



Chinese Canadian National Council  
Toronto Chapter

[www.ccnctoronto.ca](http://www.ccnctoronto.ca)

215 Spadina Avenue, Suite 124  
Toronto, ON M5T 2C7

Upping the  
ANTI\*

加拿大華裔青年反對種族歧視  
*Chinese Canadian Youth Against Racism*

多倫多最初的唐人街  
Toronto's Original Chinatown

約會黑人, 何過之有?

What's So Wrong With Dating a Black Guy?

Upping the

# ANTI\*

加拿大華裔青年反對種族歧視  
Chinese Canadian Youth Against Racism

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215 Spadina Avenue, Suite 124  
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<http://www.ccntoronto.ca/mkc>

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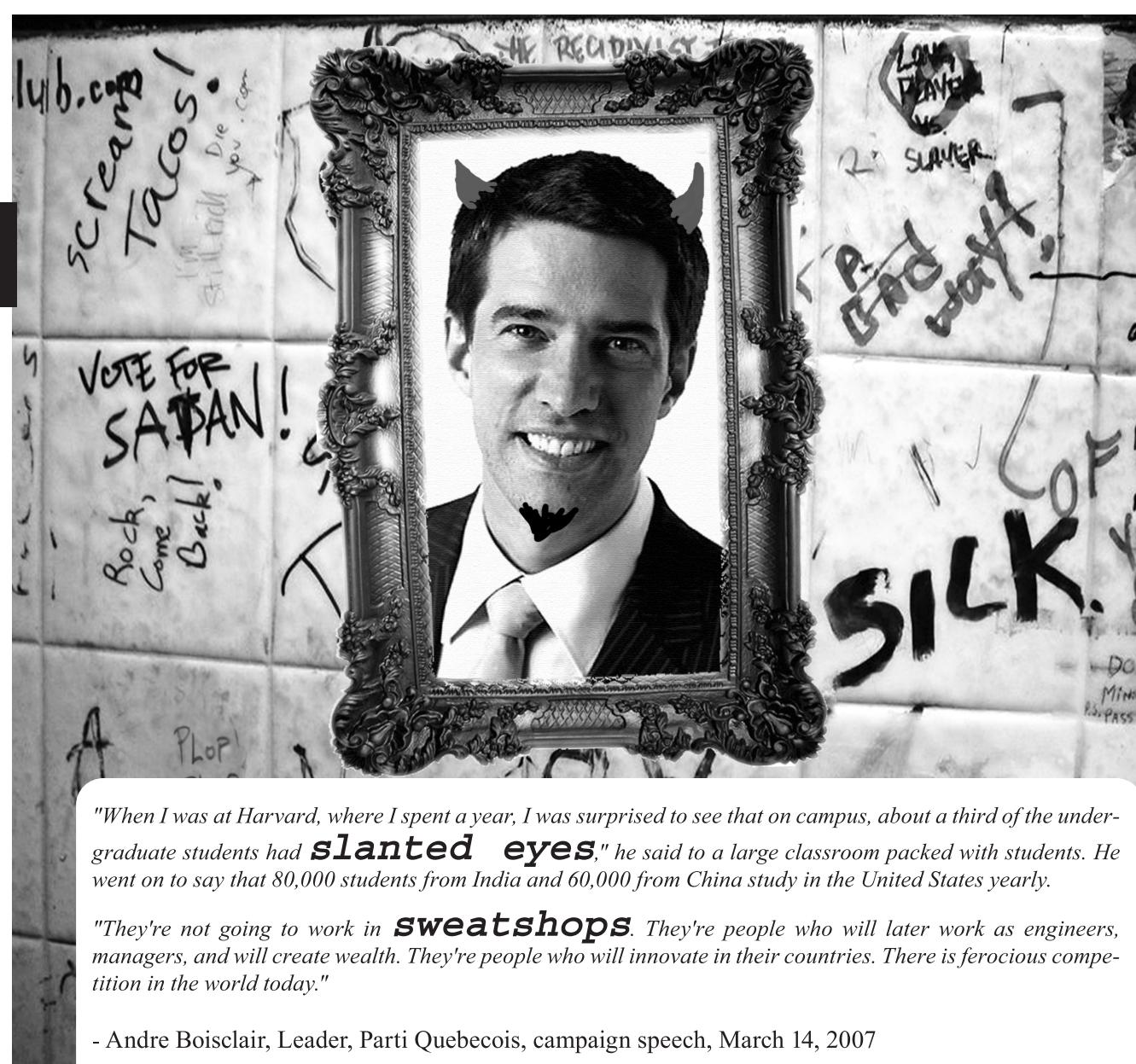
CANADIAN RACE RELATIONS FOUNDATION



FONDATION CANADIENNE DES RELATIONS RACIALES

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"When I was at Harvard, where I spent a year, I was surprised to see that on campus, about a third of the undergraduate students had **slanted eyes**," he said to a large classroom packed with students. He went on to say that 80,000 students from India and 60,000 from China study in the United States yearly.

