

The Role of Community and Campus-Based Radio in Filling the Gaps of Latin American

Programming in Canada

by

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Abstract

Canada is a multicultural country, and different commissions, acts and policies have been created to protect its multiculturalism. Nevertheless, scholarship has demonstrated a disconnection between what is stated in the multicultural acts and policies and what is being reflected in the media, particularly in terms of the underrepresentation and misrepresentation of ethnic minorities. Latin Americans are one of the largest visible minorities in Canada, yet there are few studies regarding Latin American Media in Canada. This research aims to fill the gaps of Latin American radio programming in Canada by evaluating community and campus-based radio stations and their Latin American programming. It aims to respond to the following research question: What is missing on the airwaves of the Latin American community and campus-based radio programming in Canada? The study is based on a qualitative method, using content and comparative analysis that evaluated 51 Latin American community and campus-based radio shows in the largest cities and capital in Canada. Some cities with big Latin American communities, such as Edmonton, demonstrated that there are very few community-based Latin American radio shows. It is essential that Latin Americans create their media in Canada through community and campus-based radio, to enhance relationships among the Latin American communities, to create content that connects people with their local context and to promote Latin American representation in media through the airwaves. Specifically, this study evaluated four radio programs located in Vancouver, Toronto, Montréal and Calgary. Essential community and campus-based radio elements, as well as Latin American characteristics, were found in the programs. These findings could serve as a guide for creating a Latin American community-based radio program in Canada.

Key Words: multiculturalism, representation, community and campus-based radio, ethnic media, Latin Americans.

Preface

This thesis is an original work by Laura Vilchis Sanchez. No part of this thesis has been previously published.

Acknowledgements

I have been passionate about radio since the first day I entered a recording studio. This was approximately eleven years ago. I was studying industrial engineering, and as a side job, I was hosting a radio show at *Sistema Jalisciense De Radio y Television*, a public radio station in Guadalajara, Mexico. It made me feel so happy and excited to be on the air. Then I decided to start doing voice-overs for publicity and corporate videos. Years later, I moved to Edmonton to study for a Master's in Communication and Technology (MACT) at the University of Alberta. One of the first things I did when I arrived in Edmonton was to search for a radio station where I could participate. I found out about CJSR at the University of Alberta Students' Union Building, and I decided to subscribe as a volunteer.

CJSR was my first encounter with campus-based community radio, and I really enjoyed the experience. I came up with the idea of creating a Latin American radio show since I realized there were few radio programs in Alberta devoted to the Latin American community. The program's name would be "Hidden Gems of Latin America", a one-hour program dedicated to the local gems around Latin America. The format of the programs would include interviews and music. The first pre-recorded program was produced on February 08 2023 at the CJSR cabins. Hopefully, "Hidden Gems of Latin America" will be on air in May 2023.

My passion for radio and my wish to expand Latin American programming in Canada through community and campus-based radio stations inspired this thesis. It has been a very exciting and challenging journey. A special thanks to my thesis supervisor Dr. Brian Fauteux for all his insightful comments and guidance throughout this process. Also, thank you so much Dr. Thomas Barker and Dr. Gordon Gow, for being an incredible support throughout my thesis and

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Introduction

Canada has developed a number of policies that aim to promote and protect multiculturalism. Nevertheless, these policies seem to have a disconnection from what is happening in the media since previous studies have shown problems of misrepresentation and underrepresentation of ethnic minorities in media (Jiwani, 2006; Yu, 2016; Kong, 2014; Ojo, 2006; Fleras, 2009). Researchers have demonstrated that ethnic media plays an important role in the representation of ethnic minorities in media (Yu, 2016; Kong, 2014; Fleras, 2009), integration of minorities into their host country (Kosnick, 2007; Geißler & Weber-Menges, 2009; Murray, 2008; Ahmed & Veronis, 2017; and Fleras, 2015), the preservation of the culture of origin (Murray, 2008), the reconstruction of identities (Ojo, 2006; Baffoe 2012), and the interculturalism which refers to the relationships among different ethnic groups (Arnold & Schneider, 2007; Lindgren, 2013; Yu, 2018; and Murray, 2008).

Moreover, community media are an important player in delivering programming directed to specific communities in a local context. Specifically, community radio has been studied in the media field, within scholarship and by organizations. Researchers argue that it plays an important role in participation and access (Moylan, 2019; Fraser & Restrepo-Estrada, 2001; Kozolanka et al., 2012), as well as in livelihood improvement (Al-hassan et al., 2011) and listener's well-being (Hasnain et al., 2022). However, there's a research gap regarding the role of community radio in delivering programs directed to minority groups in Canada, specifically to Latin American communities, which represent the sixth-largest visible minority (Statistics Canada, 2017a). In addition, Spanish-speaking people represent the fourth mother tongue language (other than English or French) in Canada (Statistics Canada, 2021).

My research question is: What is missing on the airwaves of the Latin American community and campus-based radio programming in Canada? In addition, the following sub-questions came up during the elaboration of this thesis: What is the relationship between the acts and policies established in Canada to protect multiculturalism and what is being reflected in the media? Are there problems with minorities' representation in Canadian media? What could a Latin American community and campus-based radio program include? The hypothesis is that community and campus-based radio could represent a good opportunity to create Latin American programming in Canada, since it is an accessible platform, meaning it is easier to create and distribute ethnic programming compared to mainstream media since people are not required to be communication professionals and the station provides training to its volunteers.

The study was based on content and comparative analysis of Latin American community campus-based radio programs in the capitals and largest cities in Canada. Results indicated that there are 51 Latin American radio programs. In addition, this research investigated four community and campus-based radio programs based in Vancouver (*Vivaporú*, *The Ointment for the Soul*), Montreal (*Macondo y el Club de los Feos*), Toronto (*Recorrido LatinoAmericano*) and Calgary (*Conectate Nash*). These programs showed relevant community and campus-based elements as well as Latin American cultural elements.

This thesis is divided into four chapters. Chapter one, "Multiculturalism and Media in Canada," explores the history of Canadian Multiculturalism and the development of its key relevant policies. It defines that communication in Canada is understood as public, commercial and community sectors. In addition, it discusses the issues of underrepresentation and misrepresentation of minorities in Canadian media and discusses that ethnic media could help to diminish these problems. Chapter two, "The Community Sector for Ethnic Media," analyzes

community media and how it represents a good platform for ethnic media. Also, it discusses the advantages of community radio and analyses the available community radio stations in Canada.

Chapter three, “Exploring Latin American Community and campus-based radio programs in Canada,” analyses the available Latin American community-based radio programming in

Canada. In addition, it provides a content and comparative analysis of four Latin American radio shows in community and campus-based radio stations in Canada and discusses some considerations for creating a Latin American community and campus-based radio program.

Finally, chapter four presents the conclusion of the thesis, which includes a comparative analysis of the different Latin American shows studied. It highlights the importance of using community radio to enhance the representation of Latin Americans in Canada.

Chapter One: Multiculturalism and Media in Canada

Canada is a diverse country that has a history of developing policies and acts that aim to protect its multicultural society. Moreover, media are essential for reflecting, safeguarding and promoting multiculturalism. This chapter explores these policies, focusing on the 1985 Canadian Multiculturalism Act and the 1991 Broadcasting Act and how they are reflected in the three broadcasting sectors: private, public and community. Is there a connection between what the policies state and what is reflected in the media? Researchers have found some issues of misrepresentation and underrepresentation. Furthermore, this chapter includes an introduction to ethnic media as an alternative media for minority communities, which enhances minorities' representation in Canadian media.

The Canadian Multiculturalism

Canada is well known for being a multicultural country, and it's recognized for working hard toward policies that promote and protect multiculturalism. These policies are also related to cultural and broadcasting policies, which will be discussed further in this study. But first, it's essential to trace these threads back historically regarding multiculturalism and the origin of these policies. So we might begin by asking: When did multiculturalism become a national conversation? The first census in Canada was back in 1871, and it reported that 60.5% of Canadians had British origin, 31.1% had French origins, and less than 1% were aboriginal (Statistics Canada, 2017c). Were people talking about multiculturalism at this time?

According to Gibbon, in 1922, Americans Victoria Hayward and Edith Watson first referred to Canadian society as a mosaic (Gibbon, 1938, p. viii). Their book *Romantic Canada* narrated the travel of the two Americans to Canada and showed in a “poetic way” the description

of different places in Canada and its history. They also included the term “new Canadians”, stating: “They are now giving these, the best of themselves and the old lands, to the Prairie Provinces. As a class, the foreigners are now known as “New Canadians” (Hayward & Watson, 1922, p. 186). Further, they showed the diversity of the country throughout their book. For example, they narrated:

On the Prairie, Englishman, Scotchman, Irishman, American, have one and all hit the trail in the train of wheat. On the Prairie, too, are to be found other followers in that train, men from the wheat-lands of old Europe and men who never saw a field of wheat until coming here-Icelanders, Poles, Ukrainians, Austrians, Finlanders, Swedes, Bukiwinians; and how many others? (Hayward & Watson, 1922, p. 185).

Years later, in 1926, Kate Foster wrote the book *Our Canadian Mosaic*, which describes the different origins of immigration in Canada and makes an analogy between a mosaic and a diverse Canadian society. The Canadian mosaic fosters Canada’s nation-building since everyone, regardless of origin, builds up Canadian society. Therefore, nation-building is strongly related to ethnic diversity (Connor, 1972). Nation-building refers to the construction of a country; this includes an “architectural or mechanical model” with diverse schemes and inputs, and it can happen at a different pace (Deutsch & Foltz , 2010, p. 3).

Furthermore, Foster argued that the Canadian mosaic was suffering from some issues, pointing out the need to enhance better relations among people living in Canada (Foster, 1926, p. 7). The author expressed the need for “Friendliness” and “good-will” to foster relations in Canada (Foster, 1926, p. 143). At that moment, it seemed that no official policies supported and enhanced the relationships between the diverse people in Canada and its nation-building. Nevertheless, some acts referred to immigration and settlement. For instance, the “Empire

Settlement Act ” of 1922 (Foster, 1926, p. 14) and “The Chinese Immigration Act” of 1923 (Foster, 1926, p. 18). In addition, some societies were formed, such as “The Society for the Overseas Settlement of British Women” (Foster, 1926, p. 15). These acts and initiatives could have influenced future multiculturalism policies since they addressed topics of immigration and settlement, which are essential components of multiculturalism.

The author pointed out three essential elements for this Canadian Mosaic, which included: the design (referring to “the pattern”), the designer (the expert of the materials), and the cement (the component that makes something endure) (Foster, 1926, p. 141-143). Foster argued that Canadian society “is not homogenous” by explaining the friction between the British and French who had different cultures and languages and how Canada had to build its society based on this antagonism (Foster, 1926, p.9). In addition, the author expressed that migration was needed for the country’s development (Foster, 1926, p.5).

In 1938 John Murray Gibbon summarized the conversation regarding multiculturalism at this time in his book *Canadian Mosaic, The Making of a Northern Nation* where he explained the importance of recognizing and understanding the background of the people coming to Canada, stating, “To know a people, you must know its history and origins...” (Gibbon, 1938, p. vii). His study focused on Europeans that emigrated to Canada, explaining that most came due to the bad circumstances of war (Gibbon, 1938, p. 414). Understanding people’s origins is essential to identify the reason behind certain behaviours and why people act in certain ways.

Murrays and Foster’s ideas reflect the complexity of the Canadian mosaic because, at the same time, it deals with the conflicts between Francophones and Anglophones and tries to protect and integrate Indigenous and ethnic minority groups. Regarding Indigenous populations, I argue that it's important to highlight that they are essential to the Canadian Mosaic.

