

**The Harana Singers of Nova Scotia: Transnationalism, cultural identity,
and collective music-making in a Filipino choir.**

by

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Abstract

The Harana Singers of Nova Scotia is a choir of mostly Filipinos, based in Halifax, Nova Scotia. Many studies have been conducted on Filipino migration and occupation (Gardiner Barber, 2008; Reyes, 2005), but little research has been done on other aspects of the lived experiences of Filipino-Canadians due to Filipinos being paradoxically both hypervisible and invisible in academic research (Coloma et al., 2012). As such, I explore the question of *what it means to be in the Harana Singers* and investigate the relationship between transnationalism, cultural identity, and collective music-making, hoping to make the invisible visible. Through a qualitative analysis of participant observation and eight semi-structured interviews with members of the Harana Singers, varying in age, gender, and musical experience, this study finds that despite their differences, members of the Harana Singers come together to learn, sing, and perform to share their music with the broader Canadian community. It finds that the choir stays together by providing its members individual benefits such as socialization, cultural enrichment, and the intrinsic value of learning, while also producing a collective sense of purpose and responsibility to share Filipino culture through music.

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The Beginning of Any Ethnography: Curiosity

As a child of Filipino immigrants, I have always been immersed in Filipino culture. Whether it be food, music, or traditions, Filipino influence has been a part of my everyday life. It is hard to imagine, but the small province of Nova Scotia is a hub for Filipinos, teeming with culture and diversity. From the beginning of my honours year, I knew I wanted to study the Filipino community in Nova Scotia, and the Harana Singers seemed perfect to study the intersection between culture, music, and community. This well-known choir in Halifax is comprised mostly of Filipino Canadians who represent Filipino culture by featuring Filipino music in their repertoire and wearing traditional Filipino garments during performances.

My study contributes to the anthropological study of music, cultural expression, immigrant community building and diasporic culture. In the existing body of anthropological research, cultural activities such as collective music-making have rarely been researched through a transnational lens, so my study seeks to address this knowledge gap. Additionally, Filipinos in Canada are paradoxically both invisible and hypervisible to the general public and social sciences: "...invisible because numerous kinds of people, problems, and achievements are ignored, and hypervisible because only the stereotypes are deemed relevant and significant for public circulation" (Coloma et. al., 2012, pp. 5). Although Filipino migration and their subsequent integration into the North American workforce has been extensively studied (Gardiner Barber, 2008; Reyes, 2005), research on the lived experiences of Filipinos in Canada in terms of transnationalism, cultural identity, and music has rarely been explored.

This study aims to explore the relationship between transnationalism, cultural identity, and collective music-making in the Harana Singers of Nova Scotia. My primary research question is *what does it mean to be in the Harana Singers?* To investigate this question, my

research design is ethnographic and qualitative with methods including participant observation at their concerts and semi-structured interviews with members of the choir. I wanted to understand what role music plays in expressing cultural identity or if cultural identity is a prerequisite for their collective music-making. However, my study quickly evolved into investigating the negotiation of Filipino and Canadian culture the Harana Singers engage in as a collective and how, despite their differences, the choir comes together to share their music with the broader Canadian community. By studying the Harana Singers of Nova Scotia, I hope to make the invisible visible by revealing the politics between social tensions, cultural identity, and collective music-making in the Filipino community in Halifax, Nova Scotia.

Literature Review: The Making of Transnational Cultural Identities and Diasporic Musicians through Philippine Migration

My theoretical framework is built upon four fields of research pertinent to my study: (1) transnationalism and its effects on cultural identity, (2) Filipinos in Canada, (3) music-making and community, and (4) the benefits of collective music-making for older generations. These four dimensions inform my study of the Harana Singers when investigating their social construction of cultural identity, the combined benefits of singing and learning together, and the influence of collective music-making in building community as well as in expressing Filipino culture in Nova Scotia.

Transnationalism and Cultural Identity

Transnationalism is the cornerstone of my theoretical framework. Caroline Brettell defines transnationalism as “a social process whereby migrants operate in social fields that transgress geographic, political, and cultural borders” (2000, p. 104). Transnationalism

recognizes that immigrants maintain their connections with their country of origin in multiple dimensions, like familial bonds and cultural perspectives. By studying migration through a transnational lens, anthropologists examine both local (micro) and global (macro) dimensions of the immigrant experience and “how migrants as transnationals can operate in or between two (or more) worlds” (Brettell, 2000, p. 118). In Esman’s (2009) research on diasporas, the author finds that the lives of immigrants are heavily influenced by their transnational identity (Brettell, 2000; Esman, 2009), being split between their home country and their host country: “members of the immigrant generation, but decreasingly of succeeding generations, tend to lead transnational existences, economically and occupationally in their host country, but socially and culturally still in the old country” (Esman, 2009, p. 5). Transnationalism captures the idea that many immigrants maintain familial and cultural ties to their country of origin while also building new communities in their host country, economically and materially (Brettell, 2000; Esman, 2009). Esman also points to the “immigrant other” (Brettell, 2000; Esman, 2009), as the citizens of the host country refuse to accept “visible” immigrants based on ethnicity and race whereas immigrants may reject the dominant culture of the host country and identify more with their diasporic community in response to discrimination and intolerance (Esman, 2009, p. 6). The social “Othering” of the immigrant to its host country can also lead to assimilation or an altered cultural identity affected by transnationalism.

Hall (1990) argues that cultural identity should be studied as an everchanging concept, not as “one culture, one identity” but as something that is “becoming as well as ‘being’” (Hall, 1990, p. 225). By thinking about cultural identity as a malleable concept, we can explore the impacts of colonization, Otherness, discrimination, intersectionality, and globalization which impact our cultural identities. In terms of the Harana Singers, I set out to investigate what role

transnationalism played in constructing the cultural identities of the members of the choir. I continue to use a transnational lens throughout my research also due to the choir and its members being inherently influenced by transnationalism through their cultural and familial connections to the Philippines and their everyday lives in Canada.

Filipinos in Canada

To continue this discussion of transnational cultural identity, it is necessary to investigate how Filipino migrants navigate migration to Canada, and what socioeconomic dynamics may be at play in their lives. My research builds off of the extensive recent literature on Filipino immigration and multiculturalism in Canada to inform my analysis of the Harana Singers' migration stories in relation to their cultural identities and their participation in the choir.

Much of the well-cited literature on Filipinos in Canada focuses on their labour migration and the roles they play in social reproduction in Canada and the Philippines. Gardiner Barber (2008), for instance, examines contemporary Philippine migration through a transnational lens to grasp "...the complexities of contemporary migration dynamics and the linking of migration/emigration/immigration scenarios beyond the binary and container models seen in some migration literature" (Gardiner Barber, 2008, p. 1266). Since the 1980s, there has been a rising trend of the gendered migration of Philippine women in response to the global demand for "commoditized domestic labour to replace the labour of women entering paid employment" (Gardiner Barber, 2008, p. 1271). Now, it is common for Philippine women and men alike to immigrate to Canada to work in health-related industries, leaving their families in the Philippines to earn enough income to support them. Due to the demand for nurses in the global North,

Philippine nurses immigrate to countries like Canada at an alarming rate, causing a “brain drain” and negatively affecting the quality of nursing education in the Philippines (Gardiner Barber 2008, p. 1279). It is also important to consider the benefits of migration to familial well-being and personal experience. Due to political corruption and economic instability in the Philippines, middle-class Filipinos may be motivated to migrate to Canada to take up opportunities for upward class mobility and raise their socioeconomic status, otherwise impossible in their home country (Gardiner Barber, 2008; Reyes, 2005).

