief in BAYAN and the national democratic movement in the Philippines.

I begin with detailing what an exposure program is. I continue by looking at Emile Durkheim and James Jasper's theories of rituals and collective effervescence and how the effigy production utilizes it. Next, I will do a close textual analysis of the 2014 SONA effigy to discuss how it reflected the informants' program in the Philippines. Finally, using Guy DeBord's theory of spectacle, I will discuss how the burning of the effigy is the finale of the ritual, culminating in bringing the Filipina Americans into a stronger commitment in the national democratic movement.

Educational Exposure Programs

For more than a decade, national democratic organizations in the United States have sent Filipina/os and other allies from the United States to the Philippines for educational exposure programs. These programs range from individual exposure programs to groups exceeding 15 people. The length of stay in the Philippines is usually short term, depending on the participant and their desires. Some programs and respective stays are a few days while others can last a year. However, the average educational exposure program lasts about 2-4 weeks, usually taking place during June-August when most students are out of school.[272] While in the Philippines, these participants, more commonly referred to as exposurists, are hosted by various groups that include labor organizers, youth, women, peasants, human rights advocates, and cultural workers. Staying in a variety of places, from Quezon City to Tacloban to Baguio,[273] the exposurists spend time in the community where they participate in organized dialogues, workshops, and informal discussions. It is here that the exposurists learn about the everyday conditions that the majority of Filipina/o citizens face and how they are responding to those conditions through various forms of resistance.

While most exposure programs are as described above, they are usually formatted this way for exposurists who are new to the Philippines and the national democratic movement. Other factors, such as the capacity of local hosting organizations and current

[272] This comes from personal knowledge having organized, attended, and/or led seven exposure programs.

[273] Quezon City is the main city where many of the national offices for national democratic organizations are located. Tacloban is in the Eastern Visayas and the location Typhoon Haiyan, one of the strongest tropical cyclones ever recorded. Many recent exposure programs are sent to Tacloban for relief and rehabilitation mission trips. Baguio is the major city in the North of the Philippines in the Cordillera Administrative Region.

campaigns, are also taken into consideration. For others who have been on educational exposure programs before, or are active participants in national democratic organizations in the United States, another form is set for them. This includes being Team Leader for a group, where they take on a more administrative role and serve as the liaison between the exposurists and the local host organizations in the Philippines. It also includes internships and single organization placement where the exposurist is placed with one organization to receive training by participating directly in campaigns and organizing work, everyday activities, and specialized educational discussions.

Thus, while each educational exposure program is unique to its participants, there are overlapping features. In his study of United States educational exposure programs of national democratic organizations to the Philippines, Michael Viola outlines five shared attributes.[274] These include: 1) preparation, where the participants apply to the program explaining their objectives and desired areas and groups as well as take part in educational discussions; 2) immersion, where the exposurists, with a host country facilitator, integrate with communities; 3) *kuwentuhan*, or sharing stories, in which exposurists dialogue with community members; 4) *pamilya ng Masa*, or "family of the masses," which means that the exposurists will live in the same conditions as their host community through home stays; and 5) report back. Upon return to the United States, the exposurists share their experiences.[275] With these attributes in mind, there is one component that many exposure programs during July have in common: helping in the

[274] Viola, "Toward a Filipino/a Critical (FilCrit) Pedagogy," 8–10.
[275] While it is beyond the scope of this study to see how the 2014 exposure program group experienced each of these five particular characteristics, it remains important to note that the exposurists participated in the first four. At the time of this writing, The fifth, Report Back, had not yet occurred, but was in planning.

main effigy production for the annual SONA protest mobilization.

Over the years, working on the effigy has become a central part in many of the exposure programs where the participants take an active part in creating a piece of cultural work that will be featured in the rally.[276] The role of Filipina/o American exposurists varies, including volunteering to do artistic production, attending meetings, being the media liaison, and being the effigy manager. Having the exposurists work on the effigy is not a necessity for the educational exposure program. However, the help they provide during production is important as the effigy production requires many volunteers and a number of various tasks. It is also important because it becomes an informal space for dialogue to take place, particularly about the role of cultural work in the national democratic movement.

For the summer of 2014, there were several exposure programs to the Philippines by national democratic organizations in the United States that took on various forms. The largest group of over twenty participants from all over the United States went to Eastern Visayas and Northern Mindanao to participate in a rebuilding and solidarity mission through Kapit Bisig Kabataan Network, a national Filipina/o youth and student led network.[277] Another group went for a medical mission and to document human rights

[276] In 2003, I had taken a group of Filipina/o Americans who were on a study abroad program in the Philippines to the BAYAN office as I had heard they were making an effigy and needed volunteers to help. No one in the group was overtly interested in Philippine politics, except for me, and it was really a time and space for the volunteers to practice their Tagalog, do some art, and get to know other Filipinos. The following year, I led an exposure team that ensured working on the effigy as part of the program, where it transformed into a space where the artists and the exposurists discussed the social and political climate in the Philippines and the role of art in the national democratic movement. The experience proved to be successful as successive years continued to plan exposure programs with the inclusion of volunteering with the effigy.

[277] "ABOUT," *Kapit Bisig Kabataan Network*, accessed January 3, 2016, http://kbkn.tumblr.com/about.

abuses throughout various parts of Mindanao.[278] Yet another group, led by women's organizations, took a more traditional educational exposure program. There was also an exposurist who participated in a directed exposure program by interning with a lawyers' organization. Of the four programs, the latter two were hosted in Quezon City. They both participated in not only the annual protest against the State of the Nation Address, but in preparations for it as well.

The group of women that took a traditional educational exposure program was facilitated by GABRIELA-USA, a national democratic alliance of women's organizations in the United States. Arriving towards the end of July, Suga, one of my informants, and the other women in her group integrated with communities across several cities. Beginning in Quezon City at GABRIELA-Philippines' national headquarters, the women spent a few days adjusting to the Philippines and their new conditions. But to make the most of their time, they also met with other organizations and helped with the effigy production. The next stop of their program landed them in Baguio City where they spent time with indigenous peoples communities. At the end, the women stayed at Hacienda Luisita, the site of a striking peasants' massacre in 2004 to visit with the peasants and their families. Although the exposure program was different in length for the various women, these were the major areas they all experienced together.

The experience of the solo exposurist was different from the women's group. Khamilah, my other informant, had been on two previous exposure programs. The first was a general educational exposure program and the second an advanced, training exposure program. As a law student, for the summer of 2014, Khamilah interned at the

[278] "Foreign Activists Decry Rights Abuses in Mindanao," *Davao Today*, accessed August 12, 2014, http://davaotoday.com/human-rights/foreign-activists-decry-rights-abuses-in-mindanao/.

office of a national democratic organization composed of lawyers. Her main program integrated her with the everyday activities of the organization and office, helping with research and tasks. She spent time in the office, libraries, and in meetings. For the month, Khamilah lived near the office at a house where other activists lived. She walked or took a tricycle to work everyday. At the end of her workday, she would spend time with friends and other activists. However, as time came close to the annual SONA protest mobilization and even though it was not officially part of her program, Khamilah found herself spending many of her evenings with other activists, artists, and community members helping wherever she could with the effigy.