Nevertheless, they have been strongly impacted by colonization. As Lavallee and Poole stated, “Colonial activities, both past and present, have attempted to strip Indigenous people of their cultural identity and land” (Lavallee & Poole, 2010, p. 273).

Some of the events that form part of this colonization include the 1857 Gradual Civilization Act and the 1876 Indian Act (The Canadian Encyclopedia, 2023). The first encouraged Indigenous people to assimilate English and French, but how it protected their culture is unclear (The Canadian Encyclopedia, 2023). The second had the goal of promoting “Euro-Canadian” culture and eliminating “First Nations culture” (The Canadian Encyclopedia, 2023). Years after, this led to horrible events such as residential schools (1940-1960), where children were taken from their families and sent to schools, where many suffered terrible mistreatment (Dion Stout & Kipling, 2003, as cited in Lavallee & Poole, 2010, p. 273). Protecting Indigenous rights and preserving their culture and heritage is essential. The Canadian Multiculturalism Act tries to acknowledge these issues by recognizing the rights of Indigenous people (Canadian Multiculturalism Act, 1985). Nevertheless, the problems of equality and equity remain to this day. Further, in this chapter, the Canadian Multiculturalism Act is discussed.

As previously reviewed, discussions around multiculturalism in Canada, and concepts such as the Canadian Mosaic, have been around for at least 100 years. The relationships between Indigenous communities, migrants, Francophones and Anglophones are essential in fostering multiculturalism and Canadian nation-building. But what exactly is multiculturalism? And, why is it important to talk about migration when defining multiculturalism?

Between 2016 and 2021, slightly more than “1.3 million new immigrants” resided “permanently in Canada” (Statistics Canada, 2022). By 2021 Statistics Canada estimated that 23% of its population, meaning 8.3 million people, “were or had ever been landed immigrants or

permanent resident of Canada” (Statistics Canada, 2022). In addition, when considering second-generation children (Canadian-born with at least one immigrant parent), almost one-third of children have at least an immigrant parent (Statistics Canada, 2022).

Given the importance of the diverse population in Canada, many authors have discussed the meaning of multiculturalism. What does it mean to be a multicultural country? Is it the diversity of its people? Do its laws and policies define it? Is it the fact that minorities are represented and reflected in the media? Does multiculturalism refer to the official languages? Does it consider all the languages spoken in the country? Does it mean that it is a welcoming country for migrants? Is it measured by the level of inclusivity among different origins? What about Indigenous people, how are they integrated into a multicultural society?

Fleras & Elliot studied multiculturalism from different perspectives, “as a fact, ideology, policy and practice” (Fleras & Elliott, 1992, p. 7). The authors argued that multiculturalism could be seen as a tool for addressing diversity at both “social and institutional levels” (Fleras & Elliott, 1992, p. 7). The authors stated that a definition of multiculturalism should include:

- (a) a unique way of describing, sorting out, and evaluating diversity;
- (b) a set of attitudes among individuals and groups regarding the intrinsic value of cultural diversity;
- (c) an ideological commitment to diversity as productive and relevant to national or local interests;
- (d) formal initiatives by the government and institutions to incorporate diversity into a set of policies and programs;
- (e) a belief in the practical benefits of multiculturalism for political and minority interests. (Fleras & Elliott, 1992, pp. 20-21).

Defining multiculturalism, then, involves several factors. Some authors point out the importance of multicultural norms and policies stated by the government. For instance, Draisey-Collishaw stated that multiculturalism involves “...layers of legislation, public policy and government-sponsored” (2018, p. 325). In addition, Fleras & Elliot argue that multiculturalism can be studied as an “official doctrine” that includes regulations and procedures that recognize, include and promote diverse ethnicities in society (Fleras & Elliott, 1992, p. 22). Therefore it is important to discuss Canada’s key relevant policies around multiculturalism. In addition, it is crucial to analyze the Broadcasting Act since the media plays an important role in multiculturalism and ethnic minorities' representation.

Key Relevant Policies

The Canadian Multiculturalism Act, the Broadcasting Act and the establishment of the Canadian Radio-television and Telecommunications Commission (CRTC) as Canadian media regulator, are crucial for understanding multiculturalism and how ethnic minorities are portrayed in media. Several events have shaped these policies and regulators, including the creation of the Royal Commission of Bilingualism and Biculturalism, the 1985 Official Language Act, the 1971 Multiculturalism Policy, the incorporation of the Canadian Charter of Rights and Freedoms, the 1995 Employment Equity Act and the 1976 Immigration Act.

As previously discussed, multiculturalism has been in the Canadian conversation for over 100 years. Still, during Pierre Elliot Trudeau’s government (from 1968-1979 and from 1980-1984), many multicultural commissions, policies and acts took place. Some authors argue that Pierre Elliot Trudeau was considered, by many Canadians, as the initiator of multiculturalism (Forbes, 2019; Wood & Gilbert, 2005).

Although we have been discussing the importance of multiculturalism as a policy, it is relevant to mention that it is not always harmonious or perfect. Fleras & Elliot discussed that it is important to differentiate between ideals versus reality (1992, p. 144). There are several critiques around multiculturalism, including that it is “(1) socially divisive, (2) regressive, (3) decorative, and (4) impractical” (Fleras & Elliott , 1992, p. 131). The first refers to segregating ethnic minorities from the “mainstream” (Fleras & Elliott , 1992, p. 131). The second refers to the existing societal imbalances, for instance, with the distribution of power and resources (Fleras & Elliott , 1992, p. 134-136). The third refers to viewing culture as a superficial thing (ex. “food, and song and dance”) and minimizing the more crucial aspects of the ethnic minorities' encounters (Fleras & Elliott , 1992, p. 136). The last refers to governments' constant struggle when trying to meet minorities' “accommodation and territorial integrity” (Fleras & Elliott , 1992, p. 140). Despite these criticisms, policies are crucial to protect minorities. Therefore, society representatives are challenged to determine what should and should not be included in the policies.

In Canada, the official Canadian Multiculturalism Act was established in 1985, but before that, a variety of events contributed to the creation of this Act. In 1963 the Royal Commission of Bilingualism and Biculturalism was created to respond to the conflicts generated among Anglophones and Francophones in Canada (Esman, 1982, p. 234). In addition, at the time, there was the threat of Quebec's "Quiet Revolution" (Esman, 1982, p. 233), which was guided by the phrase "maitres chez-nous" (masters in our own house) (Esman, 1982, p. 244). Some of the topics that guided the Quiet Revolution were the inequalities in the types of jobs occupied by French and English-speaking persons (Esman, 1982, p. 245). Another factor that influenced this revolution was the belief that French culture was at risk of disappearing in Québec, due to factors

such as accelerated development (Esman, 1982, p. 245). Fleras & Elliott argued that there was a strong “Québécois nationalism” that aroused from the belief that they were excluded, for instance from politics (Breton, 1984 as cited in Fleras & Elliott, 1992, p. 72). Therefore, the purpose of the Royal Commission on Bilingualism and Biculturalism was to guarantee French and English language parity across Canada by creating a “language regime” (Esman, 1982, p. 234).

Following the reports by the Royal Commission on Bilingualism and Biculturalism, in 1969 the Official Language Act was created (Burnaby, 1997, p.150). This act establishes that “...English and French are the official languages of Canada and have equality of status and equal rights and privileges...” (Official Languages Act, 1985). The act encouraged harmony between anglophones and francophones in Canada (Carey, 1997, p. 206). This opened a debate since the Act didn't include other non-french and non-English spoken languages (Fleras & Elliott, 1992, p. 72). Would it be possible to include all ethnic languages in the Act? Would it be manageable, considering the hundreds of languages spoken in Canada?

Years after the creation of the Language Act, in 1971 the government made an official Multiculturalism Policy recognizing official bilingualism and multiculturalism in Canada (Légaré, 1995, p. 349). This multicultural vision strengthens the “ethnic mosaic” of Canada that has existed since the country's creation (Wayland, 1997, p. 33). On October 8th, 1971, Prime Minister Pierre Elliot Trudeau gave a speech at the House of Commons where he recognized multiculturalism as a policy in Canada (House of Commons Debates, 1971). Following the recommendations of the Royal Commission of Bilingualism and Biculturalism, Canada would officially have its first multicultural policy (House of Commons Debates, 1971). Prime Minister Pierre Elliot Trudeau expressed the importance of recognizing and supporting all ethnic groups

in Canada (House of Commons Debates, 1971, p. 8545). He stated: “Hon. Members will recall that the subject of this volume is “the contribution by other ethnic groups to the cultural enrichment of Canada and the measures that should be taken to safeguard that contribution” (House of Commons Debates, 1971, p. 8545).

Prime minister Pierre Elliot Trudeau argued that even if French and English were recognized as the official languages, there was “no official culture” and that every Canadian no matter their ethnic origin, should be treated equally and fairly (House of Commons Debates, 1971, p. 8545). The policy was mandated under a bilingual framework and the prime minister established four main ways that the government was committed to supporting the policy: assist all ethnic groups in Canada with necessary resources; assist in overcoming full participation obstacles; promote cultural exchange; and assist immigrants with official language acquisition (House of Commons Debates, 1971, pp.8545-8546). The policy looked forward to attending francophones and the growing multicultural society.

Canada was one of the worldwide pioneers in implementing an official policy regarding multiculturalism (Trudeau, 2021). Multicultural principles, policies and practices to regulate diversity have placed Canada as a great contributor to the study of ethnicity (Fleras & Elliott, 1992, p. 2). This inspired other countries to join the multicultural conversation. Two years later, in 1973, the multiculturalism policy was introduced in Australia (Koleth, 2010, p. 4). Then other countries such as United States, Great Britain, Germany, would partake as well (Parekh, 1999 as cited in Kucheryavaya et al., 2020).

Establishing a multicultural policy is no easy job since many diverse opinions exist. For instance, Wayland mentioned that it was seen more as a technique to get minorities' votes but was called to be “mere rhetoric”; meaning that it was more a persuasive technique than a policy

that protected minorities (Wayland, 1997, p. 48). In addition, sometimes multiculturalism is addressed from a “folkloric” side more than addressing the real problems faced by ethnic minorities (Wayland, 1997, p. 48). After the policy was announced, new debates came into place. Some of the critiques included that the policy didn't touch on important social issues related to new immigrants, for example, eliminating the barriers of integration (Wayland, 1997, p. 48). Over the following years, the federal government worked on several charters and acts that aimed to address some shortcomings regarding multiculturalism; underlying the importance of integrating multiculturalism in “federal decision-making process” (Wayland, 1997, p. 49). This included changes in politics and efforts to enhance multiculturalism (Wayland, 1997, p. 49). It included assistance in “heritage language programs,” “multicultural education programs” and “cultural diversity in Quebec” (Wayland, 1997, p. 49).

The federal government then incorporated The Canadian Charter of Rights and Freedoms in 1982, which enhanced the reflection of Canada's “multicultural reality” and protected its “multicultural heritage” (Canadian Charter of Rights and Freedoms, 1982). Then the Employment Equity Act in 1995 protected equal rights of “women, Aboriginal peoples, persons with disabilities and members of visible minorities” (Employment Equity Act, 1995). Moreover, the 1976 Immigration Act included immigrant settlement support (Dirks, 2006). Despite the government efforts to protect multiculturalism, there were still critics who mainly argued that the official Multiculturalism Policy was more “symbolic,” since there was little funding for the initiatives and it served to promote multiculturalism rather than solving problems regarding equal rights (Berry, 2020). In addition, since Canada was experiencing many social changes, ethnic minorities' requirements also changed (Wayland, 1997, p.49). New clauses for multiculturalism

were needed since multiculturalism had become an “essential component of Canadian identity” (Wayland, 1997, p.49).