Canada prides itself on its multicultural and inclusive mandate, however new immigrants, like Filipinos, may feel excluded or even unwelcomed upon arrival. Forbes (2019) explores what multiculturalism actually looks like in Canada and what it ought to be, as defined by its values. Along with multiculturalism, Forbes indicates how social cohesion is a constant concern in Canada as many different cultures and beliefs come to coexist in a “progressive, diverse and rapidly globalizing society (Forbes, 2019, p. 4). For Forbes, values like “diversity, inclusivity, sensitivity, and tolerance must become the front-line values of a multicultural society, the watchwords of all its public policy-making” (Forbes, 2019, p. 4), however, this is not always the case in practice. In contrast to Forbes, Coloma et al. (2012) argue that due to stereotypes like “the victimized nanny, the selfless nurse and the problematic gangster youth” (Coloma et. al., 2012, p. 5), the social sciences have become hyperfocused on issues perpetuated by these stereotypes, instead of other pertinent issues in Filipino-Canadian communities. Filipinos in Canada remain marginalized, both seen and unseen in the majority of contemporary sociology and social anthropology.

Most of the members of the Harana Singers are first-generation immigrants who have come to Canada, like other Filipino migrants, with diverse backgrounds and by different

pathways, for employment, education, or simply for a better life (Gardiner Barber, 2008; Esman, 2009). Although Canada strives for multiculturalism, racialized immigrants, like Filipinos, are still discriminated against and sometimes rejected by the dominant Canadian culture (Brettell, 2000; Esman, 2009; Coloma et. al., 2012). The struggle to navigate the sociopolitical landscape of multiculturalism is a compelling area of study that will be applied to my research. It raises the question of how ethnicity impacts one's cultural identity in Canada's multicultural framework and how transnational immigrants navigate this in their everyday lives.

Music-making and Community

A third area of research my study explores how music-making affects the community and a sense of belonging. What does it mean to make music in a collective? These are questions that must be examined before understanding the role of collective music-making in the social construction of cultural identities.

Grazian (2004) argues that the incorporation of ethnographic methods in the sociology of music allows anthropologists to examine the varied dynamics in the lives of musicians, whether that be in producing music as an occupation, the significance of subcultures and communities created in different music "scenes" or in the consumption of music and its effects of personal identity (Grazian, 2004). Grazian argues that themes of gender, space and place and globalization have become crucial in the contemporary study of music. Although all three of these themes are applicable to my study, the effects of globalization are particularly important as "...recent ethnography emphasizes how global processes transform local musical cultures in both core and periphery nations within the world system" (Grazian. 2004, p. 205). This refers to the way musical culture shifts due to globalization and migration as people migrate to other countries and take on musical influence from both their home country and their host country.

Zheng (2010) outlines this relationship between transnationalism, hybridity and music in their examination of Chinese American music culture in New York, which explores Chinese American “diasporic musicians” whose music is in part a product of migration and multiple global cultures: “We need to acknowledge in particular that the global movement of people and global connections are creating new global cultural marketplaces, among them for music, not only from the top down but also from the bottom up” (Zheng, 2010, p. 38). Zheng argues that all local music culture is becoming transnational “...in an era of global music cultural production and consumption sustained by both travelling musics (whether or not through mediascapes) and global markets, to which diasporic cosmopolitans make an important contribution” (Zheng, 2010, p. 39). As local music changes and shifts, so do the music and identities of diasporic musicians, including immigrants and their transnational identity, both culturally and musically.

Small (1998) argues that music is not a thing or an abstract concept but an activity that people do, which he terms “musicking” (Small, 1998, p. 2). It is “to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composing), or by dancing” (Small, 1998, p. 9). Musicking is a collective experience between the performer(s), the producers, the audience, and all people involved in the making and consumption of music. In terms of the Harana Singers, the music they share is deeply connected with Filipino culture and performance is not merely the sharing of music but of culture as well. During performances, I argue that the choir engages in a form of cultural musicking, where both the choir and the audience participate in Filipino culture through music. This idea is further explored in my findings.

In thinking about music as a collective activity rather than a concept, how do we study music as a voluntary activity, like a choir? Wali et al. (2001) discusses the social impacts of the

informal arts, which are defined as “...a broad range of activities that offer people from all walks of life (amateurs and non-amateurs alike) opportunities for creative expression through visual art forms, performances, the written word, and music” (Wali et. al., 2001, p. 212). One of the many social benefits of the informal arts is their unique ability to cross intersectional borders of gender, race, class, age and other factors (Wali et. al, 2001, p. 220), therefore those who encounter social and economic barriers are more likely to participate, creating a diverse and inclusive community. The informal arts present the opportunity to strengthen communities and to forge a sense of belonging for those who participate: “the data suggests that ‘informal artists’... may hold and develop significant forms of social capital important to the quality and vitality of public life” (Wali et. al., 2001, p. 228).

Ethnographies focusing on the relationship between music-making and community-building in social anthropology can further inform my ethnography. Finnegan (2007) documents amateur music-making in the English town of Milton Keynes in the 1980s, studying not one “popular” musical tradition but all musical traditions found in the locality. Finnegan’s ethnography focuses on musical practices instead of music theory and compositions as many of the amateur musicians do not receive recognition for their music, remaining “hidden” or “invisible” to the study of music as they are not “professionals” (Finnegan, 2007, p. 8). Finnegan’s work addresses the gap in the study of amateur musicians, local music and their influence on English culture: “One revelation was the sheer amount and variety of local music: far richer, more creative and of more significance for people’s lives than is recognized even in the participants’ own consciousness, far less in much conventional social science wisdom about English culture” (Finnegan, 2007, p. 10).

Jacobsen (2017) conducted a study on Navajo (Diné) popular music culture and its role in Navajo cultural identity. She emphasizes the importance of Diné musicians in the community: “Navajo musicians are typical of the Navajo citizenry at large in that social authenticity and affective senses of belonging are routinely top of mind...tradition and authenticity coarticulate and affect tribal citizens’ own senses of belonging, or what I call social citizenship” (Jacobsen, 2017, p. 1). As younger generations become more English-speaking and stray away from Navajo tradition, elders look to music to represent their cultural identities. Navajo country music has become an essential aspect of Navajo traditional culture in the face of generational cultural disengagement: “while this conflation of “cowboys” and “Indians” might feel problematic or anomalous for non-Native performers and fans of country music, Indian cowboys, and Indians playing country music, are embraced by many Indigenous peoples as natural, logical, and even traditional” (Jacobsen, 2017, p. 2). This fusion of Navajo culture and Western country music shows how communities may take influences from different cultures to both create and reinforce new forms of cultural identity, where the traditional meets the contemporary.

Music-making is important in establishing cultural identities and communities, locally, and globally. Music becomes an important part of a diasporic musician’s identity to ground themselves in their transnational existence (Zheng, 2010). Music-making has also been found to be integral to cultural identity for communities, whether as a source of sociality in the community or to strengthen traditional culture (Finnegan, 2007; Jacobsen, 2017), or perhaps even to form a new version of cultural identity. By analyzing music through a transnational lens and as a collective activity, I will observe the intersecting dynamics of multiple cultures, genres and intersectional factors such as gender, race, and globalization in my research. It will be

beneficial to study the Harana Singers as a collective of diasporic musicians engaging in the informal art of amateur choral music and actively participating in musicking together.