Effigies and Puppets of Protest

Effigies are puppets that represent a person or idea, often done in satire or parody as part of radical puppetry. Historically seen as a low art form because of its accessibility to common people, puppets and their puppeteers had greater freedom to question authority and societal norms.[279] This made the art form particularly attractive for social movements and their causes. For example, the Bread and Puppet Theatre created puppet theater productions to protest the Vietnam War.[280] The Bread and Puppet Theatre not only did stationary theater productions, but also started performing and creating puppets for parades and marches during the Vietnam War.[281] They included puppets of Vietnamese

[279] Mike Klein, "Raising Hands: Ritualizing Leadership for Democratic Decision-Making and Action" (Ed.D., University of St. Thomas (Minnesota), 2009), 19, http://search.proquest.com.eres.library.manoa.hawaii.edu/docview/305141264/abstract/D699B33A15734BCEPQ/1?accountid=27140.
[280] Kerry Mogg, "A Short History of Radical Puppetry," *Fifth Estate*, April 2000.
[281] John Bell, "Louder Than Traffic: Bread and Puppet Parades," in *Radical Street Performance: An International Anthology*, ed. Jan Cohen-Cruz (New York: Routledge, 1998), 273.

women with soldiers pursuing them. Not only used for theatrical productions, effigies and other forms of visual culture are often seen and used at protest mobilizations.[282]

For protest mobilizations in general and SONA protest mobilization in particular, the effigies serves several functions, both concrete and symbolic. As a large piece of cultural work, it is an easily identifiable form of propaganda, representing the national democratic movement's views on the current president and the current issues and concerns. Like other social movement art, it serves to inspire and agitate the protest mobilization participants, depicting in symbolic forms the very reasons they are in the streets protesting in the first place. Lisa Ito emphasizes this in her thesis, "Dissident Puppets: The Effigy in Philippine Radical Politics," when she states, "effigies symbolically reduce an oppressive and powerful entity into an object of ridicule and scorn."[283] Because the main effigies created by BAYAN for the SONA protest mobilizations are so meticulously crafted and large, reaching as high as 10 plus feet, it also serves as an attraction to not only the protestors, but also bystanders and the media. Thus, the presence of effigies in the SONA protest mobilization provides an important contribution to the national democratic movement and is impactful by reconfiguring the politics of public and national space.

[282] Reed, *The Art of Protest: Culture and Activism from the Civil Rights Movement to the Streets of Seattle*, 40–74; Downing, *Radical Media: Rebellious Communication and Social Movements*, 130–137.
[283] Lisa C. Ito, "Dissident Puppets: The Effigy in Philippine Radical Politics" (BA Thesis, University of the Philippines Diliman, 2005), 82.

Figure 18: Picture of media before the theater piece to start the effigy burning.[284] July 28, 2014. Photo taken by Darlene Mortel.

While effigies have a central importance to the SONA protest mobilization, the use of them within the national democratic movement in a number of ways for decades. In her thesis, Ito provides a robust history of their usage from the 1960s to the mid-2000s. Before Martial Law, Ito notes that effigies in protest mobilizations seemed to be decentralized visual productions, created at the community or sectoral level as a way to consolidate membership and were simple in form such as cardboard cutouts or straw figures with a papier-mâché head.[285] Unlike the SONA protest mobilization effigies, they

[284] Although the media personnel look as if they may be part of the military or police force as they are wearing helmets and protective vests, they are actually wearing it of their own accord. The year prior, the protesters were violently dispersed using physical force by way of truncheons and shields as well as water cannons.
[285] Ito, "Dissident Puppets: The Effigy in Philippine Radical Politics," 162.

were not the center of attention and were scattered throughout the rally. However, once Martial Law was declared, effigies disappeared from public view as national democratic organizations were suppressed and protests banned. Effigies were bulky and hard to hide, making it difficult for activists who now had to work in secret. Towards the end of the Martial Law period, during which social and economic conditions worsened and Senator Benigno Aquino was assassinated, militant organizations and alliances such as BAYAN and GABRIELA grew, making it possible for large visual art forms once again.[286] Effigies of President Marcos, his wife, and Uncle Sam were burned, much like during the SONA protest mobilizations today.[287] National democratic artists began making larger effigies for the now larger protests. In the years that followed the EDSA Revolution where President Marcos was ousted from his presidency, effigies continued to be used in protests, integrated with theater productions as mass organizations became disillusioned with the fact that their living conditions were not changing.[288]

Ito states that effigy production within the national democratic movement became more systematic with growth of national democratic cultural organizations, such as UGAT-Lahi.[289] UGAT-Lahi was a national democratic artists organization, much like NPAA and Kaisahan, that began creating effigies in the late 1990s for various protest mobilizations, such as protests against the Visiting Forces Agreement. The effigies they created became major center pieces during the campaign for President Estrada to resign, which ended in January 2001 during what is now known as People Power II, or EDSA

[286] Ibid., 175.
[287] Guillermo, *Protest/Revolutionary Art in the Philippines, 1970-1990*, 87.
[288] Ito, "Dissident Puppets: The Effigy in Philippine Radical Politics," 189.
[289] Ibid., 192.

2.[290] UGAT-Lahi became the organization responsible for the main SONA protest mobilization effigies.

Historically, the SONA protest mobilization effigies have taken on a wide variety of looks. During the Oust Erap campaign, the SONA effigy created was called Erapzilla.[291] The second effigy I worked on during my exposure program in 2004 had the head of President Arroyo shaped like a vulture, attached to a fighter jet that had talons. At this point, the effigies created by UGAT-Lahi were becoming more complex. For this effigy, the wings moved up and down with the use of ropes and pulleys controlled by the members. While human rights violations continued to rise and with Martial Law-like policies like No Permit, No Rally being enacted, the 2006 SONA effigy caricatured President Arroyo as Hitler. The variety of looks each SONA effigy was dependent on the current political issues. BAYAN Philippines and UGAT-Lahi worked together to create an effigy that would visually capture the times.

[290] Ibid., 202.
[291] Ito, "Dissident Puppets: The Effigy in Philippine Radical Politics."

Figure 19: Picture of 2004 SONA protest mobilization effigy during theater piece in front of police barricade. July 26, 2004. Photo taken by Darlene Mortel.

Figure 20: Picture of 2006 SONA protest mobilization effigy. July 24, 2006. Photo taken by 2006 Exposurist.

The Ritualization of the Effigy Production

For social movements, rituals have become important sites where people join together. From meetings to rallies, participants in rituals are reminded of their commitments to each other and the movement. In *The Art of Moral Protest*, James Jasper describes how rituals are often catalysts to emotional processes that tie a group, such as social movement participants, together. He states, "They set a time, and place, and activity off from the everyday, so that what occurs there - references to beliefs and myths, assertions of solidarities and group boundaries, altered states of consciousness - increases in importance."[292] Referring to Durkheim's idea of "collective effervescence," Jasper discusses how rituals create strong positive emotional ties, affirming participants' beliefs and morals.[293] Examining rituals in a religious context, Durkheim employs collective effervescence to explain the transformative possibilities that heightened, ecstatic emotions have, where participants in rituals feel that anything is possible.[294] These heightened emotions and feelings of solidarity among participants are critical as it aids in solidifying one's identity within social movements as well as allowing people to feel like traditional codes and rules of social behavior can be ignored or changed.

As with other social movements, rituals are essential in the national democratic movement. They become rites of passage,[295] liminal spaces, and possibilities for a more democratic tomorrow. In the SONA protest mobilization, rituals, in the sense that they

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[292] James M. Jasper, *The Art of Moral Protest: Culture, Biography, and Creativity in Social Movements* (University of Chicago Press, 2008), chap. 8, Kindle edition.
[293] Ibid.
[294] Emile Durkheim, *The Elementary Forms of the Religious Life*, trans. Joseph Ward Swain, 2012, chap. 7, Kindle edition.
[295] Victor W. Turner, Roger D. Abrahams, and Alfred Harris, *The Ritual Process: Structure and Anti-Structure*, Reprint edition (New York: Aldine Transaction, 1995).

repeated yearly, are performed throughout the movement: the effigy, the annual caravans of peasants coming from other provinces, and the walk-out of national democratic congressmen from Plenary Hall as the president begins his or her speech. While many of these rituals can easily be pointed out because they are public displays, internal rituals also take place. Essentially, internal rituals are those that are not readily consumed by the public. The effigy production process occurs yearly as the effigy appears yearly. By analyzing the production process as a ritual and the involvement of Filipina/o Americans in its creation, we will see how the effigy, its production process, as well as its burning, have engaged Durkheim's collective effervescence and strengthened the relationship between the Filipina American exposurists and the national democratic movement.

In her thesis, Ito outlines four major areas of production involved in making an effigy.[296] The first portion consists of the artists and volunteers producing the effigy's internal structure and major features using clay as a mold. The second, and sometimes most time consuming, is the papier-mâché. The third section consists of painting the major features and decorating the effigy through creating accessories and props. Last is the final construction, where the various parts of the effigy are set together and final touches are completed. While there are four major areas of productions, they are not necessarily completed chronologically. Because the effigy for SONA is created 1-2 weeks before the rally, often the areas of production overlap. For example, while the head is undergoing papier-mâché, people are still constructing the effigy base.