"They're not going to work in **sweatshops**. They're people who will later work as engineers, managers, and will create wealth. They're people who will innovate in their countries. There is ferocious competition in the world today."

- Andre Boisclair, Leader, Parti Quebecois, campaign speech, March 14, 2007

“在哈佛讀書的那一年，我很驚訝的發現，在校園裡三分之一的本科學生有**斜長的眼睛**”他對擠滿教室的學生們說。接著他說，每年有80,000名印度學生和60,000名中國學生來美國學習。”

“這些學生來美國不是要來**血汗工廠**裡幹活兒的。他們將來要做工程師，經理人，要創造財富。他們在自己的國家可能是改革派的人物。但是今天的世界競爭是殘酷的。”

—Andre Boisclair，魁北克黨領袖，2007年5月14日競選演說



## Anti-Racism Films

“*Under the Willow Tree: Pioneer Chinese Women in Canada*” by Dora Nipp (1997)

A little-known part of Canadian history unfolds through the stories of the first Chinese women to come to Canada. It is an amazing tale of courageous women who left behind their families, knowing they would never see them again and of girls who were shipped off to the New World to marry men they had never met.

“*A Chink in the Armour*” by Baun Mah (2004)

Are all Asian people good at math and kung fu? Gathering a large group of volunteers, Baun Mah tests six of the major Asian stereotypes. The results are comical while remaining insightful.

“*Western Eyes*” by Ann Shin (2000)

Examines the search for beauty and racial identity through the eyes of Maria Estante and Sharon Kim, young women contemplating cosmetic surgery. Both of Asian descent, the two believe their looks--specifically their eyes--get in the way of how people see them.

“*Shaolin Delivery Boy*” by Winston Lo (2005)

Whenever Winston auditions, he’s asked to do his lines with a Chinese accent, but because he’s only Chinese in appearance, he fails to impress. His friend tells him that that playing up on his ethnicity is the key to success. This short film illustrates that stereotypes still do exist in the TV & Film industry and how little we have progressed in being multicultural.

## Anti-Racism Manuals

“*Fire It Up!*” By the Youth Action Network (2002)

A comprehensive compilation of resources to help youth get organized. It includes information about anti-oppression, organizing meetings, consensus building, dealing with cross-cultural communication and conflict, grant writing, media relations and a directory of youth organizations.

<http://www.youthactionnetwork.org/rac/Fireitup/FireItUp.pdf>

“*The Kit: A Manual by Youth to Combat Racism Through Education*” by the United Nations Association in Canada (2002) A manual of information, tools and resources you can use to combat racism.

[http://www.unac.org/yfar/The\\_KIT.pdf](http://www.unac.org/yfar/The_KIT.pdf)

## Anti-Racism Organizations

Canadian Race Relations Foundation: <http://www.crr.ca/>

National Anti-Racism Council of Canada: <http://www.narcc.ca/>

Urban Alliance on Race Relations: <http://www.urbanalliance.ca/>



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# 約會黑人, 何過之有?

What's So Wrong With Dating a Black Guy?

By: Zisin Lee

Three years ago, a studious free-spirited environmentalist met a charming, handsome computer geek. She liked him and he liked her. He asked her out. She said "Oh-keh". They held hands and became a happy couple.

A few months later, the studious free-spirited environmentalist became the unruly, immoral, wretch. Did she drop out of school? Did she play Nicky, Nicky Nine Door at the old-folk's home? Or did she forget that kitty litter, tissue and sanitary napkins could be disposed of in the Green Bin? Au contraire mes amis...she was the same studious free-spirited environmentalist her friends loved and adored. It was her mother. Upon revealing her joyous relationship to Mama, she was chastised for having immoral character on the basis of her boyfriend's race. He was black. She was Chinese.

Dating a black guy (according to many Chinese families) was the equivalent of dropping out of school. Or even worse! According to her mother, dating a black guy was synonymous with dropping out of school, taking up a coke addiction, catching an STD, conceiving a love child and other licentious behaviour. She was taunted every time she went out, and scrutinized when she came home. Soon, her relatives heard of her "unruly" behaviour and made it a point to teach her the proper Chinese virtues in hopes to purify her poisoned body. It was as if she bore the scarlet letter on her chest – in this case, the letter "B" was etched out in coal. She couldn't believe the name calling. She couldn't believe the gossip. She couldn't believe her family was talking about SEX! She was in the twilight zone.

How could a member of a racialized group so quickly discriminate against another member of a racialized group? He treated her daughter well. He was educated and successful. Most importantly, he made her daughter happy. Wasn't that enough? "...absolutely not! If she continues to see this 'Black ghost', she is no longer my daughter!" Her mother threatened to disown her if she continued to see him. What was she to do? She was angry - angry that it had to come to an ultimatum, angry that her family didn't give him a chance, angry that they didn't give her a chance. And why her friends all assumed he was a "gangster" was beyond her. What if he did wear his jeans down to his knees or sport a doo-rag on his head! Would that discredit his intelligence? Or be cause for more controversy? Sure. Stereotypes exist for a reason. It is natural for humans to generalize because our daily lives involve constant identification, numeration and categorization. A child may steer away from honey bees after a single sting. Perhaps it works the same way with adults who hate an entire race following one negative experience. The only problem is a person is not a bee and an adult is far from a child.