The Benefits of Collective Music-making for Older Generations

Once I started doing my research, I realized that the benefits of collective music-making for older generations was an area of literature I did not initially consider. Aside from the cognitive and functional benefits of music, Creech et al. (2014) found that music profoundly benefits older people's well-being such as providing a renewed sense of purpose, a significant degree of autonomy and a strong sense of social affirmation (Creech et al., 2014; Joseph & Southcott, 2014). Studies have also found that older people may prefer collective music-making over individual lessons because of the increased sense of support and comradery (Bugos, 2014).

Bugos's (2014) research is particularly poignant to illustrate the several benefits older people gain from learning and performing music. Bugos's research focuses on adults, varying in ages between 60-86 years old, who partook in a 16-week collective program to learn either piano or percussion at the beginner level (Bugos, 2014). The study found that among its forty participants, 55% of respondents noted that "the most enjoyable element of the program was learning to play a musical instrument and reading musical notation" (Bugos, 2014). Additionally, 30% of the participants indicated that "the ability to expand social networks as part of the program was inherent to their enjoyment of the program" (Bugos, 2014). Although this study focused on musical beginners in adulthood rather than a choir, its findings relate well to my research as many of the Harana Singers had not received formal training prior to joining the choir. Like the beginners in Bugos's study, the Harana Singers are engaging in learning a new

skill while also expanding their own social networks, making the experience more enjoyable and beneficial.

Joseph and Southcott (2014) conducted a study on a similar mixed voluntary singing group comprised of older residents in an outer suburban community in Melbourne, Australia called the Skylarkers. Through qualitative analysis, the study found two significant themes: musical self-identity and gaining a sense of purpose and fulfilment: “Being a Skylarker offers both the members and their audiences a sense of rejuvenation, pleasure, and musical enrichment. For the performers, the Skylarkers provides a place and space for members to continue their active engagement with music performance and music learning” (Joseph & Southcott, 2014, p. 75). In the lives of its members, the Skylarkers provides the opportunity to engage with other senior musicians as well as the wider community they perform for. This two-fold benefit of sharing and learning music can be seen in action through the participation of the members of the Harana Singers which I will explore more in-depth in my findings.

In summary, by using these four fields of study to inform my research, I am able to study the Harana Singers of Nova Scotia in multiple dimensions. By using a transnational lens, the influences of both Filipino and Canadian culture can be identified in the lives of the members of the Harana Singers (Brettell, 2000; Esman, 2009), as they engage in a negotiation of culture through music (Jacobsen, 2017; Zheng, 2010). Studies on Filipino migration to Canada often focused on socioeconomic status and transnationalism (Gardiner Barber, 2008; Reyes, 2005), leaving all other aspects of Filipino immigrant life understudied or even invisible in academia (Coloma et al., 2012). By singing together, the choir may play an integral role in strengthening Filipino culture and community in Nova Scotia (Finnegan, 2007; Jacobsen, 2017). The choir may also provide its members cognitive and social benefits by fostering collective learning while

sharing music to the wider community (Bugos, 2014; Creech et al, 2014; Joseph & Southcott, 2014). My research question, *what does it mean to be in the Harana Singers* hopes to address aspects of transnationalism, cultural identity, the melding of cultures, and the benefits of collective music-making in the lives of the Harana Singers.

Research Methods: Making the Invisible Visible

As mentioned previously, my study population is the Harana Singers of Nova Scotia. This is a choir comprised of Filipino-immigrant Canadians with 20-25 members varying in age and musical experience. Before beginning my research, I engaged in preliminary and exploratory research sessions to make initial contact with the choir, determine the feasibility of the study, and gather some basic material for the study (such as ideas for interview questions). During the first of the preliminary sessions, I presented an overview and themes of the research project to make initial contact with potential participants. I presented to all members of the Harana Singers, and I answered questions they had about the research. At this time, I also asked for informed consent for participant observation and included the option for participants to be omitted from my observation notes if they wish, which they can contact me about at any time during the study. My research design involves two main qualitative research methods: participant observation and semi-structured interviews.

Participant Observation

I chose to engage in participant observation as it is a method of inquiry that pays close attention to the behaviours and attitudes of the participants: “Direct participation and observation by the researcher are thought to provide meaning for behaviours and attitudes expressed by

individuals being researched” (Kirby & McKenna, 1989, p. 76). In this sense, I hoped to observe the dynamics within the choir as well as between the choir and their audience, before, during and after performances. I researched as a participant-observer, by making direct contact with the choir and participating in their rehearsals (as part of the preliminary observation) while also observing during public performances as an audience member. As I became more familiar with the choir, I was able to ask the interviewees “about the relationship between what is observed (behaviours) and what the participants think about their behaviours (expressed attitudes and apparent meanings attached to them)” (Kirby & McKenna, 1989, p. 80). I hoped to establish a relationship with the participants to achieve this level of familiarity and understanding to aid in the research process. While conducting participant observation, I used field notes to record both the observations, which refer to the researcher's record of the events, and reflections, which refer to the researcher's thoughts about the events (Kirby & McKenna, 1989, p. 79). As is typical of participant observation, my own produced large amounts of observational data, which I cross-examined with the findings from the interviews to identify common and contrasting themes (Kirby & McKenna, 1989, p. 81).

Participant observation was conducted at the Harana Singers’ concerts, where I participated as an audience member. Research participants were observed not on an individual basis but on a general basis to observe the group dynamic and the music-making process. As such, no identifying information of individual participants was collected and all data in this stage was anonymized. Participant observation at concerts took place in publicly accessible spaces. People outside of the choir were in attendance as audience members at concerts. While I sought to describe the audience in general, as a group (e.g. age range, gender balance, Filipino/non-Filipino mix), no identifiable personal information was recorded about individual audience

members. Participants in the participant observation sessions at concerts were not asked to do anything different than they would usually do. I have included a guide to the themes used for my participant observation in Appendix E. Although this fieldwork is not heavily featured in my thesis, it was essential in understanding the inner workings of the choir and building connections with potential participants.

Semi-structured Interviews

As for semi-structured interviews, I chose this method to discuss with participants more in-depth about their lived experiences as Filipino-Canadians: "The personal contact and the continually new insights into the subjects' lived world makes interviewing an exciting and enriching experience" (Kvale, 1996, p. 124). Engaging in semi-structured interviews with the participants allows for deeper insight into individual migration stories, the impact of collective music-making, cultural identity and other themes related to my study. The approach that I implemented looks at the interview as a conversation between two partners on a mutual interest (Kvale, 1996, p. 125) and "... in which both the interviewer and the person being interviewed share information and contribute to the research process" (Kirby & McKenna, 1989, p. 66). By using semi-structured interviews, I hoped to delve further into my research while engaging in a mutual conversation with the participant and building a stronger researcher-participant relationship.

Data were collected by notetaking and recording audio from each interview and recordings were transcribed post-interview by hand. I allowed for time between interviews to reflect on what had been discussed and learnt in each individual interview before the transcription process and before moving on to the next interview (Kvale, 1996, p. 126). Then, I analyzed the interview data according to themes found in the literature as well as any common or

divergent themes that emerge from the interviews. As part of my multi-method approach, I also cross-examined the interview data with my participant observation findings to also identify common and contrasting themes.