For this research study, I will focus on the 1985 Canadian Multiculturalism Act and the 1991 Broadcasting Act and the corresponding duties of the public, commercial and community radio sectors. The 1985 Canadian Multiculturalism Act recognizes equal rights, protection, duties and obligations of all Canadians; recognizes the two official languages but also states that any other language should enjoy the same rights and privileges; enhances the protection of Canadian culture and protects people from discrimination (1985). The Act aims to enhance the integration of different cultures into society while recognizing their origins.

The Canadian Multiculturalism Act represents a set of norms and regulations to protect and/or promote Canada’s diversity. In addition, it is well known that media plays a significant role in displaying and promoting the culture of a country and its heritage. It reflects the essence of a country by promoting different cultural traits, for instance, language. Furthermore, it generates awareness of the “traditions or living expressions...” (UNESCO, 2022). Lasswell, argued that media enhances the cultural transmission between generations (as cited in Nancoo & Nancoo, 1996, p. 32). Although a country’s culture is transmitted through different places, for instance, schools, media are crucial since they have a big reach, and most people in the country have access to some type of media.

Furthermore, the media also transmit a national culture to the migrants (Nancoo & Nancoo, 1996, p. 32). This is very relevant, too, because the media represents a platform where migrants can understand the Canadian way of working (McPhail, 1990, p. 17 as cited in Nancoo & Nancoo, 1996, p. 32). Furthermore, media serves as an inclusivity tool. For instance, when

migrants perceive that different cultures are included in media, they might feel that minorities are well accepted in the host country.

We have seen that the Canadian Multiculturalism Act aims to enhance the protection of culture and that media are essential for multicultural heritage. In Canada, the Broadcasting Act is vital in promoting multiculturalism in media. As Raboy argues, “.... through broadcasting, the Canadian experience has become an experience in communication...” (1990, p. xii). The Broadcasting Act has a long story in Canada. According to Raboy, it results from political, economic and social pressure, including the efforts to be differentiated from the United States media and the purpose of national unity with Quebec (1990, p. xii). The origins of the Act started with radio. In 1919 the first radio commercial broadcasting station in the world was installed in Montreal by Marconi Co. (Raboy, 1990, p. 5). In 1928, churches started to have an important influence on radio since they funded the stations (Stewart, 1975, p. 21). In 1932 The Canadian Radio Broadcasting Commission (CRBC) was created as a response to a “freedom-of-religion” issue (Stewart, 1975, p.24). The purpose of the commission was to assure that radio stations were operating correctly and were responsible for regulating individual and national broadcasters in Canada (Stewart, 1975, p. 24).

In this same year (1932), Prime Minister R.B. Bennett announced “The Radio Broadcasting Act” (Raboy, 1990, p. 45), where he highlighted the importance of “national” broadcasting (Raboy, 1990, p. 45). He argued that it was essential that Canada was responsible for its broadcasting, leaving out the external intrusion (Raboy, 1990, p. 45). This was mainly directed to the United States interference and shadow in Canadian media (Raboy, 1990, p. 29). Moreover, in 1935 there was a big economic depression in Canada that left almost 33.3% unemployed Canadians. At that time, Prime Minister Mackenzie King, expressed that more than

ever, Canadian unity was needed, leading to the creation of the 1936 Canadian Broadcasting Act and the Canadian Broadcasting Corporation (Raboy, 1990, p. 49). The CBC represented a dual system of “private and public enterprise” (Stewart, 1975, p. 26).

The CBC was considered a “national broadcasting service” and at the same time it was working with private affiliates who offered services where CBC wasn’t offering (Raboy, 1990, p. 63). In 1943 the dispute turned around the public and private sector, regarding the relationship and responsibilities of each (Raboy, 1990, pp. 77-78). Diefenbaker (leading spokesman) proposed to have a “semi-judicial regulatory body” to regulate the national and private broadcasters' interaction; this would be implemented in the 1958 Broadcasting Act (Raboy, 1990, p. 79). The 1958 Broadcasting Act, included a Board of Broadcast Governors (BBG) and it “reestablished the CBC” (Raboy, 1990, p. 133). The CBC and the private stations would be treated equally in front of the BBG, overseeing each Canadian broadcaster individually and the connection between them (Raboy, 1990, p.134). Ten years later in 1968 the bill would be updated again and become law (Raboy, 1990, p. 180). As Raboy mentioned “Its main impact was ideological” since “the structures or relationships” of Canadian broadcasting were not significantly altered (Raboy, 1990, p. 180). It tried to bring broadcasting into a “single system” and seek “the public interest”, but it seemed to favour the private sector (Raboy, 1990, p. 180).

The CRTC would come back as the broadcast regulator and would be responsible for defining “the public interest” (Raboy, 1990, p. 180). The Broadcasting Act that governs still to this day is the one of 1991, and it aims to protect the broadcasting system by promoting content diversity, representing Canadians in media, providing the necessary license to programs, ensuring equal job opportunities, and enhancing rapid adaptation to technologies (Broadcasting Act, 1991). The Broadcasting Act is therefore regulated by The Canadian Radio-Television and

Telecommunications Commission (CRTC). The CRTC is the official media regulator in Canada. As stated by CRTC, “We regulate and supervise broadcasting and telecommunications in the public interest” (CRTC, 2023).

The Broadcasting Act establishes that the broadcast system belongs and is managed by Canadians; therefore radio and television services are mostly Canadian-owned (1991). They aim to reflect Canadian society and show the “exchange of cultural expression” (Broadcasting Act, 1991). This gives preference to Canadian content and prevents, for instance, the United States media dominance. In addition, the Act establishes that it offers high-quality programs and states that people holding a licence are responsible for their programs (Broadcasting Act, 1991). This assures high-standard media and gives ownership to the program's license holders.

Furthermore, the Broadcasting Act brings into the conversation that the two main languages are English and French (1991). Although other languages are present in media, the only two languages recognized are the two previously mentioned. This brings doubts regarding the protection and promotion of third-language media. A third language is considered “languages other than French, English or an Aboriginal language” (Ethnic broadcasting policy, 1999).

Moreover, the Act states that the Canadian broadcasting system reflects Canadians' different points of view and artistic “tastes” by providing diverse programming that should be interesting for the diverse population (Broadcasting Act, 1991). This works to enhance representation since it seeks to include content that may interest the diverse society in Canada. In addition, the Act establishes the relevance of the readiness for rapid technological change (Broadcasting Act, 1991). This is crucial, considering that, more than ever, technology and, consequently, media change in accelerated steps. The digital world constantly demands adaptations in infrastructure, policies, and working methods.

Furthermore, the Broadcasting Act, states that the media system should include “educational and community programs,” “aboriginal cultures of Canada” and programs that can be accessed by people living with a disability (1991). This shows a commitment with inclusivity by enhancing minorities’ representation and accessibility. In addition, the Act stated that conflicts must be “resolved based in public interest” (1991). This promotes the democratization of the media by contemplating the audience's interests and perceptions.

In addition, the Broadcasting Act enhances equal opportunities for employment at the operations level (considering dual language, culture, race, and aboriginal people) (1991). This seeks representation not only in media but also in the production of programming, which is extremely important. To have varied content in media, people with different backgrounds, experiences, tastes, and so forth, must participate in media creation to reflect their unique perspectives. Finally, specifically, the section 3 (d) (iii) of the Broadcasting Act, recognizes the “multicultural and multiracial” Canadian society by stating that:

Through its programming and the employment opportunities arising out of its operations, serve the needs and interests, and reflect the circumstances and aspirations, of Canadian men, women and children, including equal rights, the linguistic duality and multicultural and multiracial nature of Canadian society and the special place of aboriginal peoples within that society...(1991).

To foster and extend the Broadcasting Act section 3 (d) (iii), the Ethnic Broadcasting Policy was created (1999). This policy supports ethnic radio and television, which have the purpose of producing and distributing programs to ethnic groups in a specific area (Ethnic broadcasting policy, 1999). Based on this, the CRTC has given licenses to the broadcasters that produce ethnic programs either in radio or television (Ethnic broadcasting policy, 1999). The

policy defines ethnic programming as: “...programming directed to any culturally or racially distinct group other than one that is Aboriginal Canadian, or from France or the British Isles. Such programming may be in any language or combination of languages” (Ethnic broadcasting policy, 1999).

It is designated that ethnic radio and television stations should have “at least 50% of all programming broadcast” in a “third-language” (Ethnic broadcasting policy, 1999). Furthermore, ethnic radio and television should dedicate “at least 60% of their schedule to ethnic programming” (Ethnic broadcasting policy, 1999). As the Act states, this is a way of reflecting the “linguistic diversity” in Canada through media (Ethnic broadcasting policy, 1999). Also, the Ethnic Broadcasting Policy indicates that since it would be very difficult to have an ethnic station for each ethnic group in Canada, therefore it requires ethnic stations to produce content to a “broad range of ethnic groups”.

It is important to mention that the CRTC establishes that non-ethnic stations can transmit ethnic programs in French or English (Ethnic broadcasting policy, 1999). Nevertheless, suppose they want to transmit ethnic programs in third languages. In that case, they are limited to air a maximum of 15% of their programming in a third language (this could go up to 40% if the commission consents) (Ethnic broadcasting policy, 1999). These regulations seek to protect ethnic stations from non-ethnic stations “in view of their obligation to serve a broad range of ethnic groups” (Ethnic broadcasting policy, 1999). This could mean that the policy protects ethnic stations from competing against non-ethnic stations. In addition, the policy also stipulates that community radio could transmit without CRTC consent up to 40% in a third language with the condition that the campus radio station is in a “market” with no ethnic station and a Type A community radio (Ethnic broadcasting policy, 1999). Type A community radio is established

when non-station, besides CBC's stations, is broadcasting in the "same language in all or part of its market" (Campus and community radio policy, 2010).

The Ethnic Broadcasting Policy was created based on the belief that the sense of belonging of newcomers would increase if they had access to media produced by their "community and in their own language" (Whyte 2006 as cited by Fleras, 2009, p. 165). Despite this, authors such as Jiwani, 2006; Yu, 2016; Ojo, 2006; Kong, 2014; and Fleras, 2009, have discussed that there are still minorities in Canada that are constantly misrepresented or underrepresented in media. This causes severe problems such as exclusion (Mahtani 2001, as cited in Eberhardt, 2010, p. 34) and discrimination (Fleras, 2009, p. 196) of ethnic minorities.

The previous events, such as the creation of the Royal Commission of Bilingualism and Biculturalism, the 1985 Official Language Act, the 1971 The Multiculturalism Policy, the 1982 Canadian Charter of Rights and Freedoms, the 1995 Employment Equity Act, the creation of the CRTC, the 1985 Ethnic Broadcasting Policy, the 1985 Canadian Multiculturalism Act and the 1991 Broadcasting Act, have influenced the way multiculturalism is practiced, protected, and promoted in Canada. As mentioned above, media are crucial for multiculturalism. The Canadian Multiculturalism Act, and the Broadcasting Act intend to regulate and assure that multiculturalism is also reflected and promoted in the different media sectors in Canada.

Media Sectors in Canada

Canada has three major broadcasting sectors, which include public, private and community. These sectors are regulated by the CRTC, which has two primary methods to enhance Canadian diversity: "programming by and for specific groups, reflecting diversity in all broadcast services" (CRTC, 2019a.). What, then, are the differences between these three broadcast sectors?

First of all, the private or commercial sector, involves media ownership by private companies (Fleras, 2011, p. 6). Therefore, private media companies are focused on profits and are based on an advertising or subscription model (Fleras, 2011, p. 6). Their mission is to connect consumers with advertisers through programming (Fleras, 2011, p. 6). Some of the major private media companies in Canada include: Quebecor, Rogers, Shaw, Telus, and Fairchild (CRTC, 2022).