## 你是否曾經遇到以下的情形? HAS THIS EVER HAPPENED TO YOU?

BY: WIL CHUNG







他們真的在賣狗肉嗎？

Do they really serve dogs in Chinatown?

Photo Illustration by Wil Chung



三年前，一位勤奮好學性格灑脫的女環保主義者邂逅了一位英俊瀟灑的“電腦癡”。他們互生愛慕。他向她發出約會的邀請，她說“好——啊”，他們就手牽手，成了一對快樂的情侶。

幾個月之後，這個勤奮好學性格灑脫的女環保主義者卻成了個任性妄為，道德敗壞無恥的典型。是因為她輟學了嗎？是因為她在老人院裡表演“Nicky, Nicky, Nine Door”式的惡作劇了嗎？是因為她忘記了要把貓糞，面紙和廁紙扔進“綠箱子”回  
收了嗎？統統不是……她還是那個朋友喜愛仰慕的勤奮好學性情灑脫的女環保主義者。問題，來自她的母親。當她告訴了母親讓她滿心歡喜的戀情的時候，她被母親斥責為一個無視道德的人，僅僅因為她的男友的膚色。她是中國人，而他，卻是個黑人！

跟黑人約會，對很多中國家庭來說，和輟學比較起來是有過之而無不及的劣行。在她母親眼裏，約會黑人等同於輟學，吸毒成癮，染上性病，未婚生子等放蕩行為。因此，與黑人小夥子外出的時候，她被嘲笑；回家後，她更要接受仔細的盤查。很快，她的親戚都知道了她的“任性”行為，於是都設法來教導她傳統的中國美德，希望藉此來淨化她的身心。她的處境有如被人在胸口烙上“妓女”二字。她無法相信會遭遇如此羞辱，也無法面對這諸多的流言蜚語，更無法接受家人把他們的感情牽扯到“性”的話題上！她陷入了一個迷惘困境。

一個被“種族化”的人群怎麼可以這麼快就去歧視令一個亦被“種族化”的人群呢？黑人小夥子敦厚有禮，事業有成。而最重要的是，他可以讓她的女兒快樂！這難道還不夠嗎？“當然不夠，如果她還與那黑鬼見面，她就不是我的女兒！”如果她堅持和黑人約會，她的母親就以斷絕母女關係相要挾。她該如何是好？她很氣憤，無法理解何以事態會嚴重到要母親發出“最後通牒”的地步？何以她的家人不接納他，也不給她機會解釋？更令她費解的是，為何她的朋友們總覺得他是個她其實根本不了解的“歹徒”？試想倘若他真的穿上常穿的及膝短牛仔褲或者戴運動式Doo-rag，那又可能發生什麼情形呢？恐怕更會讓人覺得他智商低，更會引人非議吧？這是毫無疑問的。

沒錯，偏見的存在定有其原因。因為我們習慣了將日常生活中每一件東西都驗明，計算，分類，所以我們自然而然地就在各種事物上都貼上一個以偏概全的標籤。孩童因為被蜂蜇而不敢再接近蜜蜂，同理，成年人亦因為個人的不快經歷而仇恨某個族裔的人。然而，人非叮人的蜜蜂，而成年人亦不該幼稚如小童的吧。

## COLOURED\_TV\_NOT\_SO\_“COLOURED”

BY: LUBIN\_LI

When was the last time that you turned on the television and saw a sitcom about a Chinese-Canadian family? Have you ever walked into an HMV and spotted racks upon racks of CDs by some Indian singers? Or have you, while munching on your popcorn, simply lost count of the white lawyers, doctors, and CEOs on the silver screen in a movie theatre?

Although I shamefully admit my disqualification as a TV maniac, as I have not, and probably never will, remember all the races in Star Trek. It doesn't take a couch potato to realize that our media today is far from being representative of the demographics in our society. In 2001, over 40% of residents in Toronto are a visible minority, and it is projected that they will comprise a majority in the city by 2012. In Vancouver, visible minorities already constituted 49% of the population six years ago. However, what we get on the TV continues to be White-dominated: Prison Break, Friends, Gilmore Girls, Buffy the Vampire Slayer... the list goes on. Occasionally (just occasionally), we'll be surprised by the appearance of a minority on the TV or movie screen, although unsurprisingly, that person is almost always a minor, superficial character who embodies the usual stereotypes. Apu, the only regularly appearing minority character in The Simpsons, springs to my mind. I mean, gosh! Can you imagine a Hindu Indian-American who doesn't own a convenience store, speak with the most exaggerated accent, or have eight babies? The world would end before that happens!

This “White-washed” phenomenon has also found its way into video games, newspapers, music, and even “non-fictional” TV shows. A 2001 study found that 86% of protagonists in video games were white males, whereas 70% of Asian characters were fighters. Browsing through the newspapers in 1997, over half of the articles that contained the word “Jamaican” were about criminal activity, and close to half of those on drug offences referred to East Asian and Vietnamese as “drug gangs.” Jumping back onto the television screen, most



## 龍女 The Dragon Lady

### The Stereotype:

A sharp-tongued, hyper-sexualized Asian female. She is cruel, abrasive and sometimes promiscuous—often seen as a character in need of “taming”.