Before construction begins, the lead artists, who are asked to take the helm by BAYAN, create a model of what the effigy will look like. Usually, this is done in a

[296] Ito, "Dissident Puppets: The Effigy in Philippine Radical Politics," 104.

drawing. The artists work with BAYAN staff and other national democratic organizations to come up with ideas based on the SONA's theme to address the current political and social issues. Once the model is finalized, the artists and volunteers enter the first portion of production. Using clay, the lead artists begin to mold the head and hands. Volunteers who are artists themselves help with the clay formation. Others will begin building the internal structures for the effigy. Using materials such as bamboo, twine, and wood, the body, arms, legs, and other major structures are built. If a volunteer is unfamiliar with any of these processes, one of the lead artists will demonstrate and instruct them.

Figure 21: Picture of Major production step 1, clay molding. July 22, 2014. Photo taken by Darlene Mortel.

Figure 22: Picture of Major production step 1, base construction. July 22, 2014. Photo taken by Darlene Mortel.

Once the clay molds are formed and the basic structures are created, the papier-mâché can begin. Although seemingly easy, it is the most time consuming portion of the effigy production. The clay molds must be covered with plastic wrap so that the papier-mâché will not stick to it. The internal structures are covered with sheets of craft paper or cardboard. The glue is watered down to the right consistency and the strips of paper cut. After each papier-mâché layer is put down, it must be allowed to dry so that the final product is stiff and does not collapse concave during the protest march. The drying time is the most time consuming part in part because July is the beginning of the rainy season and thus the weather is unpredictable. During the production of the SONA 2014 effigy, it rained several days, elongating the drying time as the air remained moist. Hair dryers and fans were brought in to try and speed up the drying process.

Figure 23: Picture of major production step 2, papier-mâché. July 27, 2014. Photo taken by Darlene Mortel.

The third major production step, involves painting and decorating with accessories and props. This occurs as soon as each papier-mâchéd section is dry. As mentioned, the production steps often overlap. While layers of papier-mâché were drying, accessories were created. For example, a crown, glasses, and a handgun were created. Volunteers who were not artists were instructed on what to create and how. Others who were artists, coming from local universities or who have helped on past effigies, were also present to help teach and create accessories. Much like the murals in the previous chapters, in regards to the painting, artists and non-artists participate as well. For example, I, as a non-artist, painted the base yellow for the shirt of the effigy. I was given instructions as to what color and where. If I had any questions, the lead artists readily answered them and were encouraging. Every part of the effigy is painted, from the base, the body, to the accessories.

Figure 24: Picture of major production step 3, painting. July 27, 2014. Photo taken by Darlene Mortel.

The last stage of construction begins the night before the SONA protest rally. Often, the lead artists and several volunteers stay up all night to do the final touches. This includes minute details such as the shadings on the face. After transporting the effigy in parts to the SONA protest mobilization starting point, final construction takes place where the effigy is put together and secured using wires and staples. Last minute paint details are finalized. Part of this last stage of construction is also ensuring all the materials are on hand for the march and for the subsequent burning. Items such as tarps in case of rain, ropes to pull the effigy during the march, torches, lighters, and kerosene for burning, and water for putting out the fire, are all brought to perform the ritual. Even though this particular ritual conveys a sense of spontaneity and creativity, much needs to be prepared beforehand during all stages of the process. It is a deliberate and intentional affair with clear structure and rules. However, while these rules add structure to the effigy

production process, they differ drastically from the forms of governance that they protest. They offer better modes of organization and community living.

Figure 25: Picture of major production step 4, final construction. July 28, 2014. Photo taken by Darlene Mortel.

Over the years, the SONA effigy production has become an annual site where various people have come together to participate in a collective, established routine, a ritual. The ritual creates a space, separate from everyday life, where the participants are bound together by their collective artistic work and strengthened belief in that work and

what it stands for. At the same time, this separate space from everyday life is the very space where daily life is critiqued and politicized. In *Critique of Everyday Life, Volume I*, Henri Lefebvre looks at festivals and how they represented an escape from everyday life for peasants in the countryside.[297] Like Lefebvre's festivals, the effigy and its production provided a space where a variety of people came together for enjoyment and excitement from the daily toil. I often observed laughter, storytelling, and picture taking. Although the effigy production, like festivals, became a separate space from everyday life, they were deeply interconnected. Lefebvre states, "Certainly, right from the start, festivals contrasted violently with everyday life, *but they were not separate from it*. They were like everyday life, but more intense."[298] By looking at Khamilah and Suga's time with the effigy production and the effigy itself, we can see how this seemingly set apart ritual in reality became a creative amplification of the everyday lives of those in the Philippines.

At any given point, between 4-20 people worked on the effigy. This collective process allowed the participants of the effigy production, from the lead artists to the local volunteers to the Filipina American exposurists, to share and learn from one another. There were moments of more formal sharing, such as check-ins and meetings. However, the strengthening of the belief in the national democratic movement often came in the non-formal sharings, the ones that happen during the production where the Filipina American exposurists were able to interact with everyone.

One aspect the exposurists experienced that helped strengthen their bond to the national democratic movement was a faith that they were contributing to something in the

[297] Henri Lefebvre, *Critique of Everyday Life*, trans. John Moore, vol. 1 (New York: Verso, 1991), 201–227. Italicization in the original.
[298] Ibid., 1:207.

Philippines. As an exposurist, one of the main goals is to learn about the conditions in the Philippines and the people living there. Even though they may see and feel the impact of their exposure program and the national democratic movement in their own lives in the United States and during their exposure program, they do not often get to see how they have contributed to things in the Philippines. Helping with the effigy production is a concrete and immediate example of their being in the Philippines. Suga, who describes herself as being initially shy in new situations, felt better as soon as she started working. She shares, "I'm contributing to something really big here. I mean, like, not just big because the effigy is big, but like, it was a big deal to me because of what it stands for and also that it's gonna be seen all over the world, on that level."[299]

Some of the things that both Khamilah and Suga referenced about their time with the effigy production is how it reinforced the principle that everyone has a role to play. As with most social movements, participants arrive with a different set of experiences and skills.[300] In this case, participants who came to the national democratic movement's effigy production had their skills put to use. For example, I observed that several volunteers were assigned to cook the meals for the participants because they had experience cooking for large groups. Others were assigned to pick up materials because they had a driver's license. Khamilah remembered how her work with the lawyers' office and the effigy production reflected this idea when the lawyers or lead artists would consult with her by asking her opinion and ensuring her participation. They "respect[ed] [my] capacity as someone who was new and has limitations to how much [I] could contribute."[301]

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[299] Suga, Interview by Darlene Mortel, September 16, 2014.
[300] Meyer, *The Politics of Protest*, 45.
[301] Khamilah, Interview by Darlene Mortel.

For Suga, seeing artists and other volunteers working together reinforced her identity as an artist. In the United States, she struggled with her place in the women's organization. Although she was drawn to working on women's issues, she felt pressure to focus only on women's issues and did not feel like it fit who she was. Before going on the exposure program, she was unsure about her commitment to the national democratic movement because of her experience with the women's organization. However, while working on the effigy, she found that art was a way she could contribute. She remarks, "It made me feel good, that even me . . . putting on papier-mâché and glue on the back of, I think, the chair, that it means something. You know? . . . I can be the best papier-mâchér glue person. That's my contribution."[302] This experience helped her realize that her commitment was to the national democratic movement in general, and was not tied to the women's organization. Suga could be a part of it in another way, that instead of focusing solely on women's issues, she could focus on collective art making. While she was still nervous and anxious to talk to her organization members in the United States about leaving to join another organization that suited her, the effigy production experience gave her strength and conviction in not only the movement, but in her ability to switch organizations without the fear of upsetting people. Working on the effigy and with the other volunteers confirmed the principle that everyone has a role to play in the national democratic movement. It highlighted that no matter how or when a person joined the movement, that person could participate and contribute in meaningful ways.