Next, public media companies are owned by the government or taxpayers, and they have the purpose to serve the audience with a variety of programs that aim to serve the “public good” or advance “national interests” (Fleras, 2011, p. 7). In Canada, the CBC is the national public media corporation and it works under a “mixed-funding model” (Fleras, 2011, p. 7). This means that it is funded by the government, advertising revenue, subscribers fees, “financing and other income” (CBC, 2022, p. 5). The CBC functions under the Broadcasting Act (CBC, 2022, p. 2) and it is regulated by the CRTC (CBC, 2022, p. 3). It accounts for 27 television stations, 88 radio stations and one digital platform (CBC, 2022, p. 3). CBC’s digital platform includes news, sports and music articles. Also, it has radio podcasts and streams, music playlists, diverse videos, TV series programs and streams, direct links to social media, and so forth (<https://www.cbc.ca/>).

It includes programs in English, French and aboriginal languages (CBC, 2022, p. 2). In their digital platform, the CBC has a section called “Radio Canada International,” which includes content in Spanish, Arabic, Chinese, Punjabi and Tagalog (CBC, 2022, p. 2). In addition, Canada has the Aboriginal Peoples Television Network (APTN), “the first national indigenous broadcaster in the world” (APTN, 2023).

Finally, community media are based on volunteer participation since they are a non-profit media (Rennie, 2006, p. 3). It is defined by two main aspects: “participation” and “access”

(Rennie, 2006, p. 3). Participation encourages people in a community to get involved in their own media production (Rennie, 2006, p. 3). Moreover, access refers to the “platform” that enables people to express themselves (Rennie, 2006, p. 3). For purposes of this research, we will study community radio and campus-based stations, which fall under the community media framework, since they enhance the “sense of community” (Moylan, 2019, p. 15), promote “collective and inclusive practices” (Moylan, 2019, p. 141), encourage the self-representation (Moylan, 2019, p. 6) and “diversity” (Forde et al., 2002, p. 56). In addition, another important factor is “localness”, since the station's location influences its community (Forde et al., 2002, p. 56). Community and campus radio fill those gaps that either public or commercial media do not (Campus and community radio policy, 2010).

The community sector's intrinsic characteristics enable the incorporation of more ethnic media, which is directed to specific minorities (Fleras, 2011, p. 241), while the public and commercial sectors tend to produce mainstream media directed to the “general” public (Fleras, 2011, p. 241). Therefore, how are ethnic minorities represented in mainstream media?

Issues of Underrepresentation and Misrepresentation

Different authors have argued that minorities are being underrepresented or misrepresented in media (Mahtani, 2008; Yu, 2016; Cukier et al., 2019; Lindgren, 2013; Ojo, 2006; Bloemraad et al., 2015). Under-representation refers to the “absence of minorities” and misrepresentation to the “negative portrayal,” and both generate oppression (Mahtani, 2001). This underrepresentation can be reflected as producers or “subjects of representation” (Yu, 2016, p. 343).

Ethnic minorities consider that in Canadian media, they are not well represented (Mahtani, 2001). For example, a study of OMNI Chinese news reflected that 90% of Chinese living in Vancouver believed the news in mainstream media didn't cover their community (Kong, 2014, p. 35). While 74% of the Canadian news in mainstream media is related to local and national news, minorities are infrequently portrayed (Murray et al., 2007 as cited in Yu, 2016, p. 347).

In addition, CBC news programs tend not to give time for “diverse programming” nor the opportunity to present sections of recent events in different languages (other than the official ones) (Murray, 2008, p. 66). Castañeda L. & Losada C. add that there are no Spanish TV channels in Canada, but only some Spanish programs in multicultural channels such as "Shaw Multicultural Channel" administered by Rogers (2012, p. 88). Although it seems there are no free Spanish TV channels, it is possible to pay for cable services, and for instance access Univision Canada, through TLN Media Group (<https://www.tln.ca/schedule/>).

In terms of representation, a study has shown underrepresentation in “Vancouver's local English newspapers”, where ethnic minorities appeared only in “less than 5 percent of front-page news” (Yu & Ahadi, 2010 as cited in Yu, 2016, p. 345). Also, Cukier et al. focused on minority women and racialized minorities and their representation as “expert news sources” in CBC Television, arguing that they are underrepresented in Canadian television (2019, p. 25). This implies that being a woman from a minority group means being even more underrepresented in Canadian media (Cukier et al., 2019, p. 25). Mahtani specifies that a study in Canada indicated that women were significantly underrepresented in dramatic series and also in the news (Mahtani, 2001). This demonstrates how minorities are underrepresented in Canadian mainstream media, causing problems of exclusion (Mahtani, 2001). Ethnic minorities that don't

feel identified with the Canadian media might just stop accessing it. Nevertheless, local media represents an essential source of information. This shows the limits of mainstream media since it seems to fail to represent all the ethnic minorities in Canada. It is crucial to have “quantity and quality of minority representation” in Canadian media (Yu, 2016, p. 345)

As for producers, there are also issues of representation. Researchers have discussed that the newsrooms are mainly conformed by white people; therefore, there is an underrepresentation of blacks and people of colour (Ojo, 2006, p. 348). A study made in 2003 with Canadian papers in Vancouver and Toronto found that only 2% of the reporters were a visible minority (Miller 2006 as cited in Bloemraad et al., 2015, p. 881). Although the Employment Equity Act promotes equal opportunities for “women, Aboriginal peoples, persons with disabilities and members of visible minorities” (1995), the reality is that only 8% of the “permanent positions in Canadian public broadcasting” are held by minorities (CBC, 2014 as cited in Yu, 2016, p. 344). In addition, the author added that CTV British Columbia only included four ethnic hosts in the morning news host (Yu, 2016, p. 344). In addition, Mahtani cited a South-Asian CITY-TV reporter and producer, who stated that “there were maybe 5 people of colour in the newsroom” (Manji 1995 as cited in Mahtani, 2001).

To have a better understanding of the representation of ethnic minorities in Canadian media, some researchers recommend studying the “quantity of media coverage devoted to different groups” (Bloemraad et al., 2015, p. 890). Yu suggests the “instrumentalization of ethnic media” which seeks to “serve the interests of stakeholders rather than of the general public” (Yu, 2016, p. 343).

Regarding misrepresentation, some authors argue that in many cases, the representation of minorities are “stereotypical” (Jiwani, 2006, p. 31; Mahtani, 2001; and Houssein 2012, p. 95)

or that minority portrayals reflect negative images. Fleras stated that the Canadian media reflect minority images that are “steeped in unfounded generalizations that veer towards the comical or grotesque” (1994, p. 273 as cited in Mahtani, 2001). Ojo argued that the image of blacks and other minorities is “distorted” in Canadian Media; for example, blacks are tagged as “criminals”, “villains, or victims or buffoons...” (Cuff, 1990: Henry and Tator, 2003 as cited in Ojo, 2006, p. 346) or Muslims seen as “terrorists” (Ojo, 2006, p. 346). These misrepresentations can prove that racial tensions and discrimination growth (Fleras, 2009, p. 156). A possible alternative for these issues of misrepresentation and underrepresentation in Canadian mainstream media, is ethnic media since it focuses on programming for a specific community.

Introduction to Ethnic Media

There are different terms to refer to ethnic media. Some authors use multicultural media (Fleras, 2015; Ahmed & Veronis, 2017; Hayward, 2019) or third-language media (Murray, 2009). Other terms used include “alternative media, local community media, immigrant media, minority media, diasporic media and transnational media” (Ahmed & Veronis, 2017, p. 589). For this paper, the term ethnic media will be used to refer to the “media produced for a particular ethnic community” (Matsaganis et al., 2011, p. 5). Taking into account that ethnic media is “...produced by and for (a) immigrants, (b) racial, ethnic, and linguistic minorities, as well as (c) indigenous populations living across different countries” (Matsaganis et al., 2011, p.6). This section provides an introduction to ethnic media and the different roles that ethnic media plays in a society.

Ethnic media can be produced in the community that it serves or elsewhere (Matsaganis et al., 2011, p.6). For instance, a German study showed that ethnic media can be produced either in the country of origin, or in the host country (Arnold & Schneider, 2007, pp. 118-119). When

produced in the host country, ethnic media can be either created by the host community or the ethnic community; When made in the country of origin, sometimes the program is transmitted the same or with some modifications (Arnold & Schneider, 2007, pp. 118-119). For example, the Mexican “telenovelas” or soap operas produced in Mexico but transmitted by Univision in the United States could be a possible example of media produced outside the community directed to the Latin American community in the United States.

Moreover, our globalized world allows ethnic communities to access media from different sources worldwide, such as international or transnational ethnic outlets (Shi, 2009, p. 599). DW is a global news outlet based in Germany and produces content in 32 different languages. Its content is transmitted in a variety of countries, either by digital streaming or by on-air programs (DW, 2023). Although DW is not considered an ethnic media outlet strictly, it does produce content directed to certain communities and in their language. Murray argues that the mix of “local ethnic media” plus “international sources” enables culture preservation and integration (Murray, 2008, p. 63). This media mix is crucial, especially in our digital age. People are streaming content daily from their countries of origin, but it's equally important that they have access to local media to be aware of the actual situation of their host country and maintain connections to their local communities.

Moreover, the relevance of the language of ethnic programming has been discussed by researchers. Shi argued that ethnic media is produced by “ethnics” and in “ethnic languages” (2009, p. 599). Fleras stated that offering community-based (this term is further explained in this chapter) programs in the mother tongue language enhanced the sense of belonging (2015, p. 29). Ethnic media is mainly created for a specific community and can be produced in the ethnic language, but this is not always the case. Sometimes they are made in the host country's

language. We have seen that there are Latin American radio programs in Canada that broadcast in English. For example, *Vivaporú, The Ointment for the Soul*, a Latin American program transmitted by CITR-FM 101.9 FM, a campus radio station located in the University of British Columbia Students Union (CITR, n.d.c). This program mixes broadcasting in English with some music in Spanish and other languages. Latin American radio programs will be further discussed in chapter three.

It is essential to keep in mind that other people outside the ethnic community might be interested in the ethnic program as well. For instance, we could think of Canadians as being interested in Latin American culture or those who might be attracted to Latin American music. Think about the seasonal travellers, most known as snowbirds, who are retired people or digital nomads that go from Canada to Mexico during the winter; they could be a possible public for a Latin American program in Canada. They might think about their good times in Latin America while listening to a Latin American program.

Ethnic media has been studied around the world. Deuze discusses that the growing migration has increased ethnic media in western societies (Georgiou, 2005 as cited in Deuze, 2006, p.263). Every year, millions of people decide to leave their country of origin in search of a better life. The estimated number of migrants (15 and above in OECD nations) during 2015-2016 was 120 million (OECD & AFD, 2019). The top three destinations for migration include the United States, Germany and Canada (Edmond, 2017). These three countries have conducted significant research regarding ethnic media.

Germany and Canada, have studied the role of integration (Kosnick, 2007; Geißler & Weber-Menges, 2009; Murray, 2008; Ahmed & Veronis, 2017; Fleras, 2015; Caidi et al., 2010; and Kong, 2014) and interculturalism (Arnold & Schneider, 2007; Lindgren, 2013; Yu, 2018;

and Kong, 2014). In Germany, Arnold & Schneider, have explored the role of the internet in minority communication (2007, p. 120) and the different ways of producing ethnic media (2007, pp. 118-119), Kosnick has explored the multicultural policies placed in Germany (2007, p. 149).

Researchers in the United States and Canada have studied the different “media use” among members of a same ethnic community (Rios & Gaines, 1998; Dunn JR, 1975; Ahmed & Veronis, 2017). For example, factors such as age and gender (Dunn JR, 1975, p.3), “length of stay” in the host country or income (Ahmed & Veronis, 2017, p. 587), may affect the use of media of certain ethnic minorities. In addition, the United States’s ethnic media research includes the role of “language,” “cultural similarities” and “geography” for constituting communities (De Santis, 2003, p. 65), the “dual identity” between the host country and country of origin identity (De Santis, 2003, p. 65), and the role of ethnic media in shaping politics (Subervi-Vélez, 2008, p. 1).