### The Origin:

Historically, women in China were allowed to learn martial arts. The physical strength required to master such a skill varied from Western fighting. As a result, women were able to hold their own in battle against men. In the west, “Dragon Lady” came from the 1930's American comic strip, Terry and the Pirates .

### The Contemporary Reinforcement:

Many, if not all of Lucy Liu's characters encompass one aspect of the “Dragon Lady” character, eg. “O-Ren Ishii” in Kill Bill (2003), “Alex” in Charlie's Angels (2000), “Ling” in Ally McBeal (1997)

### 定形模式:

一個牙尖嘴厲又被過分“性化”的亞裔女子，她很殘酷，無理，有時候很隨便—常被視為一個需要被馴服的人。

### 來源:

根據歷史記載，住在中國的女人都可以習武。由於練習中國武術和西方武術所需的體能都不同，所以在中國的女人都能習武而對抗男人。在西方社會，“龍女”的概念是源於1930年代美國漫畫“Terry and the Pirates”。

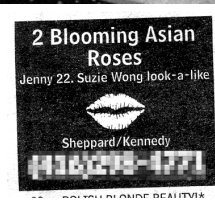
### 現代增強版本:

絕大部份 Lucy Liu 所演的角色都是帶有“龍女”的特徵，例如在“Kill Bill”裏的“O-Ren Ishii”、“Charlie's Angels”裏的“Alex”及“Ally McBeal”裏的“Ling”。





Jackie Chan and Chris Tucker in "Rush Hour 2"



## 中國娃娃 或 歌姬 The China-Doll or Geisha

### The Stereotype:

A submissive, exotic mistress - a promiscuous "sex-kitten".

### 定形模式:

一個十分服從和美艷的女人 - - - - -  
一個很隨便的“性小貓”。

### The Origin:

During the late 19th century to early 20th century, the few Chinese women in North America were either unpaid labourers or prostitutes who serviced Chinese railway workers and curious white pleasure seekers.

### 來源:

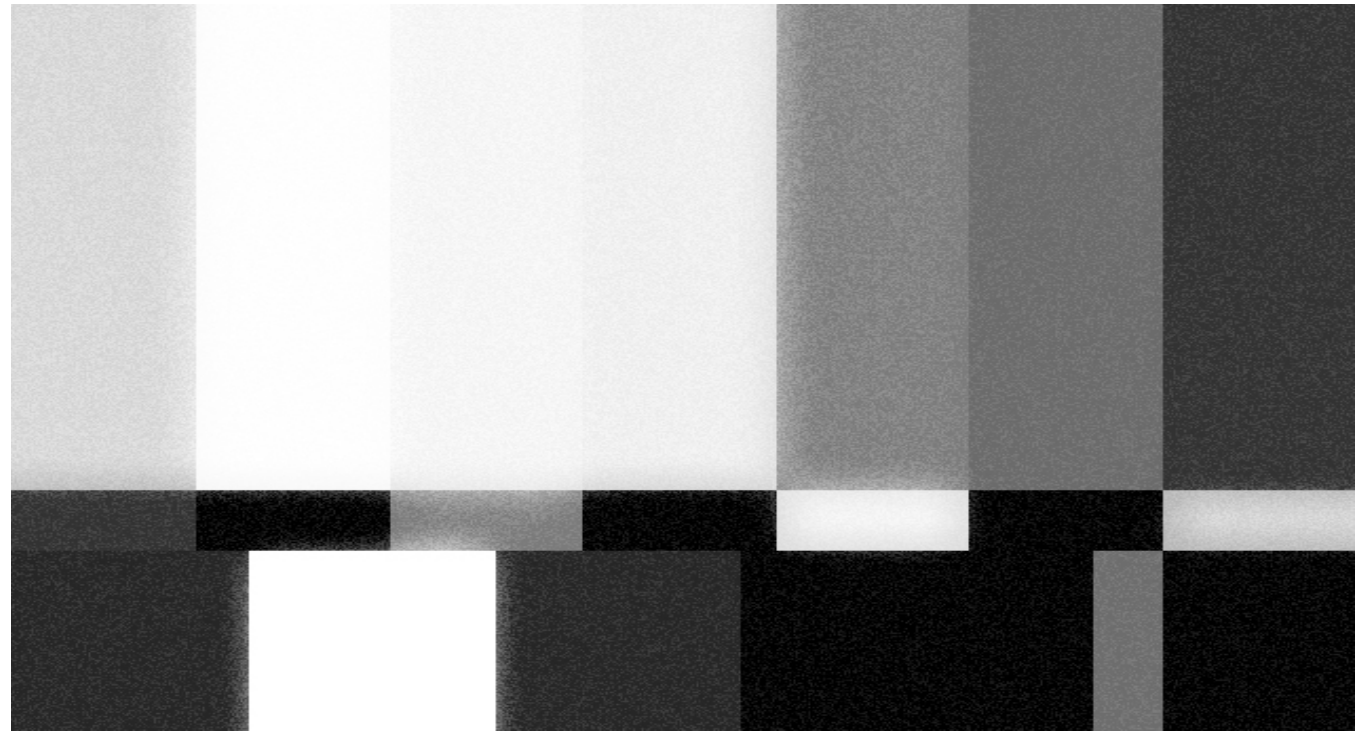
十九世紀末至二十世紀初，一些住在北美的中國女人當上了免費勞工或妓女，侍候了不少鐵路華工及白人尋歡漢。