I conducted 8 semi-structured interviews, which is consistent with previous honours projects, with each interview being between 45-90 minutes. Participants in semi-structured interviews were asked a series of questions pertaining to my research questions about migration, cultural identity, and collective music-making. I used an interview guide to orient the interviews which can be found in Appendix D. The interview guide was organized with two main sections: one section on transnationalism and migration, and the other section on the Harana Singers of Nova Scotia. The first section focused on the migration stories of the participants and their own sense of cultural identity. The second section aimed to understand how each participant got involved in the Harana Singers, what their experience was like being in the choir, and what role the choir fulfills in their lives. The interview guide was designed to consider a thematic and a dynamic dimension, so each question is relevant to the research themes while also benefitting the interpersonal relationship in the interview (Kvale, 1996, p. 129). Questions were open-ended and additional prompts were used depending on the participants' answers and engagement. Participants were encouraged to discuss as much or as little detail as they would like on any given question or topic. Semi-structured interviews took place during an arranged time and place at a quiet location convenient to both the participant and the researcher. If the participant preferred to be interviewed virtually, the interview was conducted by videocall via Zoom or Microsoft Teams. I informed participants both before and after the interview that they may withdraw from the study without reason and at any point before March 1, 2023.

Potential Risks and Mitigation

There were no direct risks to the participants' health or well-being in participating in this study. Whether they participated in interviews or participant observation, participants were not put at risk more than they would in their daily lives as a member of the Harana Singers. There is however a risk of loss of privacy. Because members of the choir may talk with each other about the research, they may be aware of who has participated in the research, and because they know each other personally, they may be able to identify each other from quotes or other information in the thesis. To address this, I made efforts to mask this information, but I cannot control choir members' knowledge of one another so I cannot guarantee they will not be able to identify each other. To mitigate potential harm from this risk, I will avoid using details in my thesis that could be considered too personal or could be seen as damaging to anyone's reputation.

Data Analysis: Shedding Light on the Harana Singers

Reintroducing the Choir: The Harana Singers

Before addressing the main finding of my research, it is important to provide an overview of the Harana Singers of Nova Scotia, the significance of their name and how they came to be the choral group that they are today. The group's name is derived from the Filipino tradition of *harana*, a long-standing tradition of courtship and devotion to love. Well-known in the Tagalog, Pampanga, Bicol, Pangasinan, and Ilocos regions of the Philippines, *harana* was an important rite of passage in which a young man would serenade outside a young lady's window in order to court her while also showing her parents his unwavering devotion was to their daughter (Castro, 2001). Although it is no longer widely practiced, the tradition of *Harana* still stands as a hallmark

of Filipino culture. The Harana Singers, in their own way, continue the legacy of the harana tradition by sharing their love and appreciation for Filipino music.

The choir was founded in 2018 by the choir's first and only director, Leander Mendoza and has since grown to be a choir of about 20-25 choristers. Leander was classically trained before immigrating to Canada, with a music degree from the University of Santo Tomas, which has one of the most prestigious music programs in the Philippines. After arriving in Canada, Leander pursued his classical music career but yearned to establish a Filipino choir of his own:

“I always wanted to start a choir because I am a professional, classical Filipino musician, and I love our Filipino music and musical heritage. It is a part of my Filipino identity that I am so proud of and want to share here in Canada. I thought that if I had a choir, I could lead, teach, and inspire to join me in that goal to share and preserve Filipino music. (Leander)”

This dream to create a choir of Filipinos came to fruition in the spring of 2018 when Leander invited a small group of women who called themselves the Filipino Association of Nova Scotia singing group to perform with him as guest performers at his concert entitled “Harana: An Evening of Philippine Music”. Under the leadership and teaching of Leander, the group would go on to grow and become the Harana Singers of Nova Scotia. Today, the choir is its own organization without any religious affiliation and is independent of the Filipino Association of Nova Scotia, also known as FANS. In its beginnings, this was an intentional choice to welcome any new member, regardless of their religion or association with FANS and to allow the choir the freedom to perform wherever and for whoever would listen: “If I was going to form the Harana Singers of Nova Scotia, it won't be associated with any outside organization. It would stay neutral because we are a music group that is universal. We can perform anywhere, for anybody who will listen to our music” (Leander). As such, the members of the choir represent

many different pockets of the Filipino community in Halifax while the choir freely shares its music with a diverse audience.

Leander also indicated that the opportunity to share Filipino music in Canada does not fall on deaf ears. As a classical musician himself, Leander notes that, in his experience, Canadians appreciate his classical music more than most Filipinos saying “it is a cultural thing. Filipinos are not culturally in tune with classical music”. In the melding of traditional Filipino music and classical choral techniques, more accustomed to North America, the Harana Singers are creating music influenced by Filipino and Canadian culture, as the diasporic musicians they are (Zheng, 2010). Similar to Navajo country music (Jacobsen, 2017), the Harana Singers are pioneering a new form of Filipino music which incorporates the traditional and the contemporary.

As mentioned previously, I conducted eight semi-structured interviews with eight participants, all of which used pseudonyms with the exception of Leander Mendoza, the choir’s creative director and conductor. In terms of demography, three of my participants identified as male while the other five participants identified as female. Through my interviews, I quickly discovered that all eight participants came from many different backgrounds. Participants noted immigrating to Canada from the Philippines as early as the 1960s and as late as the 1990s. I heard about their immigration stories which varied in almost all aspects, such as how and why they came to Canada, their individual experiences raising children, how they adjusted to Canadian life, and their struggles to find work and support their families. At the same as they were adjusting to their new lives in Canada, all participants noted remaining close with the family they left behind in the Philippines and continued to provide financial and emotional support despite the physical distance between them. That being said, it would be impossible to

recount these rich accounts of each participant's lived experiences in my current research and I hope to revisit this field of study in the future.

Community Despite Their Differences

In the early stages of my participant observation, I noticed that there were common points of tension within the choir, whether that be about concert uniforms or learning new music. During interviews, it also felt as if we were tiptoeing around the subject of internal conflict or the clashing of personalities. Participants explained this dynamic in different ways, like Cher's comment on the group dynamic: "I mean, if you put 20 women with different personalities (the men, not so much), set in their ways and want their own way, there is that dynamic" (Cher), or another member's take on the group's personalities, "everybody has their own quirks... We're at that age where, you know, we got to get along" (Sunny). Some note not getting involved in group discussions to avoid conflict with one participant saying "...because I just want to join in with the group purely for singing purposes and enjoyment purposes, not to be able to get involved with the dynamics of personalities" (Charlie). At the end of the day, the group can set their differences aside to come together to learn, sing, and perform: "...not all of you have been born the same way, from different backgrounds, different languages. But the common ground is that you're there for something to learn and enjoy".

After noting how vastly different the participants' lives and perspectives were, I found myself wondering, *why have these people come together to form the Harana Singers and how have they stayed together?* I have identified four areas of common interest to explain how the Harana Singers brings its members together: (1) the importance of volunteering and giving back; (2) socialization, (3) cultural enrichment, and (4) the benefits of learning and singing together.

Volunteering and Giving Back

All eight participants noted that they are active volunteers in the community outside of the choir in various capacities such as volunteering at their local church, community gardens, or with Immigration Services Association of Nova Scotia (ISANS), as three of the participants noted. Throughout the interviews, participants described themselves as “volunteers” and sharing their culture with others through music as a form of giving back to the community. There was also a strong sense of responsibility to share their music not only to the Filipino community but to the broader Canadian audience. The choir offers the opportunity to give back which provides a sense of purpose that is very valuable to the well-being of its choristers (Creech et al., 2014; Joseph & Southcott, 2014). Not only does this sense of purpose exist on an individual level, but the group also shares a sense of collective responsibility to share Filipino culture through music, as one participant said, “the vision is really for us to learn all the Filipino traditional songs, and share it to everybody, not only to the Filipino community, but to all the diverse groups of people here in Nova Scotia” (Sunny).