Lastly, the effigy making process demonstrated collective life in action. Something that the national democratic movement promotes is living collectively, sharing

[302] Suga, Interview by Darlene Mortel.

responsibilities, and depending on one another on an everyday level.[303] Both Suga and Khamilah mentioned the difficulty adjusting to collective living on their first exposure programs.[304] They recalled their initial discomfort in having to share their emotions and responsibilities daily and giving up control over things like their food budget and sleeping arrangements. To deal with this, both of them had many conversations and check ins with their fellow exposurists as well as their hosts to process their emotions. For Khamilah, collective life was emphasized when she saw people from other organizations go to the ground floor to interact with the artists and volunteers. Unsure if it was part of their primary tasks or if it was scheduled for them, most days she noticed people visiting with the effigy team, checking in to ask how they were doing, how the effigy was going, and even take time to help with production.[305] The exposurists experienced what collective life felt like through action, specifically the effigy production. They observed how the artists and volunteers taught and learned from each other, shared responsibilities, and depended on one another to ensure the effigy would be finished by the time the SONA protest mobilization was to begin.

The Effigy and the Everyday: Analysis of the Effigy

While many issues could have been represented in the 2014 effigy, one pressing issue became the anchor for the protest mobilization and the effigy. As told to the media, the effigy's theme described President Aquino as a "King of Thieves" and a "holDAPer,"

[303] West, *Militant Labor in the Philippines*, 58–62. Collective life was mentioned and explained by both Suga and Khamiliah. The text cited is from research done on Kilusang Mayo Uno (KMU), a national democratic labor alliance.
[304] Suga, Interview by Darlene Mortel; Khamilah, Interview by Darlene Mortel.
[305] Khamilah, Interview by Darlene Mortel.

a play on words to include the focused issue.[306] A holdup is a robbery and by changing it to holDAPer, the lead artists and BAYAN connected the DAP program to a holdup. On July 1, a few weeks before the President was to give the State of the Nation address, the Supreme Court of the Philippines ruled that the executive branch's Disbursement Acceleration Program (DAP) was unconstitutional.[307] According to the government's website for DAP, the program was created "to speed-up public spending and to boost economic growth."[308] The President decided the priority of programs and projects, using what it called savings and unprogrammed funds. However, this money actually came from unreleased appropriations and projects deemed slow-moving. The Supreme Court ruled that the DAP funds used were not savings, as President Aquino had defended. Thus, the president acted unconstitutionally.

This issue became the fuel that led to the 2014 effigy design. President Aquino's face was fashioned to look like a pig, with human hands and hooves as feet. He wore the president's signature yellow shirt as well as a crown and sat on a throne. There was a gun held up in his right hand and his food rested on a barrel. As mentioned in previous chapters, yellow has long been associated with the Aquino family and President Aquino can often be seen wearing a yellow collared shirt or some form of yellow. Using yellow

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[306] Cesar Apolinario, "Swine Effigy and Peach Ribbons for Aquino's Fifth SONA," *GMA News Online*, July 25, 2014, http://www.gmanetwork.com/news/story/371878/news/nation/swine-effigy-and-peach-ribbons-for-aquino-s-fifth-sona; Joel Locsin, "Militants Ready 'holDAPer' Effigy for SONA," *GMA News Online*, July 24, 2014, http://www.gmanetwork.com/news/story/371729/news/nation/militants-ready-holdaper-effigy-for-sona.

[307] Maria Carolina P. Araullo, et al. Vs. Benigno Simeon C. Aquino III, President of the Republic of the Philippines, et al. (Republic of the Philippines, Supreme Court 2014).

[308] Department of Budget and Management, Republic of the Philippines, "Disbursement Acceleration Program," Government, *Department of Budget and Management, Republic of the Philippines*, (n.d.), http://www.dbm.gov.ph/?page_id=9769.

as the shirt is important as it embeds another common symbol for the presidency, one that the protesters, media, and the people watching can easily identify.

Figure 26: Picture of final effigy. July 28, 2014. Photo taken by Darlene Mortel.

By caricaturing President Aquino as a pig, the lead artists and BAYAN ascribed several meanings to the president through the effigy. As a pig, the president has visually been dehumanized, making it easier for the public to disassociate from him and not see President Aquino as a person and see him as an animal. This is a powerful political tool as it ensures distance between the president on one side and the national democratic movement and the people on the other. For many, the pig is a sign of extreme excess, whether through greed or joy.[309] It has also been linked to being dirty and unclean as pigs

[309] Richard P. Horwitz, *Hog Ties: Pigs, Manure, and Mortality in American Culture*, 1st edition (New York: St. Martin's Press, 1998), 23. Horwitz and Harris both explain the positive and negative views and symbolism for the pig. However, for the purposes of this study, I focus on the relevant symbolism as it pertains to the effigy.

are known to lie in their own excrement and mud.[310] Changing President Aquino into a pig reflected how the lead artists and BAYAN viewed the president, the DAP program, and his supporters. Like presidents before him, President Aquino favored projects that sought to benefit his personal home—and not the national body as home. For example, a project that was approved spent two billion Philippine pesos to build roads in Tarlac, the president's home province, while other provinces in need did not receive similar funding.[311] According to BAYAN, other projects funded by DAP had no clear relation to economic stimulation or to help the poor, such as the P20.44 million to fix a hall in Malacaňang Palace or the P85.75 million to rehabilitate the road to Camp Bagong Diwa, the National Capital Region's police headquarters and jail.[312] As part of DAP, these projects did not require and were not approved by the Philippines Congress. Thus, President Aquino as a pig represents his extreme greed and excess. He exceeded his executive branch's reach into that of Congress, greedily using DAP and its funds for projects he wanted. He has been dirtied and unclean due to the scandal and corruption surrounding the DAP. Creating the face of a pig also alludes to BAYAN's analysis that the DAP is another form of pork barrel, but under a different name.

In the effigy, pig President Aquino is wearing a crown and appears to be lounging on a throne, with a leg draped over one of the throne's arms and the other leg sitting atop

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[310] Marvin Harris, *Cows, Pigs, Wars, and Witches: The Riddles of Culture*, Reissue edition (New York: Vintage, 1989), 36.
[311] "Group Questions PNoy's P2-B DAP Allocation for Tarlac Road Projects," *GMA News Online*, accessed February 10, 2015, http://www.gmanetwork.com/news/story/351573/news/nation/group-questions-pnoy-s-p2-b-dap-allocation-for-tarlac-road-projects.
[312] "Primer Sa Disbrusement Acceleration Program (DAP) , Pork Barrel Ng Pangulo," *Bagong Alyansang Makabayan*, accessed February 10, 2015, http://www.bayan.ph/2014/09/24/primer-sa-disbrusement-acceleration-program-dap-pork-barrel-ng-pangulo/.

a barrel with what appears to be the presidential seal. That seal reads, "*Sagisag ng Holdaper King,*" which is Tagalog for "Seal of the Holdaper King." The throne and crown serve to reiterate the idea of the president as a king. If one viewing the effigy is not sure what sort of king, whether benevolent or malevolent, the skulls placed at the top of and on the back of the throne signal towards the latter. In this way, BAYAN and other national democratic organizations remind people who see the effigy that they believe the president and his DAP program has stolen from the people of the Philippines. This is further emphasized by the usage of a gun and bandana eye mask, traditional symbols of thieves and robbery.

This sentiment is echoed by the exposurists who helped create the effigy. For several of them, the effigy and the SONA protest mobilization occurred at the beginning of their exposure program. In a way, through their participation, they enable and experience greater political and historical intimacy with the Philippines. Suga recalled that the display of thievery on the effigy resurfaced through the different communities she visited. She recalled how her visit to Hacienda Luisita, land owned by the president's extended family and the site of a peasant massacre in November 2004.[313] She explained that as part of their exposure program, the group stayed with the peasants who lived at Hacienda Luisita. They had to adjust their comfort level because they were sleeping on the floor and it was "kinda outside but not."[314] Her time with them reminded her of the effigy, where "money is being hoarded. And how people in the government and higher ups like the Cojuangco families, I don't want to say higher ups but you know what I

[313] Tudla Media Network and Ecumenical Institute for Labor Education and Research, *Sa Ngalan Ng Tubo*, DVD, Documentary, (2005).
[314] Suga, Interview by Darlene Mortel.

mean. How they're manipulating the system and how they're exploiting our people to get money."[315] At Hacienda Luisita, the exposurists learned about the massacre that occurred 10 years prior, where peasants who were striking for better wages and benefits were violently dispersed by police and the military.[316] Still, no one has been held accountable for the deaths of seven peasant strikers and the Supreme Court decision for the land to be redistributed has yet to be fully enforced. The exposurists learned of the many ties the Cojuangcos had with the government, including two presidents, and how that most likely has influenced the outcomes of the events surrounding Hacienda Luisita and the peasants who live and work there. For the exposurists, the thievery displayed by the effigy became real during their exposure program visits to communities like Hacienda Luisita.