Canada’s main research in ethnic media focuses on integration and how it represents a good “source of information” (Kong, 2014, p. 2; Yuping Mao 2015, p. 113) because it could be the “main source of information” for migrants (Georgiou, 2005, p. 494; Husband, 2005, p.462 as cited in Kong, 2014, p. 2). Research from Canada in the subject, explores integration (Ahmed & Veronis, 2017; Murray 2009; Fleras 2015), which considers that migrants maintain their culture of origin but at the same time become part of their new host country community (Berry 1997, p. 1980 as cited in Jamal & Chapman, 2000, p. 371). Another role explored in Canada is interculturalism (Lindgren, 2013; Yu, 2018; Kong 2014) which promotes the relationship between different ethnic communities. It is essential to promote interculturalism, to maintain a “single, national public sphere” (Sreberny 2005, 445 as cited in Yu, 2018, p.1978). For instance, in chapter three, I analyzed four Latin American community and campus-based radio programs,

which focused on Latin American music, events, social issues, and so forth, but did not mention any other ethnic communities. This could cause alienation between different ethnic groups. It is crucial then to have ethnic media that enhance the relationships between the different communities.

Moreover, ethnic media play a role in protecting identities (Lindgren 2011; Baffoe 2012; Ojo 2006; Mahtani 2001), which refers to how media portray the image of minorities (Mahtani, 2001). Identity is related to the culture of origin of ethnic minorities. Therefore media play an important role in enhancing, promoting and preserving a specific culture. Nevertheless, mainstream media has demonstrated to practice discrimination and exclusion of certain communities. Some minorities are portrayed in news as invisible, some others are linked with crime and others are stereotyped (Lindgren, 2013, pp. 120-121). Ethnic media can fight these negative stereotypes (Fleras 2009, cited by Lindgren, 201, p. 114), and they can be helpful in reconstructing identities (Baffoe, 2012, p.29; Ojo 2006, p. 343). This is related to representation. Immigrants and ethnic minorities create their own media to address concerns that are not tackled in the mainstream media (Eberhardt, 2010, p.ii). They have the opportunity to portray their self-image in media. The roles of ethnic media will be further discussed in detail in chapter two.

Ethnic media newsrooms are formed from different backgrounds, including people who used to work for mainstream media or people who wish to work in mainstream media (Matsaganis & Katz, 2014, p. 929). It's important to consider that since editors and reporters have some influence from the mainstream media, their work could be biased and based on frameworks established by mainstream media (Lindgren, 2011, p. 103). Many times mainstream and ethnic media reporters and producers need to collaborate, and some inequalities are perceived: this affects the way ethnic media producers perceive themselves (Matsaganis & Katz,

2014, p. 929-929). Also, regarding relevant local information, a study made by Veronis and Ahmed in Ottawa showed that ethnic media producers sometimes lack important information from the City of Ottawa, given that they infrequently are in touch with them (2015, p. 87).

Moreover, ethnic producers that don't work for mainstream media often are volunteers or receive low payments for their job (Browne, 2005: 182; Subervi, 2004, as cited in Matsaganis & Katz, 2014, p. 928). This could represent a barrier when hiring ethnic media producers. In addition, language could represent a challenge since producers should have proficiency in the language (Husband, 2005, p. 469). Finally, the training of reporters who work with ethnic media it's been a field of study over the years but authors like Lindgren state that a recent study shows that there is a lack of "training opportunities" (as cited in Huston, 2012, p. 5).

Ethnic media is therefore produced for a certain ethnic group and plays important roles in integration, as a source of information, in representation, interculturalism and in protecting minority identities. Also, since ethnic media may require language proficiency and often involves volunteer work, finding producers can be a big challenge.

In conclusion, the different policies and regulators in Canada that aim to protect and promote multiculturalism seem to have a disconnection from what is happening in the media regarding the representation of ethnic minorities. Studies have previously shown problems of misrepresentation and underrepresentation (Jiwani, 2006; Yu, 2016; Ojo, 2006; Kong, 2014; Fleras, 2009).

Ethnic media enhances, promotes and protects the integration of migrants into their host country, the representation of minorities, the interculturalism among different ethnic groups and the minorities' identities. Therefore it diminished problems in the media such as misrepresentation and underrepresentation. It represents an alternative to problems of

representation since it produces content for a specific ethnic community and in addition, ethnic media is transmitted through public, private or community sectors. This last sector, promotes and practices the values of access and participation (Rennie, 2006, p. 3), meaning that it gives the opportunity to people to create their own programs. Also, it is easier to reach community media either as producers or as consumers of media (compared to public and private media). Anyone is welcome to participate in media production and anyone can give feedback to the station. It is not necessary to be a communication professional to collaborate in community media. People can learn how to produce media since community media principles include training for its volunteers. Therefore, it represents the best fit for ethnic media, since regardless of the ethnic origins, genre, age, profession, and so forth, anyone can produce content for their communities. This will be further discussed in chapter two.

Chapter Two: The Community Sector for Ethnic Media in Canada

We previously discussed that ethnic media plays important roles, especially in multicultural societies. For instance, the role of integration of minorities into their host country. The role of enhancing an accurate representation of minorities in media and protecting their identities. The role of interculturalism or relationship among different ethnic groups. This chapter expands on these roles and how they have been studied in countries such as Germany, United States and Canada, since they are top destinations for migration (Edmond, 2017), and they have done significant research regarding ethnic media. In addition, ethnic media represents an opportunity to combat and diminish problems presented in mainstream media related to the underrepresentation and misrepresentation of ethnic minorities.

Moreover, this section discusses the community broadcasting sector. More specifically, it considers community or campus-based community radio to be an ideal fit for ethnic media since it involves “localness” (Forde et al., 2002, p. 56), collectiveness, diversity and inclusivity practices. This enhances the production of unique programs that are interesting to minorities and that reflect an accurate, or at least a more accurate, representation of them. In Canada, this sector is vital, considering its diverse population. Canada has approximately 181 community and campus-based radio stations which promote and enhance ethnic media (CRTC, 2019b).

Ethnic Media Continued: The Canadian Context

Ethnic media strongly relate to migration. From one day to another, many migrants change from being a majority in their home country to being a minority in their host country. Migrating to a new country is a challenging task. It involves assimilating to a new culture, weather, and social norms, acquiring a new language, new food, and so forth. Moreover, media

play a vital role in transmitting essential information and portraying the new country's essence. Through the news, TV series, programs, and publicity, migrants start to understand their new country.

As discussed in chapter one, Canada is a pioneer in multiculturalism initiatives, and the following section includes diverse findings about ethnic media in Canada. This consists of the role of integration, interculturalism, accessibility and availability of ethnic media, and the concept of "dual identity", between the host country and country of origin identity (De Santis, 2003, p. 65). Also, studies have shown that there are issues in mainstream media related to representation of ethnic minorities, creating false stereotypes and absence of minorities in media.

According to the Canadian Radio-Television and Telecommunications Commission (CRTC), ethnic media can be either in "English, French or a third language" and have "cross-cultural" content (as cited in Murray et al., 2007, p. 14). Researchers in Canada have highlighted the importance of ethnic media for migrants' integration into their new host country (Murray, 2008; Ahmed & Veronis, 2016; Fleras, 2015) and for enhancing a sense of belonging (Fleras, 2015). Houssein believes that broadcasting local and practical information facilitates migrants' adaptation (2012, p. 93). The information transmitted in media could help migrants to connect to local entities, events, businesses, and so forth. There is so much going on in a newcomer's life and essential information is needed for helping one to find a place in a new city or town. For example, one may be faced with questions such as: where to register for medical services, where to buy local products and where to purchase food. Moreover, one could be interested in connecting with other members of the community and finding out the local events.

In many cases, when arriving in Canada, migrants do not have much information about their new home besides the information they may have searched for on the internet and the

information that one might get from relatives or friends. But the new reality experienced might be considerably different from what they thought it would be. Therefore, culture shock comes into play. Questions arise, such as: How should I behave? What is socially accepted and what is not accepted in the new country? Ahmed & Veronis discuss how ethnic media represent an essential source of information (Ahmed & Veronis, 2017, p. 590) and a valuable tool to connect immigrants with municipal governments (Veronis & Ahmed, 2015, p. 73). These connections with the government are also crucial. Through ethnic media, the government can communicate the different programs they offer to migrants, the important procedures such as filing taxes, getting a health card, a SIN number, and so forth. Ethnic media represent a platform that somehow reduces the culture shock produced when one arrives in a new country, and it does so by connecting minority communities with diverse entities, services, and events. Also, it enhances the relationships between the diverse members of the community.

Some critical factors for the integration of migrants include: “family and personal networks, immigrant-serving organizations, religious or cultural groups and availability of media in their language of choice” (Murray, 2008, p. 63) and “workplace” (Lee & Tse, 1994, p. 61). Although all these aspects are essential, highlighting the relevance of third-language media is significant. When migrants arrive in Canada, they may feel an instant connection with someone from their same country or to those who speak the same language. These similarities join people together in meaningful ways. Therefore, language is an essential aspect to consider when producing ethnic media since it generates a connection with the audience.

In addition, imagine how many people arrive in their host country without knowing the language. We could think that doing an online search is the solution, but many official websites are only in official languages. For instance, the Alberta Health Care Insurance Plan website is

only available in French and English (<https://www.alberta.ca/ahcip-how-to-apply.aspx#jumplinks-1>). How, then, are migrants supposed to access critical information and understand it? Since ethnic media provides content in diverse languages, it represents an alternative to websites that include information only in the official languages of the host country. One could think that it is essential to have access to the daily news of a country, for instance through CBC news. Nevertheless, if a person doesn't speak the host country's language, will they know what's happening in the community? Adding to this point, a study made with the Chinese community and OMNI news in BC, proved that having more local news helped immigrants to integrate better (Kong, 2014, p.35).

Immigrants use different sources of information, including: “social networks, formal sources (organizations), information and communication technologies, and ethnic media” (Caidi, et al., 2010, p. 507). How they consume media will depend on their habits back home or the available media in their new destination country (Caidi, et al., 2010, p. 504). They may even continue streaming media from their country of origin when they arrive in the host country, but this may create a disconnection from what is happening in their new home. Ethnic media are necessary as a platform that serves ethnic interests and communicates the day-to-day happenings in the host country. Migrants are interested in these sources of information. For instance, studies in Canada have shown that even if immigrants have lived for a while in Canada, many still consume information from ethnic media outlets (Lee & Tse, 1994, p. 68).

Researchers have also studied the importance of ethnic media in promoting interculturalism (Yu, 2018, p. 2447), meaning communication between different ethnic communities in Canada. It is essential to recognize that “Young Canadians of recent immigrant origin want ‘interculturalism’ and ‘more interaction with each other’” (Yohan Martin as cited in

Murray, 2008, p. 65). These interconnections among ethnic groups are essential to generate a sense of society and to avoid segregation between the different ethnic groups. Therefore, it is crucial to create spaces where minority groups can identify themselves and express their opinions. However, it is equally important to create spaces that connect different minority groups, to generate a shared national identity in the new country, by promoting the unity and shared values of its citizens. This has also been studied by German researchers, who explored the problem of segregation between ethnic groups (Hargreaves & Mahdjoub, 1997 as cited in Arnold & Schneider, 2007, p. 119), arguing that ethnic media producers do not intend to create or communicate this “separation” (Arnold & Schneider, 2007, p. 133). Even if segregation is not the purpose of ethnic media, it is crucial that producers promote connections with other cultures. For instance, by including in the program data that involves other ethnic communities, such as events, news, local business, and so forth.