The participants also noted an increase sense of purpose and accomplishment when performing for residents at nursing homes. During their winter choral season, the choir will frequently perform for at nursing homes to entertain the seniors who live there with traditional Filipino music as well as Christmas carols. This is an important and routine aspect of the choir’s activity because the group used to exclusively perform at nursing homes when the choir was still known as FANS singing group, before the Harana Singers was officially established. One participant noted the joy of giving back to the community through their performances at nursing homes: “...it’s my way of giving back if I bring a smile to one of the senior residents’ faces. We bring them joy and we bring back memories about an old song that they remember, that’s me

giving back” (Sully). Another participant noted that this sense of accomplishment is different when sharing the joy of music with seniors, as an older Filipino: “when you bring happiness to other people, you become so gratified with yourself, and that is a different kind of reinforcement for me to see that I make people happy, especially in this last stage in our lives” (Chelsea). To this end, the members of the Harana Singers, as older musicians, are able to connect with the wider community (Joseph & Southcott, 2014) to make a difference in other older peoples’ lives through music.

Socialization

The Harana Singers also allows participants to socialize and renew friendships with other Filipinos in the community that they would otherwise not meet or mingle with outside the choir. As mentioned previously, the members of the choir come from different pockets of the Filipino-Nova Scotian community that would otherwise stay separate. For members like Cher, who has been here since the seventies, the choir allows her to socialize and reconnect with other Filipinos. Cher immigrated to Nova Scotia from the Philippines when she was only a teenager but was not always active in the Filipino community as she grew up and in her adult life. She noted that it was only after retiring that she became closer with other Filipinos: “I’ve known all these people all these years, but I’ve stopped socializing with them or rubbing elbows with them. Now, I’m starting to get reacquainted with people and making new friendships”. Through socialization, choristers are able to strengthen the bonds between one another which ultimately strengthens the Filipino-Nova Scotian community as a whole.

For many of its members, the choir also fulfills multiple roles in their lives, especially in staying involved in the Filipino community in late adulthood and maintaining social

independence (Creech et al., 2014). This is true for Chelsea, and she recognizes the importance of the choir in her everyday life:

“Being a part of the Harana Singers is a very important role in my life right now. It keeps me busy. It gives me something to learn. And when you learn and you sing a song, it's all positive. And then you also have friends to see once a week when we rehearse. And then we eat something when we rehearse this food is always an important part of our rehearsals” (Chelsea).

Socialization through the choir plays a key role to not only strengthen the interpersonal relationships within the choir and bring the Filipino community together but also ensuring that the older members of choir have a space where they are welcomed to sing, learn, and socialize among other Filipinos.

Cultural Enrichment

Participants noted that being in the choir has allowed them to reconnect with Filipino culture and the Filipino community in Nova Scotia. Some participants indicated not being active in the Filipino-Nova Scotian community prior to joining the Harana Singers but are able to connect with other members through their shared experiences as Filipinos: “most of our friends are Filipinos, but we don’t actively participating [sic] (in the Filipino community). So, we probably have gotten out of touch with some of the Filipino culture. With this Harana group, we're kind of forced to interact (with other Filipinos). And of course, you hear other members’ experiences like “oh, yeah, I had that experience, too” (Sully). By sharing stories and experiences, members of the Harana Singers are able to bond over their shared Filipino culture. Another participant also mentioned that they have a renewed appreciation for their Filipino heritage rather than material wealth since retiring: “But material things are not as important, that family is important. You know, cultural heritage is important. I can't bring my money to my grave. So that's what I started saying, I do appreciate where I came from. I do appreciate my

family” (Cher). Some note that due to their immigration and subsequent assimilation into Canadian society, they were never able to fully appreciate their Filipino culture when establishing themselves in Canada. I suggest that immigrants may be more likely to revisit their own cultural identity through cultural enrichment activities like the Harana Singers. This is a subject of interest that I hope to further explore in future research.

Whether they identify more as a Filipino, a Canadian, or both, the members of the choir incorporate Filipino culture into all aspects of their rehearsals and performances. For example, the choir learns almost exclusively traditional Filipino repertoire along with the meaning of each song, which many of the choristers are unfamiliar with. Most participants also note the importance of sharing food after each rehearsal, referring to it as a necessary and routine tradition of the choir. This also gives the participants the opportunity to connect with each other, share food together, and express how they feel about the repertoire:

“I’ve never seen such a singing group that the second stage of our practices is food and making us more cohesive, and at the same time, be able to express, you know, our frustrations or our feelings toward the song that we were practicing. It’s still part of Filipino culture to have food in every activity. Food would unite us” (Charlie).

The Harana Singers also engage in a form of cultural musicking (Small, 1998) as they integrate Filipino culture in all aspects of their rehearsals and performances. By sharing stories about their lived experiences as Filipinos, learning Filipino music, and practicing Filipino culture together, the choir is able to foster an environment for cultural learning through music. In performance, the choir shares Filipino music with its audience through the act of performing, and at the same time, the audience expands their own knowledge of Filipino culture by listening and learning from their music.

Learning and Singing Together

Many of the participants noted the intrinsic value of learning something new together, especially when it comes to the benefits of learning as you get older. Chelsea associates learning with the feeling of being alive: “I love learning. When I learned I feel I'm still alive. So, when I learned something new, I feel good about that [sic]”. While another participant, Sunny said that learning new songs gives her a feeling of accomplishment: “I love learning the songs that I have not learned before. And you think that you're good, and it's good for me, right? It's good because I'm old and I can still memorize it. Yeah, that's a good feeling”. These sentiments were shared by all of the interviewees with immense gratitude for the patience and hard work of their conductor, Leander. The participants look forward to the guidance of Leander to teach them how to sing and the repertoire:

“The Harana Singers gives us the opportunity for most of them that are retired to look forward to meeting once a week, sharing our food, and learning something new. You have to continuously learn. Life is a continuous learning process. The more you learn the better you are. And then you know for seniors, oh my god, we have to memorize that we will not get dementia. Leander forces us to remember some things because it was good for our brain” (Daedae).

Supporting previous research, learning and performing music provides a sense of accomplishment along with the cognitive benefits of it (Bugos, 2014; Creech et al., 2014). As the Harana Singers share their music with the broader community, the members are also reaping the benefits of collective music-making (Joseph & Southcott, 2014). Through learning and singing together, each member can benefit from being in the Harana Singers.

What *does* it mean to be in the Harana Singers?