Taken as one assemblage, pig President Aquino and the barrel together denote another related issue that has afflicted the Aquino regime, the pork barrel scam. Also known as the Priority Development Assistance Fund (PDAF) scam, the pork barrel scam was a political scandal involving some members of the Congress of the Philippines and their misuse of their PDAF fund, or pork barrel, first brought to light by the Philippine Daily Inquirer in July 2013.[317] The PDAF fund was a discretionary fund given to each member of Congress to spend on development projects of their choosing, usually within their districts and home provinces.[318] The National Bureau of Investigation discovered

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[315] Ibid.
[316] Tonette Orejas, "Justice Remains Elusive for Slain Luisita Workers in Tarlac," *Philippine Daily Inquirer*, November 16, 2014, http://newsinfo.inquirer.net/651042/justice-remains-elusive-for-slain-luisita-workers-in-tarlac.
[317] Nancy Carvajal, "NBI Probes P10-B Scam," *Philippine Daily Inquirer*, July 12, 2013, http://newsinfo.inquirer.net/443297/nbi-probes-p10-b-scam.
[318] PDAF is the current name of the pork barrel system. In the Philippines, pork barrel are funds that have been allocated to members of Congress, both House of Representatives and Senate, to be used without having to go through the executive branch or the budgetary process.

that a businesswoman, Janet Lim-Napoles, some members of Congress, and other government officials had defrauded the government of P10 million through fake projects run by sham nongovernment organizations and that the funds eventually all ended up with Napoles.[319] A few months later, the Supreme Court declared the PDAF and all similar provisions on the pork barrel system unconstitutional.[320] By alluding to the pork barrel scam, the effigy related the current DAP program, its unconstitutionality, and the president with the corruption and greed that manifested in the PDAF scandal and Napoles.

The Supreme Court's decision to deem PDAF and DAP unconstitutional led several organizations and individuals to file an impeachment complaint against President Aquino. As part of her internship, Khamilah helped in some of the research for that filing. Unlike Suga, most of her exposure program occurred before the effigy production. Working on the effigy visually represented a culmination of her time in the Philippines, where she saw the impeachment complaint she had been working on as part of the basis of the effigy. Khamilah recalls that the grounds for the impeachment filing was based on President Aquino's corruption and his betraying the constitution and public trust through DAP and the pork barrel systems. She saw her time displayed in two very different mediums, recalling, "one was this legalese eighty-page impeachment complaint and second in this really fun effigy art piece."[321] Regardless of the medium, Khamilah realized the importance of the DAP, pork barrel scam, and impeachment filings to the

[319] Carvajal, "NBI Probes P10-B Scam."
[320] Greco Antonious Beda B. Belgica, et al. Vs. Hon. Executive Secretary Paquito N. Ochoa, Jr, et al./Social Justice Society (SJS) President Samson S. Alcantara Vs. Hon. Franklin M. Drilon, etc., et al./Pedrito M. Nepomuceno, etc. Vs. President Benigno Simeon C. Aquino III, et al. (Republic of the Philippines, Supreme Court 2013).
[321] Khamilah, Interview by Darlene Mortel.

public and how it became central to SONA and the effigy. She states, "It was such a loud issue to all different parts of Philippine society. I felt really immersed in the issue and I had no choice but to really understand what that program was, what the pork barrel meant, how it affected our different org[anization]s and communities."[322] In understanding her program in the Philippines and the work she was doing, she was able to fully grasp the impeachment filing, the pork barrel system, and how it all came alive in the effigy.

For both Suga and Khamilah, the effigy in its final form symbolized their exposures in the Philippines and the everyday lives of the people they spent their time with. The differences in their programs did not seem to hinder or alter their understanding of the effigy and its intended representations. Suga saw the effigy at the beginning of her educational exposure program, which most likely set the tone for the rest of her program. It would become a constant reminder and easy visual image of the issues for her throughout her trip. Conversely, Khamilah saw and helped with the effigy towards the end of her time in the Philippines. For her, the effigy summed up her experiences and instead of being a reminder, it allowed her to process what she learned during her trip and visually see the impact. While Suga saw the effigy at the beginning and Khamilah saw it at the end, both left the Philippines with a greater understanding of the conditions and issues relevant to the greater community and the national democratic movement.

However, the themes and ideas displayed in the effigy were not just artistic representations of their lived experiences. In her study of protest art from 1970-1990 in the Philippines, Guillermo employs Marxist theory to examine social realist artists and

[322] Ibid.

their work explaining, "revolutionary realism goes beyond the declarative mode - as in reflection - to the imperative, which is political advocacy, and the interrogative mode. The sharpening of class conflict creates an interrogative text as it questions the prevailing orders and reveals its unjust and exploitative character."[323] The effigy went beyond the declarative mode to the imperative and interrogative, where it did not just reflect the conditions that Suga and Khamilah learned about and experienced, but advocated for change. It questioned and exposed the corruption of the president, the current system of government, and its programs, such as the DAP and PDAF. As part of the ritual surrounding the effigy, this served to strengthen the ties binding the Filipina American exposurists to the national democratic movement as the heightened emotions they felt were no longer tied to just the effigy and its production, but to the everyday lives and conditions of the people in the Philippines.

The Spectacle of Effigy in Motion and Destruction

During the 1.5 mile SONA protest march, alongside the thousands of marchers, flags, banners, and other forms of propaganda, the effigy becomes the visual centerpiece. Moving from the middle of the march to the front, the effigy is seen and experienced by all who have attended. With a crew of 10 plus people, the effigy is pulled, moving along with the march. Others in the effigy crew ensure fellow marchers and media personnel do not get run into by the twelve-foot effigy by getting too close. Children run alongside it, pointing and laughing. Others throw trash at the pig president. And many others just stare. At this point, the effigy has achieved its visual goal. It has become a spectacle.

[323] Guillermo, *Protest/Revolutionary Art in the Philippines, 1970-1990*, 37.

A spectacle is an impressive visual display. In *The Society of the Spectacle*, Debord describes how representations have taken over contemporary culture and how all social relations are now mediated by and through images.[324] It is a worldview transformed into an actual force, a total justification of the conditions and goals of the present system, but done through the realm of the aesthetic. Using the term spectacle as a metaphor for society, he explained how we live in an ongoing and constant spectacle created by those in power. In the Philippines, the State of the Nation Address is surrounded by government-sponsored spectacles. A prime example is when the media line a red velvet rope that has cordoned off a red carpet politicians walked on to enter Plenary Hall. It has become a fashion show where the focus of the media and what is shown on newscasts is what attendees are wearing. For 2014's SONA however, they were also discussing what color they were wearing.[325] Those in support of President Aquino wore his signature color, yellow. The Makabayan bloc, congresspeople who are part of national democratic party lists, and others who support the impeachment filing wore peach. The spectacle of the grand entrance for politicians is a government-sponsored event. As evident by mainstream media news outlets and blogposts, those watching are more captivated with what is being worn rather than what is actually going to be said. Those in power have partially shaped the conversation of the day through this spectacle.