Ethnic media helps to preserve the culture of origin (Murray, 2008, p. 65). As previously discussed ethnic minorities develop a dual identity formed by their hometown country and their new country. The migrants arrive into their host country with cultural baggage. This means that they carried with them their values, habits, traditions, music, language, and so forth. When arriving to the host country migrants acquire the cultural traits from this country. Nevertheless, with time if they do not practice their culture of origin, this could be lost or diminished through the years. Ethnic media represents a constant reminder of immigrants’ cultural essence, since it promotes their music, their language, their home country's social issues, and so forth. At the same time, it connects migrants to local news, events, and information. Ethnic media could represent an ally to maintain a balance between the culture of origin and the host’s country's culture. For instance, Eberhardt discussed negotiating “Hispanic-Canadian identity” through

ethnic media (Eberhardt, 2010, p. ii). The dual identity strengthens the ties with the home country while enhancing the connection with the host country (De Santis, 2003, p. 74). Many migrants live with one foot in the host country and the other in their country of origin, meaning that their interests and the way they go through life carry a dual cultural mix. When developing ethnic media it is vital to consider this balance.

Furthermore, having the identities of minorities be well-reflected in media is crucial for creating an accurate, fair and objective awareness of Canadian society. Reconstructing migrant identities in Canada through media has been explored by Ojo, 2006 & Baffoe, 2012. As previously discussed in chapter one, ethnic media programming is typically directed to a particular minority, while mainstream media addresses people in “general” (Fleras, 2011, p. 241). Therefore, ethnic media is significant for overcoming issues with representation and misrepresentation because it offers a space where ethnic minorities can reconstruct their identities. Ethnic media is an inclusivity tool because it incorporates minorities into media. The CRTC recognizes through the Ethnic Broadcasting Policy that “Ethnic stations play an important role in serving local communities” (1999). This policy has sought to increase diversity in the media landscape (Ethnic broadcasting policy, 1999). Nevertheless, some ethnic media struggle with promoting their programming within their communities and have difficulties with economic support since many of them depend on donations. Some others, transmitted mainly by the commercial sector, generate profits, but compared to mainstream media, their profits tend to be lower since their reach is lower too. Also, any media needs money to pay for publicity that reaches its potential audience, but many ethnic media outlets have tight budgets, therefore they have little promotion.

A crucial topic to also consider is the availability and accessibility of ethnic media in Canada. It's essential to recognize how ethnic minorities access and seek information (Veronis & Ahmed, 2015, p. 73 & Yuping Mao, 2015, p. 113). Ethnic media outlets are available in Canada, but the main problem is that they can be difficult to find. Sometimes even by conducting an internet search through a search engine like Google, it is not obvious which ethnic stations are available. For instance, when looking for "Latin American media in Edmonton," it is hard to find a list of the radio and TV stations or digital media outlets. Therefore, it is essential to promote the existing Latin American media programming in Canada, taking into consideration ways of promoting the programs on a low budget. Latin American media in Canada is further discussed in chapter three.

When planning and producing ethnic media, therefore, it is essential to consider that it plays an essential role in sharing local information that facilitates immigrant integration in their host country while retaining some aspects of their culture of origin. Moreover, language is vital in ethnic media since they distribute critical information to immigrants who don't speak the host country's language. Also, language creates a bond with ethnic audiences since people might feel identified and might "feel at home" while listening to their mother tongue language. Another important aspect is that ethnic media involves connecting different ethnic groups and avoiding segregation. Moreover, it is important to recognize that ethnic media faces challenges such as promotion and funding.

Couldry argues that by analyzing the languages in which media is transmitted in a country, it is easy to identify if its population is being represented in media (Couldry, 2020, p. 45). For instance, the United States has diverse radio and TV programming in Spanish, reflecting its big Latin American population. As mentioned in the first chapter, ethnic media can be present

in public, private or community media. How, then, does ethnic media function and operate in these different sectors? Gandy (2000) argues that in the public sector, the available broadcasting services depend a lot on the “commitment to multiculturalism” of that place (as cited in, Yu, 2016, p. 345). CBC’s mandate, which is based on the 1991 Broadcasting Act, establishes a series of commitments to multiculturalism and ethnic representation. For instance, it states key points such as offering a “wide range of programming,” the “exchange of cultural expression”, and aims to “reflect the multicultural and multiracial nature of Canada” (Broadcasting Act, 1991 as cited in CBC, n.d.). Is CBC’s mandate reflected in CBC programming? Most of the programming on CBC’s radio and television is in French, English and Aboriginal languages (CBC, 2022, p. 2). Nevertheless, the CBC has a multicultural section on their digital platform called “Radio Canada International.” This includes some services in different languages, such as Spanish, Arabic, Chinese and Punjabi (CBC, 2023).

The CBC has tried to incorporate other languages, such as Punjabi. In 2008 during the Stanley Cup playoffs, the CBC did a trial of narrating “Hockey Night in Canada” (HNIC) in multiple languages, including Punjabi (Szto & Gruneau, 2018, p. 199). This had a great impact on the community. As stated by Mesley, “Some Singh parents say their kids would never have found the good old hockey game if that cultural connection hadn’t be made” (CBC, 2017, 00:01:29-00:01:36). The program continued in CBC until 2014 when HNIC was taken by OMNI TV from Rogers, a major media conglomerate operating in Canada (Szto & Gruneau, 2018, p. 206).

The CBC has also created a “minority-led production” called, *Kim’s Convenience* (Yu, 2021). Which is an Asian-led sitcom that narrates the story of a Canadian-Korean family in Canada, reflecting the multicultural and diverse society in the country (Yu, 2021). The TV

program reflects the interactions between the Canadian-Korean family with other members of their community, showing “diversity across ethnicity/race, gender, class, language, and sexuality, among others” (Yu, 2021, p. 3). In addition, this program is also produced by Korean Canadians. For instance, the scriptwriter (Ins Choi), comes from a Korean family that immigrated to Canada (Hunt, 2016 as cited by Yu, 2021, p. 3). This program reached approximately 993,000 viewers per episode in its first season, reaching the number-one comedy in Canada (CBC Media Center, 2016 as cited in Yu, 2021, p. 1). Minorities' representation in public media seems to be attractive to the public in general.

The HNIC broadcast in Punjabi and the sitcom *Kim's Convenience* show the wider interest in ethnic programs in Canadian broadcasting, but there still remains a gap of representation. As the Canadian filmmaker Sarah Polley stated:

Canadian film and TV doesn't look like the Canada I live in-when I'm walking down the street or on the subway or in a hospital waiting room, that's so rarely what I see reflected on screen. If that's offensive to me, I cannot imagine how deeply offensive it must be to someone that is unrepresented (as cited by Hayward, 2019, p. 3).

The CBC has made efforts to incorporate minorities in public media, but do minorities feel represented across the wider spectrum of programming available to Canadians? Regarding the private sector, Canada has six ethnic television stations and 35 ethnic radio stations that have been authorized by the CRTC, including, but not limited to, CFHD-DT (Television), Tamil Radio (across Canada), CHIN (Radio), CKIN-FM (Radio), CINA (Radio), OMNI (television), and Fairchild (Radio) (CRTC, 2019b). In addition, a study has shown that Vancouver is “a major hub for ethnic media” (Yu & Murray, 2007, p.100). Yu and Murray mentioned that some ethnic media headquarters are located in Vancouver, including but not limited to, Apna Roots,

Fairchild Radio & TV, Talentvision (Yu & Murray, 2007, p. 100), and OMNI (television). This shows how cities with big immigrant populations, such as Vancouver are interested in producing media for ethnic minorities.

Although there is certainly some representation of minorities in private media programming, it's important to consider that since it is based on a profit model, it uses publicity to generate incomes. Therefore, even if ethnic minorities might be represented in some private media programs, publicity under-supplies ethnic minorities by prioritizing "the desirable" audience (Gady, 2000, p. 48-49 as cited in Yu, 2016, p. 345). Since publicity aims to reach the widest audience possible, it aligns its content to the "general consumer" and possibly leaving aside ethnic minorities, provoking underrepresentation. In addition, Yu discussed some other problems that can occur in commercial media, regarding economic problems (Houpt, 2015 as cited in Yu, 2016, pp. 345-346). For instance, the case when Rogers media was struggling economically and decided to cancel OMNI's multilingual local news (Houpt, 2015 as cited in Yu, 2016, pp. 345-346). If commercial and public media seem to fail to support ethnic media, community media could offer an alternative.

Community media represent an opportunity to have ethnic media programming that is produced by the same community. Therefore, it reflects a more accurate representation of minorities and contains programs that are of local interest to the community. Canada has ten community TV, and 181 community plus campus radio stations (CRTC, 2019b). These community stations include a lot of ethnic programming directed to specific communities. For instance, ethnic programs for Latin American communities in the largest cities and capitals in Canada include 51 community and campus radio programs. This will be further discussed in chapter three.

Community or campus-community radio stations are important platforms for producing ethnic media programming since they are easier to reach. Anyone who wants to participate in community media production, can do so. It is not necessary to be a communications professional to collaborate in the station. People can learn about media through the different training provided by the station, or by self-learning. For instance, if a community member wants to suggest a program or participate in content development, it is easier to approach the community media sector than to do this with the public or commercial broadcast sectors, since the community sector is based on the value of participation. Therefore, minorities are more in control of what they want to produce and which media they would like to listen or watch. Community media could fulfill minorities' media interests, by offering content that is appealing to them. Public and commercial broadcasters have many formal guidelines and procedures, which makes it more difficult to approach them.

We have previously reviewed the different research done in Canada regarding ethnic media and the different media sectors where it can be produced and distributed. In addition, there have also been initiatives and organizations that support ethnic media in Canada. For instance, The Ottawa Multicultural Media Initiative (OMMI) is a study project led by the University of Ottawa cooperatively with the City of Ottawa, researchers and people who work in media (OMMI, 2021). Its purpose is to study specific communities and how they consume media (OMMI, 2021). The groups studied were the Chinese, Latin American, Somali, and South Asian Communities (OMMI, 2021). They explored the role of multicultural media in enhancing “wellbeing, inclusion, and integration” and the economic impacts (OMMI, 2021). Moreover, the organization explores the possibilities and difficulties of multicultural media in Ottawa (OMMI, 2021).

Furthermore, there are non-profit organizations such as the “National Ethnic Press and Media Council of Canada” NEPMCC, which has the objective to “promote and integrate economic, social and culture interest of Ethnic communities into the mainstream of Canadian society” (NEPMCC, 2023). Its principles include: “Freedom of speech, fairness, diversity, the right to privacy and public interest” (NEPMCC, 2023).

The different research studies, initiatives, organizations and policies show the interest in, and relevance of, ethnic media programming in Canada. Now, it is crucial to discuss how ethnic media has been shaped by the digital age. When the digital age began, all media suffered a “critical juncture” (McChesney, 2007, p. 1434), including ethnic media. McChesney defined “critical juncture” as the moment when there is a shift in society that provokes “structural or institutional” adjustments that last for a while (2007, p. 1434). McChesney related this critical juncture to the “digital revolution” (2007, p. 1435). As well, Light discusses that in Canada, alternative media faced a critical juncture, highlighting that community radio was struggling with funding and adapting to fast technological adjustments (2012, p. 161). Even the Broadcasting Act stipulates the importance of enhancing rapid adaptation to technologies (1991).

It is essential to recognize that the digital world has further globalized media. People can stream and access content from all over the globe. However, we might ask, what role does community radio play in a globalized world? Anderson & Rodriguez explain that community stations have a more local approach, while the internet distributes information worldwide (2019, p. 58). Fraser & Restrepo-Estrada add that people prefer to access “... programs with their own cultural orientations, rather than those imported from others” (2001, p. 5).