### 現代增強版本:

她可以在不少本地娛樂性雜誌的尾頁找到。廣告中描寫的“歌姬”，“美艷亞裔”等的字眼，都很明顯的帶有對亞裔女性“中國娃娃”以及過度與性有關的千篇一律的形象。

### The Contemporary Reinforcement:

She can be seen in the last few pages of various local entertainment magazines. Advertisements announcing “Geisha” or “Exotic Asian” escorts are an apparent reoccurring theme that perpetuates this hyper-sexualized “China-doll” stereotype of Asian women.



mainstream media positions white males as authority figures, and about 90% of all experts featured in U.S. news stories are white. Oh, and what about music? There is William Hung, but where is the Asian-American Justin Timberlake, Usher, or Christina Aguilera?

So what makes our coloured TV not so “coloured?” Other than the fact that we import most of our TV shows, movies, and pop culture from south of the border (which is a lot less open to the idea of a cultural mosaic than we are), the key factor may lie in the lack of minorities in major behind-the-scenes creative and decision-making positions. The results of a survey of Hollywood screenwriters in 2000 were startling: only 7% of the respondents were members of minority groups. Thus with almost-exclusively white writers, creators, and producers, it is guaranteed that such shows will be under-representing or misrepresenting minorities, whether intentionally or not.

Fortunately, more and more laws and policies have been installed in the past few years to ensure fair representation of visible minorities in media. We have recently seen shows centring on, and even created by, minorities (such as Little Mosque on the Prairie, which debuted on CBC in 2006). Despite this progress, however, we still have a lot of grounds to make up for in the months and years to come. By breaking the conformity of traditional racial-fitting careers, and by fuelling more people into the media industry, we visible minorities hopefully will be able to reverse the trend of stereotypes. I look forward to the day in media when Asians will no longer be math geeks but romantic painters, when South Asians will no longer be convenience store owners but Superheroes, and when Blacks will no longer be associated with violence but with rocket science.

And I hope that day comes soon.



## 彩色電視為何不“多彩”？

BY: LUBIN\_LI

是否你還記得上一次打開電視機看關於加拿大華人家庭的電視劇是何時？是否你曾經走進一家HMV音像店發現貨架上滿是印度歌手的CD？又是否，電影院里大嚼爆米花的你突然發現銀幕上的白人律師、醫生、總裁多到數也數不清？

我得慚愧地承認我不是個合格的電視迷，因為我從來，也許永遠不會，記住《星際旅行》STAR TREK)里有多少個種族，但是我可以告訴你一件不需要“專業電視迷證書”就能發現的事實—我們的媒體遠未能體現我們城市的人口比例。以多倫多為例，2001年，超過40%的市民是少數族裔，預計到2012年，少數族裔將超過人口半數。早在6年前的溫哥華，少數族裔就已經達到了城市人口的49%，可惜的是，雖然比例如此之高，我們今日的电影電視還是逃不出白人面孔佔主流的情況。《越獄》(PRISON)《吉爾莫女孩》(GIMORE GIRLS)《吸血鬼獵人巴菲》(BUFFY THE VAMPIRE SLAYER)，諸如此類，層出不窮。雖然我們偶爾(僅是偶爾)會驚奇地發現銀幕上出現了一，黑色、棕色或者黃色的面孔，可這面孔後面幾乎永遠是一個次要的、膚淺的並且身上帶着常見的“標籤”的角色。拿風靡世界的動畫片《辛普森一家》(THE SIMPSONS)來說，雖然故事裡的APU是一位少數族裔人物，可他的角色卻是很標準地建立在美國人對印度人的傳統形象上：便利店老板，濃重的口音，外加八個孩子。難道這所有在美國的印度人都是這樣的嗎？

這種“白人化現象”在電視、電影界滋生，同時延伸到了電子遊戲、報紙、音樂、甚至電視秀。2001年，一項研究顯示86%的電子遊戲主角是白人面孔，而70%的亞裔人物都是武者。瀏覽1997年的報紙，有研究發現，含有“牙買加人”字樣的新聞報道多半和犯罪有關。在接近一半的打擊毒品罪案的報道裡，記者稱東亞和越南人為“毒品幫派”。主流媒體裡，白人總是扮演著“權威”的角色，並且節目邀請的專家90%都是白人。至於音樂，除了在“美國偶像”(AMERICAN IDOL)裡令人啼笑皆非的WILLIAM HUNG，我們



## 功夫大師

## The Kung Fu Master

### The Stereotype:

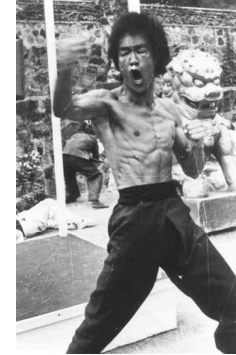
A hyper masculine, powerful and mystical martial arts master. He makes high-pitched screams during combat and almost never wins over the girl.