For the State of the Nation address, the lives and conditions of the common people of the Philippines are mediated by images generated through President Aquino's

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[324] Guy Debord, *The Society of the Spectacle* (New York: Zone Books, 1994), 12.
[325] *Fashion, Political Statements at SONA 2014 Red Carpet*, 2014, https://www.youtube.com/watch?v=7NRM5IjewIo&feature=youtube_gdata_player; Ed Umbao, "SONA 2014 Red Carpet Fashion Statement Photos Dress & Attires," *Philippine News*, July 28, 2014, http://philnews.ph/2014/07/28/sona-2014-red-carpet-fashion-statement-photos-dress-attires/.

address. These images reinforce the spectacles created throughout the year leading up to it. However, as the common people have unequal access to the media to shape the social conversation and the spectacles being displayed, they have found other ways to represent themselves and their communities. Outside of Plenary Hall and Batasang Pambansa, the effigy served as a counter spectacle to that created by those in power. The artists and the national democratic organizers used the effigy as a spectacle to challenge the dominant images produced by the society of the spectacle.

The spectacle outside drew the attention of the protesters, bystanders, and the media. Both Suga and Khamilah observed that many of those seeing the effigy for the first time had a look of awe on their faces and often referenced its large size and the painting details .[326] More specifically, Khamilah observed how the features of the effigy were grotesque and why that resonated with the protestors. She believed that it reflected the disgust the people felt in regards to the issues informing the effigy's theme, to the point of protestors throwing actual trash at pig President Aquino. She comments, "That is the most physical reaction of disgust that they could express towards their president in a way that was safe. We're in this rally. It's organized and you're throwing trash at not really the president but an effigy of him, an evil version of what he is. I mean, he's evil anyways, but really evil version of him."[327] The responses of Khamilah, Suga, and the other protestors to the effigy were expected and wanted. The counter spectacle of the effigy created a visceral reaction that was collectively experienced, creating a bond amongst all those participating by reinforcing a common enemy. This bond is critical to

[326] Suga, Interview by Darlene Mortel; Khamilah, Interview by Darlene Mortel.
[327] Khamilah, Interview by Darlene Mortel.

the ritual process. At this point, the exposurists are no longer just linked to the lead artists and production volunteers; they are tied to the greater community, the other protestors.

However, this counter spectacle is not the culmination of the ritual process surrounding the effigy as a number of them are present throughout the protest. After several performances and speakers, the effigy is pulled to the middle of the street as the crowd parts. The lead artists and other volunteers encircle the effigy, telling the media and protestors to move farther back until the effigy stands alone in the center of a circle. A theater piece is enacted around the effigy while being narrated from the stage. Several leaders of national democratic organizations are gathered at the circle's edge and given lit torches while the artists start to spray gasoline on the effigy. Flags of each national democratic organization are passed out. When given the cue, the leaders made their way towards the effigy and began to light it on fire. Several artists helped them along by spraying extra gasoline on the areas. Call and response chants were led by other mass leaders on the stage. As the flames engulf pig President Aquino, those with flags ran circles around the burning effigy, moving faster as the flames grew larger until they finally go out. This counter spectacle is the final act of the public effigy ritual.

Figure 27: Picture of effigy burning with flags. July 28, 2014. Photo taken by Darlene Mortel

The burning of the effigy symbolized more than just the destruction of an art piece. Just as the form of the effigy united the exposurists with the other protestors through a feeling of mutual disgust for the president and his DAP program, the burning of the effigy signified a shared hope. It became a visual representation of the national democratic movement's hope to remove the president from power and bring down his DAP program. Suga recognizes this when she states, "The effigy was a mocking of the president and that lighting it on fire was basically a fuck you... You can tell that that shit means something to these people. It's not just a campfire."[328] She grasped onto the anger felt by the protestors and saw why the effigy's burning meant much more than just lighting something on fire.

[328] Suga, Interview by Darlene Mortel.

The burning also symbolized the hope in reclaiming power. Specifically, power that people in the Philippines lost from the thievery of President Aquino and the present system of government and society. Khamilah states,

> The president and all of his powers are really out of control on a regular day. So to put so much work and effort into this, to build and then to destroy it. It felt like a very powerful representation of people power. Of the long hours and painstaking and tedious work that goes behind building something big. Towards a very big day like this where one day burning an effigy is a representation of one day the movement is successful where the people will have control. Control over what the president has been controlling the whole time.[329]

The effigy production and final product represented the power the movement and its participants had and hoped they could regain. They controlled how he was represented in the effigy and its counter spectacle. It also revealed a future hope of the national democratic movement, where the president and his corruption would be taken down from power and the people could reclaim the government and power that had been lost to them.

The counter spectacle of the burning effigy created new experiences and feelings of commitment for the Filipina American exposurists to the Philippines and the national democratic movement there. However, these experiences also reminded them of things back home in the United States. For Suga, her time with the effigy reminded her of some of the things lacking in her local life in the United States. Experiencing collective art making for the first time made her realize how much she yearned for that experience back home. Suga saw how art could be created with others and felt a need to recreate it back home when she states, "I think collaborative work is wonderful because you're

[329] Khamilah, Interview by Darlene Mortel.

interweaving each other's ideas for a larger idea. That's what I saw."[330] At the same time, while the exposure program made Suga feel even more proud to be Filipina, she also felt guilty because of the comforts she has in the United States compared to the things she saw and experienced in the Philippines. A couple months after returning, she mentioned during the interview that she cried for the first time.[331] She noticed that her thoughts would often drift while talking to friends as she would get flashbacks of her time in the Philippines. While her relationships with her friends and family did not change much as she had always been able to express her pride in being Filipina, how she saw herself was what changed the most.

Upon reflection, the violent reaction of the protestors by throwing trash at the effigy reminded Khamilah of what was happening in Ferguson, Missouri after the shooting of Michael Brown.[332] She questions, "How could you blame people for preempting violence against that type of violence against your community? That was people's reaction towards the effigy."[333] She saw the burning of the effigy and the protests as legitimate ways to show power where people have long felt powerless, where "it represents to [her] pushing the envelope. Pushing the boundary. Taking risks. Taking major risks to achieve the goal the movement is seeking. And to not be afraid."[334] Khamilah's exposure experience and the effigy connected her with current social issues in

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[330] Suga, Interview by Darlene Mortel.
[331] Ibid.
[332] Khamilah is referring to the shooting of Michael Brown, an unarmed black teenager, by a white police officer in Ferguson, Missouri on August 4, 2014 and the ensuing protests and riots in Ferguson and across the United States.
[333] Khamilah, Interview by Darlene Mortel. While Khamilah used the word "preempting," I do not think that is what she meant. It is clear through the conversation that she understood Ferguson's *reaction* to Michael Brown's shooting and the violence that followed after by community members.
[334] Ibid.

the United States. This led her to feel more of a responsibility to not just the Philippines and the national democratic movement, but also to address current political issues within the United States as well. For Suga and Khamilah, the effigy ritual not only strengthened their commitment to the national democratic movement in the Philippines, but renewed their dedication to continue that work upon their return to the United States.

Conclusion

The effigy ritual in the Philippines strengthened relationships between the Filipina American exposurists, the Filipina/o communities they visited, and the national democratic movement. The exposure program is different for each person, as demonstrated by Suga and Khamilah's experience in the Philippines. Despite these differences, both found that the effigy and the ritual surrounding it reflected various parts of their exposure experience and in some ways, reminded them of issues back home in the United States. The production process of the effigy began the ritual, initially creating bonds of friendship and understanding between the Filipina American exposurists, their tasks with the effigy, and the lead artists and production volunteers, just as Jasper had theorized.

Moreover, the spectacle of the effigy and the subsequent protest mobilization strengthened these emotional ties by creating a united feeling of anger and disgust against a common enemy, one that would stay with them even after they returned to the United States as their connection to those in the Philippines remained strong.[335] The spectacle not only reinforced the initial bonds created through the production process, but

[335] Ibid.; Suga, Interview by Darlene Mortel.

expanded them to include other protestors. However, even though this spectacle and the production process was part of the ritual set off from everyday activities, the collective effervescence felt by the Filipina American exposurists were fortified not because they were activities set apart from everyday life, but because of its connection to the everyday of the Filipina/o people. Their experiences on the other parts of their exposure programs heightened their awareness of the effigy and the spectacle surrounding it. They saw the connections between the themes in the effigy with their exposure programs and it made a difference in their understanding of the movement.