The critical juncture has helped community radio to expand its reach and in many ways, it can be said to support the radio programs through web pages and social media. Moylan, for

instance, discusses the way that radio outlets use digital platforms as a way of “dissemination” (2019, p. 5). Most of the community radio stations in Canada have a web page, which hosts links to stream programming and maintains information about weekly scheduling of programs. Some websites even include funding activities and podcasts. Therefore, community radio in Canada uses digital media to reach and engage more with their community. Digital media can thus be said to serve as an important tool for the spread of ethnic media.

We have previously explored the various roles of ethnic media in a multicultural society and how it can help diminish the underrepresentation and misrepresentation in media. Also, we have seen that digital media represents a platform that extends the reach of ethnic media. Moreover, we have reviewed that the community sector is a good fit for ethnic media. Ethnic media, at the same time, could be part of the alternative media framework due to its shared values and characteristics.

Community Media, a Good Platform for Ethnic Programming

How does alternative, ethnic and community media connect between each other? Couldry and Curran define alternative media in terms of power by describing it as: “media production that challenges, at least implicitly, actual concentrations of media power...” (2003, p.7 as cited in Kozolanka et al., 2012, p. 2). Moreover, Skinner, mention that alternative media involves “small outlets” that promote “public discussion” in a certain community (2012, p. 27). Public discussion is essential to enhance social changes. Kozolanka et al. discuss topics such as addressing “... social, political economic, and cultural issues...” and the role of alternative media in enhancing “social action” and in solving the issues experienced by “marginalized” communities (2012, p. 3). Therefore, ethnic media can be said to be a part of the alternative media framework, since it

enhances public discussion and offers specialized programming that is outside the limits of mainstream media.

It is also essential to determine the relationship between the community media sector and the alternative media framework. Community media represents a good platform to distribute and produce alternative media since it is easy to reach since people are not required to be communication experts in order to collaborate in media production. Alternative media “democratize access” by easing participation through the availability of “resources” and “knowledge” (Light, 2012, p. 145). This is crucial, for when a community has the necessary tools and they receive training on how to produce media, then everyone who desires to participate in media can do so. For example, if someone decides to do a Latin American news program for the CBC or for a private media outlet, it would be difficult for the program to get accepted and for the program to be aired. By contrast, alternative media may offer a more accessible option for producing such a program. More specifically, community media encourage the community to participate in and give access to recording studios, microphones, studios, editing software, training, and so forth.

Therefore, we can say that community media also falls under the alternative framework. Nevertheless, there might be some types of “alternative” media that promote, say, hate speech or similar things that in some way would still be considered alternative. Therefore it is essential to place community media under some key ideas of alternative media about what it strives to be. This includes characteristics such as challenging mainstream media power, (Curan & Couldry, 2003, p.7 as cited in Kozolanka et al., 2012, p. 2), democratizing media (Light, 2012, p. 145), enabling public discussion (Skinner, 2012, p. 27), promoting social action (Kozolanka et al., 2012, p. 3), providing the necessary “resources” and “knowledge” (Light, 2012, p. 145). As we

have discussed, since mainstream media is directed to a larger public, there are many policies, rules and standards that limit the type of content and programs that can be aired. There is a specific way of working, a particular standard of quality, and specific topics that can be discussed and others that can't. Even the broadcasters follow a "style guide," meaning they follow certain guidelines of how to behave, how to look, how to talk, and what one is allowed to say and what one is not allowed to say.

We could presume that community media is an ideal platform for ethnic media programming. Community media is defined as "Adaptations of media for use by the community, for whatever purposes the community decides" (Berrigan, 1979, p.8 as cited by Howley, 2010, p. 16). Since community media works under the principles of "access and participation" (Rennie, 2006, p. 3), people have the freedom to select and produce the programming that meets their interests. In addition, community media works under a model of "self-management" (Howley, 2010, p. 16), this means that every person is accountable for his/her own actions. People are responsible for their own programs, or for their own roles in the station. For instance, producers of radio programs at CJSR (campus-based community radio), would be responsible for planning the weekly programs, editing materials, contacting possible guests, and so forth. Of course, they would get some help from other CJSR volunteers, but the program production is their responsibility. Therefore we could consider that community media producers have more liberty to create their shows since there are fewer barriers to producing programs that serve their ethnic community. For instance, if a member of a certain community identifies that there's the need to have a local news program in a specific language, he/she could go to its local community radio station and propose this program. It is possible that if there's a free space in the station's schedule, if the program meets the station's values, and if the member of the community commits

to doing the program, he/she could get the opportunity to create the program that he/she thinks is missing in the community. Fraser & Restrepo-Estrada have discussed that community radio focuses more on producing content of interest to the communities and generating an “impact,” instead of focusing on the “formal quality” (2001, p. 2). As previously mentioned, public or private media follow stricter quality guidelines, therefore it would be easier to produce and distribute an ethnic program through community media.

Community media engage their participants. People working for community media are most motivated to collaborate in producing media for their local community. They are passionate volunteers who work collaboratively for the common good of their community. When there’s participation and collaboration of an ethnic minority group in doing an ethnic program, it is more likely that the program will meet the interest of that specific community. In order to meet the interests of the community, it is important to get feedback from the audience. For example, *RecorridoLatino*, a Latin American community radio program, provides telephone and Whatsapp numbers so that people in the community can communicate and give their feedback to the station. This program is further discussed in chapter three.

While mainstream media seeks to reach as wide an audience as possible, community radio touches on local issues and focuses on serving the interests of a specific community, by enhancing community connections. For example, suppose Latin Americans in Calgary, Alberta are doing a program for the Latin American community in Calgary. In that case, there is a high chance that they will create programs that meet the interests of that community since they are related to the current issues of the local community. This may allow a wider variety of perspectives and ideas to circulate, which are not guided by the aim of reaching as many consumers as possible.

Another important aspect to consider about community media is that community media outlets bring the voices of the community into the programs. For example, in spoken programs, broadcasters invite others to talk or to be interviewed. This topic will be further explored in more detail in chapter three, alongside Latin American programming in community radio in Canada.

We have reviewed the advantages of producing and distributing ethnic media programming through the community media sector. For instance, community media facilitates the creation of local programs that meet the interests of a specific community. This differs from mainstream media which focuses on reaching as many consumers as possible. Therefore, local programs can generate a bigger impact on a specific audience because it addresses local issues with which the community could feel identified. The following section breaks down the benefits of community media, which include empowering minorities by supporting their right to freedom of expression, enhancing relationships among members of the community, promoting two-way communication (between the community and media producers), facilitating minorities integration, and so forth.

The Different Societal Roles Played by Community Media

In order to think through what the community media sector is, it is essential to first define the concept of community. We, as humans, are relational beings since we collaborate to succeed in our daily activities. We depend on each other in society. Lowe discusses that several community researchers have defined community in terms of the: "...location of residents and their activities (Parsons, 195, as cited in Lowe, 2000, p. 360), similarities among people (Park, 1952, as cited in Lowe, 2000, p. 360), and interdependence and reciprocity among group members" (Bellah et al., 199 as cited in Lowe, 2000, p.360).

The geographical place as a community characteristic could be criticized when thinking of “digital communities” (which include people from all over the world); but for media such as community and campus radio, however, the geographic location is essential. As Moylan argues, community radio is influenced by the geographical space and the “structural materialities” of the radio station (Moylan, 2019, p. 10).

Moreover, the interests in common alongside the exchange of interactions play an important role in creating relationships. For instance, a study regarding “community-art projects” showed that “Community members developed relationships while working together” (Lowe, 2000, p. 367). To understand these relationships, we could explore the “community sentiments” referring to a subjective indicator that analyzes members of a community and the positive attitudes among them (Christenson, 1979 as cited in Lowe, 2000, p. 360). These attitudes in the community could enhance the “sense of belonging,” discussed by (Hooks, 2009, p. 2).

Community media works under this same understanding by promoting teamwork and enhancing relationships as well as a sense of belonging among community members. Fraser & Restrepo-Estrada argue that community radio supports the freedom of expression (2001, p.10), which is a universal right, by providing a platform where people can freely share their thoughts. Community media supports freedom of expression by giving a voice to minorities, whereas mainstream media seems to fail. The Universal Declaration of Human Rights, right of information section, Article 19 states that: “Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.” (as cited in Fraser & Restrepo-Estrada, 200, p. 1)

It is extremely important to have platforms where people can freely express their opinions while simultaneously bringing people together. Moreover, it is essential to underline that each community media outlet has its specific mandate, policies, values and philosophies to prevent issues such as hate speech. Further in this chapter, I analyze different mandates of community radio stations and further in chapter three, I will look closely at four individual stations and how they reflect different values through their programming.

When defining community media, researchers such as Howley argue that it is difficult to establish what exactly community media are due to a “lack of definitional precision” and “the sheer variety of formats” (2010, p. 15). The first refers to the different expressions used to refer to community media such as “participatory”, “alternative,” and “citizens media.” The second refers to the diverse platforms such as radio, video, newspapers, and digital (Howley, 2010, p. 15). Rennie also states that it is challenging to manage community media due to the nature of the community, which “themselves are such complex identities” (Rennie, 2006, p. 25). Many factors are indeed involved when trying to define and manage community media outlets and organizations. Still, in general terms, community media can be generally defined as describing a non-profit platform that connects people in the same community and allows them to express themselves and to participate in creating programming.

The United Nations Educational, Scientific Cultural Organization (UNESCO) is an important organization that researches and supports community media by providing “capacity-building and training activities” around the world (2021a). They established three main principles of “Community broadcasting,” which include “independence, governance and service” (UNESCO, 2021b). The first principle states that community broadcasting does not depend on any third party, such as government or private enterprises, since it is based on a non-profit

model. The second principle states that the community is responsible for its media production. The third principle states that the primary purpose is to serve the local community's interests (UNESCO, 2021b).

Considering the principles established by UNESCO and the definitions and ideas provided by the studies introduced above, I will now explore the different roles of community media. First, I will explore community media in terms of the public sphere and its relation to representation and “democratization” (Berrigan, 1981, p.15). In the book *The Structural Transformation of the Public Sphere*, Habermas argued that representation can “occur only in public...there is no representation that would be a “private matter” (Schmitt, 1957 as cited by Habermas, 1991, p. 7). Representation, therefore, takes place in public spaces or public platforms, such as media. Key questions advanced by the study of the public sphere include, Is the media democratically representing its society? The mass media focuses on a profit model based on publicity. The word publicity is related to “public recognition” (Habermas, 1991, p. 2) and has the “purpose of manipulation or show” (Habermas, 1991, p. 249).

Habermas argues that the “public” and the “mass” are different concepts by stating that the public refers to “... virtually as many people express opinions as receive them.” (Mills, 1956, as cited in Habermas, 1991, p. 249). Therefore the concept of “public” consider a two-way communication. In contrast, the concept of “mass” refers to when “...far fewer people express opinions than receive them...” (Habermas, 1991, p. 249). Other researchers have pointed out concepts such as passive communication, which means that people consume media without giving feedback, whereby media work as a “one-way” communication model (Berigan, 1977, p. 17). Therefore, taking into consideration the previous definitions, it would be debatable whether mass media would be considered as “public” under Habermas’ definition since it seems to be a

one-way model of communication. On the other hand, community media would be considered “public” under Habermas's definition since it's a two-sided communication.

Berrigan defines community media as a “... two-way communication” meaning that the same community that consumes the media programming, can also produce and distribute the media programming (Berrigan, 1981, pp. 7-8). This reciprocated communication model strengthens equal and accurate representation in the public sphere since it allows minorities to produce their own programming and is thus an example of self-representation in media.