### The Origin:

Bruce Lee in his 1970's Hollywood martial arts films.

### The Contemporary Reinforcement:

Jackie Chan in his Hollywood films such as Rush Hour (1998), Shanghai Noon (2000), Rush Hour 2 (2001), The Tuxedo (2002), and Shanghai Knights (2003).



### 定形模式:

一個過份男性化、強悍、及充滿神秘的武術家。他會在打鬥中大聲高叫，但常不能討好女子。

### 來源:

李小龍在1970年代所拍的荷李活打鬥片。

### 現代增強版本:

成龍在香港和荷李活拍的電影。。。？



Piao Sam from "Beauty and the Geek"



Mickey Rooney as "Mr. Yunioshi"



# 不懂交際的書呆子 The Nerd

## The Stereotype:

An effeminate, weak and socially awkward Asian male. He can easily Ace a calculus test but can't seem to get the girl.

## The Origin:

Early Chinese immigrant men in North America often worked in undesirable "feminine" jobs in restaurants and laundries.

## The Contemporary Reinforcement:

Mickey Rooney as "Mr. Yunioshi" in *Breakfast at Tiffany's* (1961); Gedde Watanabe as "Long Duk Dong" in *Sixteen Candles* (1984).



## 定形模式:

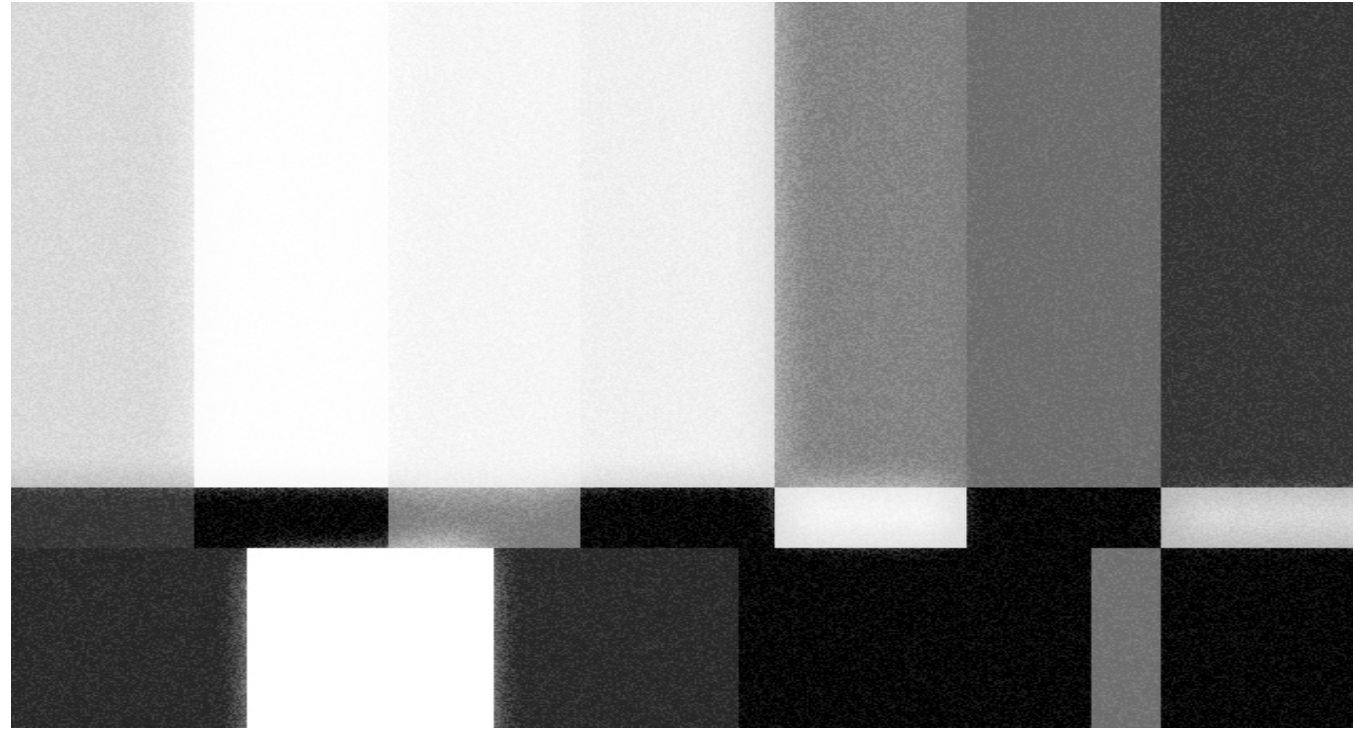
一個很柔弱，很女性化及不懂交際的中國男人。他能在微積分測驗裏取得很好的成績，但不能討好女孩。