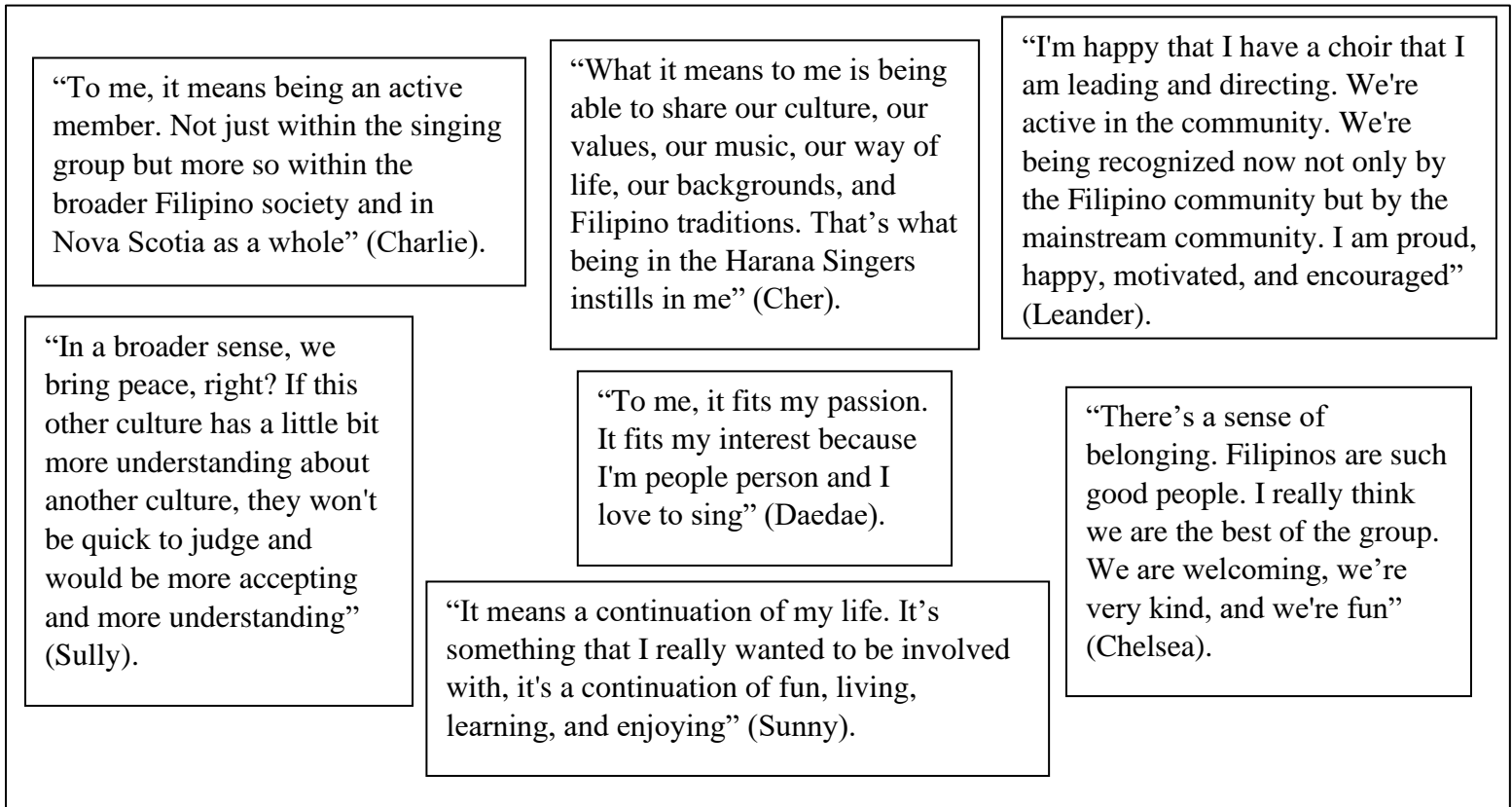
Members of the choir come together based on their common interests and not solely on their ethnicity. Their collective objective to share and preserve Filipino culture through music

transcends their individual differences or conflicts between them. When conducting interviews, I asked each participant what it meant to them to be in the Harana Singers. The answers are diverse and capture different aspects of each participant's experience (figure 1). One common sentiment shines through: the sense of community and the joy to be sharing Filipino music. As one participant put it, "There's a sense of belonging. Filipinos are such good people. I really think we are the best of the group. We are welcoming, we're very kind, and we're fun" (Chelsea). There is unspoken solidarity between those who share the same culture, and even with their differences, the Harana Singers are able to find common ground through Filipino music and singing together as a community.

Together, the members of the choir engage in a transnational process of creating a new collective identity of the Harana Singers. Although they may merely look like a group of Filipinos with the goal of preserving their culture and traditions, they aim to share their music with a broader Canadian audience. They strengthen the bonds between one another while also strengthening the Haligonian community by welcoming all people to participate in their cultural musicking (Small, 1988), regardless of their differences. In this way, they are both preservers and producers of Filipino-Canadian culture. With Filipino pride and gratitude for Canada at the core of each members' heart, the choir incorporates aspects of both Filipino and Canadian culture into what it means to be the Harana Singers of Nova Scotia

Figure 1

Participants' responses to "What does it mean to be in the Harana Singers?"

**Conclusion**

My research did not come without its limitations. Due to the choir’s choral season, I was only able to conduct participant observation during a period between late November and December of 2022. Preferably, I would have liked to conduct a longer period of participant observation. Additionally, the vast majority of the interviewees were mostly older members of the choir and as such, I was unable to interview more members who are younger and still working. This would have been especially important to my hypothesis about people devoting more time to their culture of origin once they’re more established in their new country.

To conclude, I would like to highlight that although most of the members of the Harana Singers are Filipino, the social cohesion of the group does not depend on their shared ethnicity alone. In fact, my research proved my initial hypotheses were incorrect in assuming that cultural identity primarily dictates how the Harana Singers stay together. Instead, Filipino culture serves as a foundation on which participants can build new friendships, knowledge, and mutual understanding upon. Through my research, I found that the Harana Singers of Nova Scotia engages with a form of cultural musicking (Small, 1998), through music, the choir shares and practices Filipino culture together during rehearsals while also sharing Filipino tradition and knowledge with their audiences through performance. The choir also partakes in a negotiation of culture, melding traditional Filipino music with North American contemporary musical techniques while also taking on influences from both Filipino and Canadian culture in the inner workings of the choir (Jacobsen, 2017; Zheng, 2010). Regarding transnationalism, the Harana Singers of Nova Scotia exude a sense of pride for their home country of the Philippines as well as their gratitude for their host country of Canada when they share their music with their audience. For the Harana Singers, performance is a transnational process in which they can represent Filipino and Canadian culture.

Although I may not have found a decisive answer to my primary research question of *what it means to be in the Harana Singers*, the answer would encompass far more than a singular response could ever hope to capture. My research found that the choir stays together by providing its members individual benefits such as socialization, cultural enrichment, and the benefits of singing and learning together, while also producing a collective sense of purpose and responsibility to share Filipino culture through music with the broader Canadian community.



Note. This photo of the Harana Singers of Nova Scotia has been used with permission from the choir's creative director and conductor, Leander Mendoza.

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Appendices

Appendix A: Recruitment Script

Hello, my name is Althea Pilapil, and I am a fourth-year Social Anthropology honours student at the University of King's College. Today, I would like to talk about the research project I will be conducting with your choir group, the Harana Singers of Nova Scotia. As a social anthropology student, I would like to hear about your experiences as Filipino-Canadians, focusing on themes like migration, cultural identity, and collective music-making.

I will be conducting my research in three ways, preliminary observation, participant observation and semi-structured interviews. Today, I will conduct preliminary observation of your rehearsal to observe the music-making process and gather ideas for the semi-structured interviews. Participant observation means that I will be attending your concerts to study the general dynamic of the group and the performance process. I will not be focusing on anyone in particular when I make observations. I will take notes about what is happening, but I will not record any information that could identify anyone in the choir. If you have any questions or concerns about participant observation, please feel free to contact me – my contact details are in this letter about the research. I would also like to mention that if you wish to not be included in my preliminary and participant observation notes at rehearsals or concerts, please contact me as well.