Finally, at the culmination of the ritual, the burning of the effigy solidified the relationship and bond between Suga and Khamilah and the national democratic movement. As the effigy burned, both Suga and Khamilah, along with the other protestors, found hope in the national democratic movement. This hope represented the greatest point of the collective effervescence and the ritual. It was at this point where all those involved jointly felt like anything was truly possible, where they saw the effigy of President Aquino burn down and hope in their future restored, even if for a brief moment. For the Filipina American exposurists, it represented not only issues in the Philippines, but events surrounding their personal lives as well. They understood why their involvement of the national democratic movement was important in the Philippines and the United States.

From conceptualization to its eventual burning at the State of the Nation Address protest rally, the effigy had become a week long ritual. In stages, the Filipina American exposurists strengthened their belief in the national democratic movement. A space for building relationships became apparent, where they saw their lives in the United States as

well as their experience in the Philippines in the production, display, and destruction of the effigy. Khamilah summed it up well when she states, "[It was] not just a collective production going on in a vacuum, but a collective expression of the movement and where it's at and what direction we're going."[336]

[336] Khamilah, Interview by Darlene Mortel.

CONCLUSION: COME AWAY WITH ME: REFLECTING ON THE JOURNEY

Fragrances bring me back
to memories of baybaylan warriors
who taught future generations of ancestral pasts
so that our herstories and histories
will continue to survive
Recollections of a time and place where
righteousness was practiced
and not just preached
to truly teach
Brothers how to be kings
and sisters to be queens
to live with strength and peace
for a just society...

Sampaguita fragrances fill the soul
with solemn vows of humility and strength
deep breaths take in long gasps of air
that are filled with sweet scents of freedom

- Darlene Mortel Edouard, Lost Sampaguitas

This weekend, January 15-17, 2016, Anakbayan-USA is holding its second national congress meeting in Seattle, Washington where it all began fifteen years ago when Carlos, another friend and I began meeting to start the first Anakbayan chapter in the United States, Anakbayan-Seattle. The youth alliance has grown to add eight more Anakbayan chapters throughout the United States.[337] While I did not attend in person, I watched video clips, read Facebook updates, and saw pictures all day. It reminded me of my days as a youth activist. It has been fifteen years since I first joined the national

[337] Anakbayan-USA as a national alliance also includes League of Filipino Students-San Francisco State University, making it the ninth organization of Anakbayan-USA. It is also important to note that while Anakbayan-Honolulu as a chapter no longer exists, several of the previous members of that organization still work with national democratic and progressive organizations across the United States.

democratic movement and it only seemed fitting that I write this conclusion on this momentous day in Anakbayan history.

Much like writing this project, watching friends and fellow activists post about the congress caused deep reflection in not only my academic work, but also my life as an activist. And while this project testifies to how one such as myself becomes an organizer in the national democratic movement, the posts made me realize how much both the movement and I have grown and changed in wondrous ways. It has also shown me that there is still much growth, change, and learning to be done in the future.

Taking up Gramsci's call to be an "organic intellectual" and Tuhiwai-Smith's call to be "native intellectual" have proven to not be an easy task. I have tried to stay objective with my analysis and interpretations, all the while taking into account my own feelings and views about the national democratic movement and collective art. I started this research not knowing how it would end up, but all the while enjoyed the journey to discover diasporic identity formations in collective art making within the national democratic movement. Having participated in many of the collective art processes I examined in this project, I thought that collective art making was going to be identical across the different art forms. And while many of them shared the same attributes, such as holding educational discussions beforehand and collective production and decision making, the effects and experiences of my informants with the various collective art making processes differed with not only each other, but from myself as well. One of the major differences is location. Each of the locations in this project is vastly different; the social and cultural environment, the people involved, and the relationships between those two. The differences between locations are in need of further research. This has helped

me appreciate how identity formations are complicated, even within a similar ideological space such as the national democratic movement.

It also made me look at the various collective art making processes differently. I did not originally think of or see the difficulties my informants had with the processes, particularly with the sharing of technical knowledge. While educational discussions were paramount to provide the content for the flyers, zines, murals, and effigy, the same care was not always given in providing training in the technical and artistic aspects. This brings to light a keen observation, that while cultural work was valued, the content of the cultural work was valued even more so. This is not to say that the technical and artistic aspects were not important, but to emphasize that the content of the art was more significant than the form. I have a greater appreciation for the experiences my informants went through to master each of their crafts and then to share their strengths and struggles with me.

As I reflect deeper on the second national congress of Anakbayan and this project as my testimonial, I understand and appreciate my informants themselves very differently. There was a time that I believed I would never stop going to rallies, meetings, and would always be an active member of a national democratic organization. However, I now spend most of my time working, researching, and spending time with friends and family. This is not to say I do not think about the movement and its ideals and goals, it just means my activism has changed much like I have changed over the years. I no longer go to rallies, but spend time answering questions from younger members about how to effectively organize one. I no longer belong to a national democratic organization, but now spend much of time teaching and speaking about them. My life, in many ways,

mirror that of many of my informants lives having changed from when they were politicized and joined the national democratic movement of the Philippines. I appreciate the life experiences each of them has brought to the movement and the choices they made to stay with national democratic organizations or to move on from it and be supportive in other ways.

I must admit, the past several years I have felt some guilt about not being as active as I once was. But doing this research and writing this dissertation as a testimonial, has allowed me to contribute to not only academic scholarship, but also the national democratic movement in a fruitful way. It allows some room for not only self-reflection, but reflection for my informants as well, and ultimately, the national democratic movement in the United States as we reevaluate the importance of and the processes we have created to form our identities. The academic landscape has been added to with this scholarship on an often overlooked community - Filipina/os in the United States who have made the political and social conditions in the Philippines their primary bases for their diasporic counter-consciousness.

The first two chapters focus on the individuals, the members of national democratic organizations. In the first chapter, I began the journey with examining how one goes from being just a student to an activist. Using two San Francisco Bay Area activists, I argued that they joined national democratic organizations after an alternative self-knowledge was built because of access to Philippine and Filipina/o American history through student organizations. This alternative-self knowledge was then used as subject matter for flyers during the flyer making process as they became part of their individual tool-kits, along with the national democratic movement. After building an alternative

self-knowledge, one begins to see how that identity formation compares to others. In my second chapter, I looked at how my informants used the collective zine making process and the zine itself to employ various boundaries to define their identity as Anakbayan-Seattle as an organization and individually as members. I argued that the zine, *.45 Kaliber Proof*, provided a counter-hegemonic site where the alternative self-knowledge could be constructed.

The last two chapters concentrated on the collective art making itself. In chapter three, I argued that collective mural making provided Habi Arts a way to not only build community, but model the behaviors and ideals they held as well. Not only did Habi Arts model collective behaviors, the final murals aided identity development by engaging in collective memory making by sharing certain images, or memories, with the community and its members. The last chapter on effigies in the Philippines is the final step in the journey to becoming an activist. I argued that the effigy making process in the Philippines was a ritual, where Filipina/o exposurists from the United States participated in a collective effigy production that ultimately strengthened and solidified their beliefs and commitment to the national democratic movement.

Taken together, my goal has been to examine how the collective art processes in the national democratic movement are critical pedagogical sites where a diasporic counter-consciousness is built. While pairing critical pedagogy and visual culture is not always first thought of as Freire emphasize language and the written word, my research showed that critical pedagogy and visual culture have a strong relationship. I examined four different collective art making processes that engaged Freire's problem-posing approach where the use of dialogue between the traditional roles of teacher and student

are blurred in order to better communicate with society. Looking at the collective art making processes expanded critical pedagogy into not only visual culture, but non-formal education settings. Many times, these sites are overlooked even though, as shown through my research, much learning is done about not only one's self, but the society they live in. My informants, as students of the national democratic movement, became critical thinkers of themselves, their lives and experiences, and society in order to make it a better place. Art was not made for art's sake but to explore and define a way to make the current world better.