## 來源:

早期移居到北美的中國男移民，大多都是在餐館、洗衣店這些被視為較“無丈夫氣概”和較厭惡的地方工作。

## 現代增強版本:

在1961年的“Breakfast at Tiffany's”裏 Mickey Rooney 所演的“Mr. Yuniosh”可以找到。。。？



真正的音樂人才在哪裡？難道我們之間就沒有一個亞裔的JUSTIN TIMBERLAKE, USHER或 CHRISTINE AGUILERA嗎？

那麼，究竟是什麼原因讓我們的彩色電視不那麼“多彩”的呢？我想除了我們大量從美國（比起加拿大人，美國人對“馬賽克”文化並不是很積極）進口電視節目，電影和流行文化之外，一個主要原因就是幕後的主創及策劃群體缺少少數族裔參與。一項2000年對於好萊塢編劇的調查結果驚人顯示：僅有7%的參與調查者屬於少數族裔。這樣一來，姑且不論有心與否，一個由純粹的白人作家、編劇和製片組成的創作群體，不可避免地會製作出忽視或者誤導少數族裔形象的電影。

幸運的是，最近幾年內，我們的政府頒布了多項法律與政策來確保少數族裔能在媒體佔據一個公平的位置。近期我們看到越來越多的以少數族裔為主題，甚至是由少數族裔直接創作指導的作品（比如CBC去年開始播放的電視劇《大草原上的小清真寺》(LITTLE MOSQUE ON THE PRAIRIE)）。儘管有這些令人欣喜的進步，我們離目標還是有段長路要走。我們應該打破那些傳統的“種族限制”職業的銅牆鐵壁，鼓勵更多人參與媒體工作，這樣我們才有可能扭轉社會對於少數族裔的成見。

我期待有一天，媒體上的亞裔不僅僅是戴著厚厚眼鏡的數學怪才，而是浪漫的畫家；棕膚色的人不再是街角便利店的老闆，而是拯救世界的超級英雄；黑皮膚的人不再與暴力劃等號，而是人人敬佩的火箭專家。

我真期待那一天早日到來。

# Toronto's Original Chinatown

By: Zisin Lee



City of Toronto Archives # s0071\_110091

10091 Traffic tie up on Elizabeth St., South of Dundas, Jan. 10/34.

Sixty years ago, Toronto's Chinatown was originally located where the New City Hall and Nathan Phillip Square stands today. This "Old Chinatown" spanned along Elizabeth Street, from Queen Street West, northward to Dundas Street. Poorly maintained with a "slum-like" façade, the area was considered a blighted eye-sore for the City's landscape. For the Chinese community, however, Chinatown was a key social, economic and political centre.

## Racism

### *What is racism?*

Racism is discrimination that is based on race, skin colour, ethnicity, nationality, and more. Racism happens on many levels: individual and systemic.

#### Individual Racism:

Individual racism plays out in many ways. For example, people of colour are more likely to be accused of not paying their fares on public transit.

#### Systemic Racism:

Systemic racism happens in institutions: what we learn in schools, what stories are chosen for newspapers and who gets put into jails. Often, the managers or presidents of corporations are white, while people of colour and First Nations Peoples work in clerical or in janitorial positions.

#### What's a Stereotype?

Stereotypes are one of the ways that racism comes out and misrepresent groups of people. Even if they are "positive" characteristics, they are hurtful because they take away someone's right to be recognized as an individual.

## 种族歧视

### 什么是种族歧视?

种族歧视基于种族, 肤色, 民族, 国籍等的不同而有区别对待。种族歧视发生于很多层次: 个体和社会体系。

#### 个体的种族歧视:

个体种族歧视有很多表现形式: 比如, 有色人种就更可能被指责乘公车不付费。

#### 社会体系的种族歧视:

社会体系种族歧视表现在公共机构上: 我们在学校学习的内容, 报纸上有选择的刊登事件, 还有那个人被投进监狱。企业的经理或总裁常常是白人, 而有色人种和原著民则通常做些杂务或清洁的工作。

#### 什么是偏见?

偏见是导致歧视一种因素, 很多社群给人们留下的印象都误导着人们。就算这些偏见是正面的, 它们也是有害的, 因为它们抹杀了每个人被作为独立个体认识的权利。







Can a garbage can be racist?  
 是否垃圾桶就意味或代表著一種種族歧視呢？

Photo by Himy Syed

Is it racist for someone to put a garbage can in Chinatown where the hole is too small to fit a coconut, so that people have to pile up there coconuts next to the garbage can?

Or is it just racist when they turn around and call Chinatown dirty because those Chinese people leave their coconuts everywhere?

因為垃圾桶洞口太小而放不進椰子中國就把外殼堆放在公告垃圾桶附近堵塞和影響唐人街的公共衛生，這難道不是一種種族歧視嗎？

因為這樣的行為造成路過的人直指唐人注重衛生，這又難道不是一種更直接的種族歧視嗎？

- In 1951, Chinatown had 19 restaurants, 29 grocery stores, 4 drug stores, 4 insurance agencies and numerous other businesses. The area was also head quarters for various networks of political, social and clan organizations, many of which provided economic and settlement resources for Toronto's Chinese-Canadian community.