As for the interviews, they are voluntary and should take about 45-90 minutes depending on how much or how little you'd like to say. The location and time can be arranged outside of rehearsal time, either before or after rehearsal or an alternate time and place chosen by the interviewee. Those who agree to be interviewed will be asked a series of questions in a semi-structured interview on themes like migration, ethnicity, cultural identity, music-making and what does it mean to be in the Harana Singers? If you would like to volunteer to be interviewed by me, please take an informational leaflet about the research and contact me after rehearsal or by phone or email (preferably by email).

This was a brief overview of my research project on your choir group and now you can ask me any questions or concerns you may have about this research project.

Thank you for listening to my presentation and please come see me at the end of rehearsal if you are interested in being interviewed for my research project. I look forward to listening to many of your rehearsals and concerts!

Appendix B: Informational Leaflet (plain version and colourized version)

Research Study

The Harana Singers of Nova Scotia: An Ethnography of Music and Migration

My name is Althea Pilapil and I am a fourth year Social Anthropology honours student at the University of King's College and I am doing a research project on the Harana Singers of Nova Scotia. I am particularly interested in researching themes of migration, cultural identity, and collective music-making. My research project consists of preliminary observation, participant observation and semi-structured interviews.

To begin, I have conducted preliminary observation during a rehearsal to observe the general music-making process and gather ideas for semi-structured interviews. Participant observation will take place during the Harana Singers' concerts. The purpose of participant observation is to better understand the general dynamic of the group and the performance process, including interaction with the audience. In both cases, when I attend rehearsals and concerts my aim is to study the entire group so I will not be focusing on individual singers. I will take notes on what is happening, but I will not record any information that could identify anyone in the choir. If you would like to not be included in my preliminary or participant observation notes, please contact me.

I hope to interview members of the Harana Singers of various backgrounds and migration stories. Participation is fully voluntary, and interviews should take about 45-90 minutes. Any information shared during the interviews will be kept confidential and will be anonymized, which means any identifying details such as your name or family members' names will be removed from it.

Thank you very much for your interest in my research project. If you would like to participate in an interview for the study, or if you have any further questions or concerns, please contact me by phone (902) 717-4052 or by email al672006@dal.ca, contact by email is preferred.

You can contact the honours class supervisor, Dr Martha Radice, at the Department of Sociology and Social Anthropology, Dalhousie University on (902) 494-6747, or email martha.radice@dal.ca. If you have any ethical concerns about your participation in this research, you may contact Catherine Connors, Director, Research Ethics, Dalhousie

**The Harana Singers of Nova Scotia:
An Ethnography of Music and Migration**

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Appendix C: Participant Consent Form

CONSENT FORM

The Harana Singers of Nova Scotia: An Ethnography of Music and Migration

You are invited to take part in research being conducted by me, Althea Pilapil, an undergraduate student in Social Anthropology, as part of my honours degree at Dalhousie University. The purpose of this research is to interview members of the Harana Singers to explore themes of migration, cultural identity and collective music-making. I will write up the results of this research in a paper for my class, called the honours thesis. Research will be conducted by participant observation and semi-structured interviews, conducted by me.

As a participant in the research, you will be asked to answer a series of questions during a semi-structured interviews on your experiences as a Filipino-Canadian and as a member of the

Harana Singers. The interview should take about an hour and will be conducted in a quiet location of your choice. With your permission, the interview will be audio-recorded. If I quote any part of it in my honours thesis, I will use a pseudonym, not your real name, and I will remove any other details that could identify you from the quote.

Your participation in this research is entirely voluntary. You do not have to answer questions that you do not want to answer, and you are welcome to stop the interview at any time if you no longer want to participate. If you decide to stop participating after the interview is over, you can do so until March 1, 2023. I will not be able to remove the information you provided after that date, because I will have completed my analysis, but the information will not be used in any other research.

Information that you provide to me will be kept private and will be anonymized, which means any identifying details such as your name or family members' names will be removed from it. Only the honours class supervisor and I will have access to the unprocessed information you offer. I will describe and share general findings in a presentation to the Sociology and Social Anthropology Department and in my honours thesis. Nothing that could identify you will be included in the presentation or the thesis. I will keep anonymized information so that I can learn more from it as I continue with my studies.

The risks associated with this study are no greater than those you encounter in your everyday life. That said, there is a small risk that you could be identified as a participant in this research. Other members of the choir may be able to identify you from what I write in my honours thesis because they know you personally. I will mitigate this risk as best I can by changing or anonymizing identifying information used in the study. Also, because the Harana Singers is a unique group in Nova Scotia, I will use its real name. However, my goal is to write about people's experiences of migration, music-making, community, and culture, and I will keep the Harana Singers' good name and good reputation in mind as I write my thesis.

There will be no direct benefit to you in participating in this research and you will not receive compensation. The research, however, will contribute to new knowledge on the relationship between migration, cultural identity, and music-making. If you would like to see how your information is used, please feel free to contact me and I will send you a copy of my honours thesis after April 30.

If you have questions or concerns about the research, please feel free to contact me or the honours class supervisor. My contact information is al672006@dal.ca. You can contact the honours class supervisor, Dr Martha Radice, at the Department of Sociology and Social Anthropology, Dalhousie University on (902) 494-6747, or email martha.radice@dal.ca.

If you have any ethical concerns about your participation in this research, you may contact Catherine Connors, Director, Research Ethics, Dalhousie University at (902) 494-1462, or email

ethics@dal.ca.

Participant's consent:

I have read the above information and I agree to participate in this study.

Name: _____

Signature: _____

Date: _____

Researcher's signature: _____

Date: _____

Appendix D: Interview Guide

A) Introductory statement to participants

Before we begin, I would like to tell you a little more about what we will be talking about today. We will be chatting today about migration, cultural identity and music-making in the Harana Singers. I will ask you questions about your own migration, your life in Canada and your participation in the Harana Singers. This interview should take between 45 minutes and 90 minutes. Are there any questions for me before we begin? Also, it is important that you know that at any point during the interview, you may take breaks, skip questions, or stop the interview. Your participation is completely voluntary, and we can end the interview at any point, if you would like.

B) Questions

Migration and Transnationalism

(questions will be adjusted if the participant is not first-generation immigrant)

1. I'd like to learn more about you / your family's migration to Canada.
 - a. Did you immigrate to Canada from the Philippines? Are you a first-generation Filipino Immigrant Canadian?
 - b. When and why did you immigrate to Canada?
 - c. If it was for employment, what did you do?

2. Where are your family members living?
 - a. Do you still have family in the Philippines?
 - b. Are you close with your family in the Philippines?
 - c. Do you have family elsewhere?
3. How long have you been in Canada?
 - a. How old were you when you immigrated?
 - b. Why did you choose to come to Nova Scotia?
4. What was it like adjusting to Canada and Canadian culture?
 - a. Has Canada been welcoming to you?
 - b. Probe - What about Nova Scotia?
5. What is your life like in Canada versus in the Philippines?
6. How do you describe your identity as a Filipino and as a Canadian?
 - a. Are these identities connected/intertwined?
 - b. If so, how so?
 - c. Do you consider yourself as a Filipino-Canadian or do you relate one identity more than the other?
 - d. Probe – Do you feel Nova Scotian at all?