While many of the examples I provided engage with Freire's problem-posing approach, where discussion and communication is essential between teachers and students, there are a few times that the processes used echoed the banking method. One example is in the third chapter during the collective mural making process with the LUHA KO workers. The group of workers did not view themselves as artists and so much of that process mirrored the banking method where the Habi Arts muralists were teaching the workers about the mural making process and the workers, as students, banked that knowledge. Another example of banking method included the learning of technical skills, such as when Carlos learned how to format the first iterations of the zine. While not ideal or planned for, the banking method appears throughout various collective art making spaces. It is a reminder for my informants, as well as the other participants in the various collective art making spaces, that the current world we live in still heavily relies on the banking method of education and that this approach is the one most people are comfortable with. It tells the artist activists that engaging in critical pedagogy must be

intentional; they cannot rely solely on the participants to engage in dialogue freely. They must be active participants in the learning process.

Thus, my research shows how visual pedagogy relates to critical pedagogy. Visual and graphic ways of knowledge production employed the problem-posing approach, where my informants became students who learned to think critically about society and the current world they live in. For the most part, each of the collective art making processes tried to ensure that non-hierarchical relationships were the norm to not only teach and engage in critical learning but also model the beliefs they had, such as collective life. Collective decision making was standard, ensuring communication and dialogue about the cultural work occurred. I also demonstrated that collective art making processes are also repeated and practiced over and over again, becoming what Ann Swidler said in chapter one, habitual. While this may seem like the implementation of the banking method, it is in actuality the problem-posing approach. While the new habit of collective art making, is new, each time a new piece is made it engages in dialogue between those who are leading or teaching and those who are learning.

In the end, what my project reveals about effective visual pedagogy is that it can be a formidable tool to teach critical thinking skills to people. In a context like the Filipina/o community, visuals are important. The Philippines itself has a number of different languages spoken, such as Tagalog, Illocano, and Kapampangan.[338] That means that these languages travel with the diaspora as well. While many speak English because of U.S. colonialism, all Filipina/os do not speak the same native language. Thus, using visual pedagogy in the diaspora is key to teach and learn about Philippine and Filipina/o

[338] Several of my informants are fluent or understand these three languages.

American history and the community. Particularly for the cultural work analyzed in this dissertation, it provided a common language amongst the various participants, the various art forms, and the various locations.

However, this pedagogy is also dependent on what is not visible. Each art work I analyzed provides a lens into the collective experiences of their creators. While they are collages, they are not exact representations for the national democratic movement. The cultural work produced provided room for questions to be asked of the movement and its participants. In this way, the pedagogy is dependent on not only what is made visible in the art, but what is invisible and unsaid. It is also dependent on what is not visible in that for many of the art pieces I analyzed, some form of educational discussion was provided to the collective art making participants. This educational discussion is not always provided to the other viewers of the art. Thus, a deep understanding of the visual is dependent on one's knowledge of the topic. This lack of knowledge on the viewers' side is a double edged sword; it can either confuse the viewer or dissuade her/him from asking questions or it can inspire the viewer to want to learn more and ask the questions about what is and is not visible to decipher what the images mean. This points to the importance of the educational discussions for the participants. The hope is that they can now answer the questions of the viewers to provide the missing information or begin conversations with the viewers to bring clarity to the images.

While the collective art making processes became critical pedagogical sites, the resulting diasporic counter-consciousness was readily created by each of my informants. Viola applied the term to Filipina/o Americans that went to the Philippines on educational exposure programs. I, on the other hand, was interested in how this particular

identity formation was created in the non-formal setting of collective art making. Harkening to Freire's idea of conscientization and Constantino's counter-consciousness, my informants formed a diasporic counter-consciousness that did not require them to go on an educational exposure program. While going on one is no doubt an influential part of creating a diasporic counter-consciousness as it allows Filipina/os in the United States to strengthen their relationship to the national democratic movement and the Philippines much like it did for Suga and Khamilah, I found it is not required to create a diasporic counter-consciousness. While all of my informants went on an educational exposure program at some point, whether once or several times like myself, many of them created a diasporic counter-consciousness long before they went to the Philippines. In fact, it was the impetus for them to go. For many of them, it was because the national democratic movement provided an answer to the questions they had about their lives. It connected their local experiences and lives transnationally to the Philippines.

This work reveals the importance of exposing local and global connections. For the national democratic movement, the issues and campaigns are often both local and global. For example, the LUHA KO workers were trafficked from the Philippines to the United States. While a local issue, it is tied to global issues of human trafficking and working conditions of migrant workers. Ricky also talked about how during his time with SFCHRP, they worked on a local campaign of a young Filipino teenager being beaten by the police.[339] While SFCHRP focuses on human rights issues in the Philippines, they became involved in a local issue that echoed the human rights violations that were happening in the Philippines. It is also important in that it shows how global concerns

[339] Ricky, Interview by Darlene Mortel.

such as military agreements like discussed in chapter four affect local communities. The collective art making processes gave my informants a place to explore these connections and how it affected each of them individually as well as collectively. The collective connections that were identified by each of the participants are what ended up being shown in the various cultural pieces I analyzed.

The local and global connections also affected the national democratic movement. There have been very concrete changes, such as the formalizing of educational exposure programs. Another example is the basis of chapter four, exposurists participating in the SONA protest effigy making process. In 2003, I brought the first group of Filipina/o Americans to work on the effigy. Now, dozens of exposurists have helped with the various effigies throughout the years. It has also created a stronger bond between national democratic activists in the Philippines to those in the diaspora. Many of my informants spoke about how those in the Philippines often told them about how inspired they were by activists in the United States and how they did not realize how similar and different the issues were of Filipina/os in the United States. Things such as identity issues had never occurred to them. More than anything, the national democratic movement in the Philippines has been changed because they now have a larger base. Filipina/os in the U.S. are the largest group of Filipina/os in the diaspora, so having national democratic organizations here act as proof of the growth and strength of the movement. It also solidifies the belief that what happens in the Philippines does not affect just those within the nation-state but everyone, including the diaspora.

Conversely, Filipina/o American politics in the United States have changed as well. National democratic organizations in the U.S. are growing in number, covering

more groups and issues than ever before. This is shown in the founding of Anakbayan-USA in 2011 and GABRIELA-USA in 2009. Locally, the movement has affected the various cities differently. In the San Francisco Bay Area and the Los Angeles area, Filipina/o community centers have been built to support the broader Filipina/o community and their concerns. In Seattle, national democratic organizations have taken an active role in the already established Filipino Community Center as well as the regional Filipina/o university student organization alliance. In all of the areas, national democratic organizations and their activists have worked with their local government representatives to bring visibility to their issues and concerns, such as the human rights violations in the Philippines. While for the most part positive, some difficulties have arisen. National democratic organizations and their activists have often butted heads with the traditional Filipina/o organizations. There have been growing pains as the national democratic organizations learn to differentiate themselves all the while learning to work with already established organizations. What this tells me is that while I believe in the national democratic movement deeply, it is not without its faults or challenges. In fact, what makes a study of this movement so important is that despite the challenges, it continues to grow and affect local and global issues.

While I was able to explore these avenues in great detail, there were many limitations I also faced. Because of time and distance, I did not have the chance to interview my informants as deeply as I would have liked. Thus, I did not get to investigate other important topics such as how they juxtaposed their diasporic identity formations to other oppressed groups and native peoples in the United States. While I would have liked to, I also did not have access to audience members who viewed the

various pieces of cultural work who were not members of the national democratic movement. As many of my example art pieces were created throughout the 2000s, I could not track down random viewers who viewed the pieces in real time. And because of the amount of cultural work pieces in this project, I did not have the capacity to do a random showing and capture their responses to the images.

I have found much joy in finishing this dissertation as a testimonial to the growth of myself as well as the national democratic movement. However, this project should only be seen as the beginning. The national democratic movement of the Philippines is growing in the United States. I saw it this weekend as I watched Anakbayan-USA celebrate its second congress, filled with many young people I do not know. I remember a time when I knew everyone who called themselves a kasama across the United States. And with this growth is a myriad of opportunities for research as to how and why Filipina/os in the United States are readily joining a movement based in the Philippines. I hope that this project also leads myself and others to delve deeper in the copious amounts of cultural work being created in social movements and examining not only their roles and effects, but also the processes and what they mean to the people who participate. In the end, I am hopeful that as I have built upon the works of scholars such as Viola, there will be others who will take my research and run with it.

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