- In the mid-50s, City officials expropriated two thirds of "Old Chinatown" to make way for a modern civic square. Unfortunately, the City lacked an appropriate plan to relocate Chinatown's community. Numerous businesses and approximately 200 residents were forced to move independently without assistance or aid.

- Gradually, a new Chinatown was established westward in an old Jewish neighbourhood along Dundas Street and Spadina Avenue. Today it is one of several Chinatowns serving Toronto's growing Chinese-Canadian Community.

### *The Expropriation of Chinatown's Buildings*

- Even though 55% of Old Chinatown's buildings were owned by Chinese-Canadians, in 1947 the City mandated that the desired land be sold (at market value) to the City for the proposed civic square. It took 7 years before demolition commenced in 1955. It was a huge setback for many business owners:

- No city plan to relocate. Neither social welfare nor social assistant was provided.

- Since the area was considered a blighted ghetto, the market value of the properties was quite low. As each year progressed, the property value decreased since businesses were reluctant to invest in maintenance or infrastructure, simply because the City intended to demolish the buildings anyways. As a result, most owners received significantly less than the original purchase of the property.

- One business owner reportedly received \$16,500 from the City of Toronto – much less than the \$25,000 his father paid for the property in 1920.

- It would cost the Chinese-Canadian businesses and residents nearly twice the amount the City paid to relocate elsewhere. Many could not afford to re-open their businesses or purchase another property.

### *A Lack of Concern for Toronto's Chinese-Canadian Community*

There were three reasons for this lack of consideration:

The decision to build the New City Hall was made in 1947, during a time when most Chinese-Canadians lacked voting rights.

The predominant ideology was situated around an expectation to assimilate. An ethnic Chinese-Canadian ghetto blatantly conflicted with such ideologies.

Modernist planning was the popular planning concept of the time. This planning style pushed for "progressive", "new", "modern" designs. It only made sense to demolish the old slums of Chinatown to make way for a new innovative modern city hall.



# 多倫多最初的唐人街

By: Zisin Lee

60年前，多倫多最初的唐人街坐落於今天的新市政府和Nathan Phillip廣場矗立的地方。這個古老的唐人街從Elizabeth大街延伸開來，從Queen街向北至Dundas街。年久失修的貧民窟一樣的街面使舊唐人街被視為整個多倫多城市景觀的“眼中釘”。但是對華人來說，當時的唐人街是重要的社會，經濟，政治活動中心。

在1951年，唐人街有19家餐館，29家便利店，4家藥店，4家保險公司和無數個商業機構。同時也是不同的政治，社會和宗族組織的匯集地，這些機構為多倫多華人社區經濟發展移民安置提供了大量的資源。

- 五十年代中期，多倫多市政府徵用了三分之二面積的唐人街區建設一個現代的市民廣場。不幸的是，市政府並沒有提出一個重新選址安置唐人街的合理計劃。在沒有任何援助的情況下，大批商家和近200位居民被迫遷出唐人街。
- 後期，一個新的唐人街逐步在沿Dundas街和Spadina街地區的猶太社區西面興建起來。發展到今天，和其他幾個唐人街一起，這一歷史最悠久的唐人街承擔著服務多倫多日益壯大的華人社區的重要功能。

## 征用唐人街的副面影響

儘管舊唐人街55%的住房由華裔擁有，但是市政府還是以建設市民廣場為由，以當時的市場價格收購了舊唐人街的房屋。而市政府真正開始動工拆毀舊唐人街興建市民廣場卻是在7年以後的1995年。

- 這對於許多商家來說是一個很大的挫折，因為：
- 市政府沒有重新安置計劃，也不提供基本的社會福利和幫助。
- 由於猶太區的破敗，華人搬遷此處後擁有的房屋價值遠遠低於市場價格。逐年發展下來，因為市政府任意的拆除的危險性始終存在，所以多數商業機構不願意在此區投資經營，這樣導致房屋的市場價格一跌再跌。結果大多數的房產擁有者在買賣房屋時損失嚴重。
- 據一位商戶鵬(音譯)反映，拆遷時他從多倫多市政府收到\$16,000，這個價格遠遠低於他父親1920年買房時時支付的\$25,000
- 商家和居民搬遷的費用幾乎是政府支付的金額的雙倍很多商家沒有足夠的資金來維持生意甚至重新開始。

這反映了市政府對多倫多華人社區缺乏關注有三個因素表現了多倫多市政府對華人權益的忽視

- 修建新市政廳的決定出臺於1947年，那一時期，多數華人沒有選舉權。
- 當時的主流意識是同化其他文化，這強烈地違背了作為少數族裔的華人的意願。
- 那是現代主義藍圖流行的時代。這個藍圖的風格就是強制性推進“進步的”“嶄新的”“現代的”城市設計，根本用意就是消滅一個貧窮的唐人街興建一個革新派的市政廳。