Harana Singers: Community and Music-Making

1. How would you describe your musical experience?
2. When did you join the Harana Singers?
 - a. And why?
3. What regular activities do you do with the HS?
 - a. What are the practices like for you?
 - b. What about the concerts?
 - c. Are there other activities that you do as a group?
 - d. Do you see members of the HS outside of the HS practices and concerts?
What do you do together?
4. What is it like to perform all together?
5. What has your experience been being a part of the Harana Singers?
6. What has been your favourite part about being in the Harana Singers? Is there anything you like less about it?
7. Do you feel that you belong in this group or in the Filipino community more broadly?
8. In your own words, what does it mean to be in the Harana Singers?
 - a. Probe – Or how would you describe the Harana Singers in one word?
9. What do you think the HS contribute to the community?
 - a. probe – to the Filipino community or the Nova Scotian community?

Demography

1. What is your name? (I will use pseudonyms/code names for my research) Would you like to choose a pseudonym?
2. Are you still working? If so, what is your occupation?

3. What do you do in your spare time (ie: hobbies), besides singing in the Harana Singers?
4. Is there anything else you would like to share before we wrap up our interview?

Appendix E: Participant Observation Guide

This is a guide to orient my research notes when conducting participant observation.

Concerts

- Who is the audience? (e.g. rough age range, gender mix, Filipino/non-Filipino mix, are people attending singly or in small or large groups, do they seem to know the singers – waving at or greeting them)
- How are the Harana Singers interacting with the audience?
- How do the songs practiced in rehearsals, presented differently or similarly in concerts?
- What do the Harana Singers wear?
- Are there songs that stand out in their repertoire? Do they differ from the rest in performance?
- What Filipino symbols are present in the performance?
- What are the pre-performance and post-performance procedures/traditions?
- What happens in between songs? What do the audience and choir do in those moments?
- What is the atmosphere during the performance? How is it different or similar to the atmosphere before and after the performance?
- What facial expressions do the Harana Singers have while performing? What expressions do they have between songs, do they change?
- How does the audience react to the Harana Singers’ performance?
- Is there a specific collective feeling (e.g. pride, community, focus, stress, tension, fun, etc…) present? Does this feeling seem to be actively produced or is it more of an ‘atmosphere’?

Appendix F: Detailed Participant Characteristics and Demography

Name/Pseudonym	Gender	Year of Immigration to Canada	Occupation	Musical experience before the Harana	Year that they joined the Harana Singers

				Singers? (Y/N)	
Charlie	Male	1991	Social Work	Y (informal)	2020
Sunny	Female	1966	Health Care	Y (informal)	2018
Sully	Male	1999	Data Analytics	Y	2021
Cher	Female	1976	Finance	N	2021
Daedae	Female	1984	Business	Y (informal)	2018
Leander Mendoza	Male	1995	Musician	Y	2018
Maria	Female	1998	Health Care	N	2018
Chelsea	Female	1970	Education	N	2020

Appendix G: Research Ethics Final Report

ANNUAL/FINAL REPORT

Annual report to the Research Ethics Board for the continuing ethical review of research involving humans / Final report to conclude REB oversight

A. ADMINISTRATIVE INFORMATION

This report is (<i>select one</i>):				<input type="checkbox"/> An annual report		<input checked="" type="checkbox"/> A final report	
REB file number:	2022-6426						
Study title:	The Harana Singers: An Ethnography of Music and Migration						
Lead researcher (named on REB submission)	Name	Althea Pilapil					
	Email	Al672006@dal.ca	Phone	(902) 7174052			
Current status of lead researcher (at Dalhousie University):							
<input type="checkbox"/> Employee/Academic Appointment				<input type="checkbox"/> Former student			
<input checked="" type="checkbox"/> Current student				<input type="checkbox"/> Other (please explain):			
Supervisor	Name	Dr. Martha Radice					

<i>(if lead researcher is/was a student/resident/postdoc)</i>	Email	mr554926@dal.ca		
Contact person for this report (if not lead researcher)	Name			
	Email		Phone	

B. RECRUITMENT & DATA COLLECTION STATUS

<p>Instructions: Complete ALL sections relevant to this study</p> <p>Study involves/involved recruiting participants: <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No <i>If yes, complete section B1.</i></p> <p>Study involves/involved secondary use of data: <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No <i>If yes, complete section B2.</i></p> <p>Study involves/involved use of human biological materials: <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No <i>If yes, complete section B2.</i></p>

B1. Recruitment of participants	<input type="checkbox"/> Not Applicable
B1.1 How many participants did the researcher intend to recruit? <i>(provide number approved in the most recent REB application/amendment)</i>	8-10
B1.2 How many participants have been recruited? <i>(if applicable, identify by participant group/method e.g. interviews: 10, focus groups: 25)</i> a) In total, since the beginning of the study: 8 b) Since the last annual report: 8	
B1.3 Recruitment for this study is: <input checked="" type="checkbox"/> complete; or <input type="checkbox"/> on-going	
B1.4 Data collection from participants for this study is: <input checked="" type="checkbox"/> complete; or <input type="checkbox"/> on-going	

B2. Use of secondary data and/or biological materials	<input checked="" type="checkbox"/> Not Applicable
B2.1 How many individual records/biological materials did the researcher intend to access? <i>(provide number approved in the most recent REB application/amendment)</i>	

B2.2 How many individual participant records/biological materials have been accessed?

a) In total, since the beginning of the study:

b) Since the last annual report:

C. PROJECT HISTORY

Since your last annual report (or since initial submission if this is your first annual report):

C1. Have there been any variations to the original research project that have NOT been approved with an amendment request? This includes changes to the research methods, recruitment material, consent documents, study instruments or research team.

Yes No

If yes, list the variation here:

(You will be notified if a formal amendment is required)

C2. Have you experienced any challenges or delays recruiting or retaining participants or accessing records or biological materials?

Yes No

If yes, please explain:

C3. Have you experienced any problems in carrying out this project?

Yes No

If yes, please explain:

C4. Have any participants experienced any harm as a result of their participation in this study?

Yes No

If yes, please explain:

C5. Has any study participant expressed complaints, or experienced any difficulties in relation to their participation in the study?

Yes No

If yes, please explain:

C6. Since the original approval, have there been any new reports in the literature that would suggest a change in the nature or likelihood of risks or benefits resulting from participation in this study?

Yes No

If yes, please explain:

D. APPLYING FOR STUDY CLOSURE

Complete this section only if this is a FINAL report as indicated in section A

<p>D1. For studies involving recruitment of participants, a closure may be submitted when:</p> <p><input checked="" type="checkbox"/> all research-related interventions or interactions with participants have been completed</p> <p><input type="checkbox"/> N/A (this study did not involve recruitment of participants)</p>
<p>D2. For studies involving secondary use of data and/or human biological materials, a closure may be submitted when:</p> <p><input type="checkbox"/> all data acquisition is complete, there will be no further access to participant records or collection of biological materials</p> <p><input checked="" type="checkbox"/> N/A (this study did not involve secondary use of data and/or human biological materials)</p>
<p>D3. Closure Request</p> <p><input checked="" type="checkbox"/> I am applying for study closure</p>

E. ATTESTATION (both boxes *must* be checked for the report to be accepted by the REB)

I agree that the information provided in this report accurately portrays the status of this project and describes to the Research Ethics Board any new developments related to the study since initial approval or the latest report.

I attest this project was, or will continue to be, completed in accordance with the approved REB application (or most recent approved amendment) and in compliance with the Tri-Council Policy Statement: Ethical Conduct for Research Involving Humans (TCPS 2).