Berrigan discusses the role of community media in terms of the “democratization” of media through his article published by UNESCO (Berrigan, 1981). He analyzed the importance of “access and participation” and their relationship with democracy (Berrigan, 1981). Berrigan states that community media “... are the means of expression of the community, rather than for the community” (Berrigan, 1981, p. 8). It is viewed as an “exchange” not a “transmission” of ideas (Berrigan, 1981, p. 8).

Moreover, integration is also an essential role of community media. In a study called *Community Integration, Local Media Use, and Democratic Processes* researchers defined that community integration has different points of view, for instance as a way to have “social control” (Noelle-Neumann's, 1994 as cited in McLeod et al., 1996, p. 180) and as a platform for social change (McLeod et al., 1996, p. 180). Local media discusses the specific issues in a community and this opens doors for further debates and therefore can motivate a community for getting involved in social issues or in advocating for social change.

Another important aspect to discuss is the concept of cultural identity and the importance of community-building within minority groups. For instance, the “immigrant population” (Johnson & Menichelli, 2007, p. 14) represents a minority community around the world.

Community media could serve as a platform to reunite members of a certain immigrant community by enhancing their participation in media production, promoting community events, and accurately representing the community in the media. In addition, it could be an opportunity for the immigrant community to preserve their culture and to have a moment of “feeling like home.” I will discuss this later in chapter three, specifically touching on the Latin American community.

Furthermore, Curran and Couldry discuss the “social power” involved in the media (Curran & Couldry, 2003, p.4). They state that media involves conflicts around “...who has the power to represent the reality of others” (Curran & Couldry, 2003, p.6). Community media offers an alternative to this power that seems to be concentrated in the hands of only a few. As Howley argued, “dominant media” is challenged by “community-based activities” (2010, p.2). Jankowski discusses that one of the objectives of community media is to involve everyday people from the community in “public discussion” that can take place via media (2003, p. 8). Moreover, Rodriguez argues that participatory media projects enhance empowerment and gives people the opportunity to “redefine power relations within (and sometimes beyond) the local community” (2001, as cited in Howley, 2010, p. 19). Jankowski sums up the conversation around empowerment by stating that one of the objectives of community media is to enhance the “social and political empowerment” of the members of the community (2003, p. 8).

An essential part of empowerment is to give the community the necessary “communication tools,” for example, by offering diverse training to community members (Johnson & Menichelli, 2007, p. 4). For instance, CJSR, a campus-community radio station located at the University of Alberta, provides a variety of training workshops to their volunteers. This includes news training, production training, and on-air DJ training. In addition, they provide

their volunteers with the necessary recording equipment for creating audio work and provide access to their recording studios. For more information, please see the CJSR training website: <https://www.cjsr.com/2017/04/make-a-little-magic-at-may-volunteer-training/>. Community media can be seen as “a tool for personal, community, and ethnic expression and development” (Johnson & Menichelli, 2007, p. 4).

I have defined community media and discussed its different societal roles, including: enhancing relationships among community members, empowering minorities and supporting the right of freedom of expression, integrating minorities in public discussion, enhancing social change, promoting two-way communication, and democratizing media. Community media is present in television, print media, digital platforms and radio. The latter is a particularly important platform, given both its affordability and reach.

Characteristics and Advantages of Community Radio

Radio represents the primary medium for community media, given that it is uncomplicated to produce (Rennie, 2006, p. 4). Audio is much cheaper and simpler to edit and distribute than other multimedia, such as video. These characteristics are essential since community radio is based on volunteers and funding. In addition, different studies have shown that radio is still one of the platforms with a higher reach to the population (Nielsen, 2019 & CRTC, 2020). Nevertheless, there are digital media platforms, which also offer a cheap and simple way of distributing media, but they operate at a global level, while community radio operates at a local level, and therefore produces media that is directed to a specific local community. This will be further discussed in this chapter.

The community broadcasting sector is one of three broadcast sectors in a single broadcast system, which also includes the public sector and the private (or commercial) sector.

Commercial broadcasters dominate the media in Canada. There are 711 private commercial radio stations, representing over 75% of all radio stations. The main private companies include BCE, Rogers, Newcap, Corus and Cogeco. There are 67 English and French language radio stations operated by CBC (CRTC, 2017). Moreover, there are 181 community and campus-based radio stations (CRTC, 2019b). This shows its prevalence and importance in Canada.

This thesis focuses on community and campus-based community radio stations in Canada. Campus-based community radio stations mean that they are community radio stations located on a university or college campus. They share a lot of characteristics with community radio, but differ a little given their commitment to the campus where they are located. This is further discussed in the next section “Community and Campus-Based radio in Canada”.

Specifically, I will focus on Latin American programming in Canada since Latin Americans are the sixth-largest visible minority (Statistics Canada, 2017a) and they are considered a “fast growing” community in provinces such as Ottawa (Ahmed & Veronis, 2017, p. 592). This is further discussed in chapter three. When exploring public and commercial models in Canada, these media outlets, overall, seem to lack programming for Latin Americans. For instance, the CBC does not offer Spanish language content, and across the commercial sector, there are few programs for Latin American Communities. For example, channels like Univision Canada have content directed to Latin Americans, but there’s a gap in local Latin American programming. Therefore, it is necessary to have programs that connect Latin American culture with Canadian culture on a more local and geographically-specific level, which can more accurately represent ethnic groups as they exist in a particular region. This can be done through community radio.

Community radio enhances “collective and inclusive practices” (Moylan, 2019, p. 141). It promotes collaborative work among members of a particular community, including minority

communities. There are different terms that are sometimes used to refer to community radio. For instance, in Latin America is known as “popular or educational radio” while in Africa, “rural or bush radio” (Jankowski, 2003, p.7). It may have different terms around the world, but its purpose is shared “give voice to those without voices” (Girard 1992,13 as cited in Jankowski, 2003, p. 7)

In Canada, the CRTC established essential factors of campus and community radio stations, which include: the location of the radio station and the communities it serves; the volunteers who are responsible for most of the operations; the “needs and values” of the community are shown in the programming; community interests are reflected; and the programming is the one not covered either in commercial or public radio (Campus and community radio policy, 2010). In Canada, there is a significant presence of community radio stations that support multiculturalism. Still, it is evident that in some places in Canada, such as Edmonton, community radio stations are not being fully used by specific communities, such as Latin American communities. This will be further elaborated in chapter three.

Despite several criticisms that indicate that radio might disappear sooner or later due to the increase of digital media, radio is still one of the platforms with a higher reach worldwide. For instance, a study run by Nielsen in the United States indicated that radio was the platform that reached most adult Americans (18+), reaching 92% every week. This data was compared with TV reach (87%) and smartphone reach (81%) (2019). In Canada, The Communications Monitoring Report 2019 indicated that, on average, 83% of Canadians listen to the radio each month, while 96% of people (18+) view television and 83% viewed “Any type of internet video” in the past month (CRTC, 2020). Even if the data varies from country to country, it still shows the ongoing relevance of radio.

When thinking about the advantages of community radio vs digital media, a study made in community radio stations in Australia and the United States showed that the fact that community radio involves people enhances collectiveness compared to a podcast, which is generally more an individual production (Anderson & Rodríguez, 2019, p. 58). These collective practices improve the representation and give voice to more people in the community, rather than just giving voice to a few. For example in Canada, CJSR campus-based community radio in 2023 had almost 300 volunteers; imagine the interaction among all these volunteers compared to the interaction of an online podcast. CJSR enhances community practices.

Another advantage is that the reach of radio transmissions is related to a specific area (Anderson & Rodríguez, 2019, p.58). Forde et al., refers to the “localness” of community radio (2002, p.56), and Fairchild to the “social solidarity” (2010, p. 24). Therefore, radio signals may concurrently reach a community based on location (Anderson & Rodríguez, 2019, p. 58). Community radio seeks to connect to a specific public rather than to big and expansive audiences, and this shows efficiency because relevant information is reaching the specific public with specific needs and interests (Anderson & Rodríguez, 2019, p. 60). It’s therefore very important to maintain “meaningful connections-through hyperlocal approach” (Anderson & Rodríguez, 2019, p. 62). Moreover community radio establishes a link between community and organizations and local businesses (Forde et al., 2002, p. 65).

CITR-FM 101.9 FM, is a community campus radio station located in the University of British Columbia Students Union. This station offers diverse programs that are locally oriented. Therefore, it discusses issues related to its specific location and community. CITR has a program called *Against the Current* which includes “News from Vancouver and Lower Mainland” (CITR, n.d.b). Some of their recorded programs, displayed on their digital platform, included “Angela

Sterritt and Covid's Impact on Nursing Students," "UBC Solidarity for Palestinian Human Rights," "COP27 Reflections and Academic Burnout," and so forth (CITR, n.d.b). This shows how the program discusses interests related to the UBC community. A radio program transmitted through this station is further explored in chapter three.

Community radio also enhances social change through communication that works under a self-governing and non-profit model (Deakin, 2001 as cited in Fairchild, 2010, p. 25). In this platform, people discuss diverse problems within their communities and this has led to the creation of "Initiatives" to ameliorate their livelihoods (Fraser & Restrepo-Estrada, 2002, p. 11). Therefore, community media can lead to "social changes" (Fraser & Restrepo-Estrada, 2002, pp. 19-20). In other words, community radio uses airwaves for a "progressive social change" (Barlow, 1988, p. 101). One study in India indicated that women participating in community radio seek to change the stereotypical gender inequalities (Pavarala & Malik, 2007, p. 240). Therefore, community radio projects have empowered women (Pavarala & Malik, 2007, p. 240). This is crucial since community radio represents a vehicle to enable minorities and inspire change, such as correcting misrepresentation and imbalances. In addition, Barrios explored the case of the radio show *America Latina al Día*, a Latin American program produced with volunteer support in Vancouver, Canada (2017, p.241). This show "supports struggles for social transformation in Latin America" by bringing into the conversation the issues faced in Latin America (Barrios, 2017, pp. 243-244). This is further discussed in chapter three. By discussing current issues through community media, people can collectively come up with ideas to improve a certain situation, leading to "collective action", and therefore social change (Fraser & Restrepo-Estrada, 2002, pp.19-20).

Moreover, community radio creates social networks that are based in “social commitments” (Barlow, 1988, p. 10), instead of economic ones (Fairchild, 2010, p. 25). People who volunteer in community radio might do it for fun or to help the community, not for financial retribution. By understanding that community media works under a non-profit model, it is inevitable to question: How do they collect funds and survive against mainstream media and the digital age? In addition to this, why would people work for free? People who volunteer in community radio are driven by their passion for radio, music, or their own community. They are people motivated to help their community through radio waves or people who just want to connect with other community members through radio. Some others are inspired by social change, by promoting and discussing social issues. Whatever the reason is, people collaborate and come together through community radio due to their motivation and commitment to their community. This was discussed by Moylan, who argues that community radio involves “people with a passion for radio” that work in “inclusive community-produced representation” (Moylan, 2019, p. 11)

Community radio responds to criticisms of mainstream media regarding issues of underrepresentation. As reviewed in chapter one, these could be reflected as producers or as media consumers. Community radio promotes equity, which is reflected in their schedules (Moylan, 2019, p. 10). For instance, in Canada, the community and campus-based radio stations' schedules reflect a variety of programming and, therefore, broad representation. Community radio works towards a balance of “multiple interests” (Fairchild, 2010, p. 24). To meet this balance, community radio stations work under “policy guidelines” (which are influenced by the values of the station) and production resources (Moylan, 2019, p. 10). These policies should “achieve maximum participation of the community,” “meet audience needs,” “maintain balance

of views,” “handle coverage fairly and objectively,” “gain insights into the use of radio as an educational medium,” and so forth (Fraser & Restrepo-Estrada, 2001, p. 57).

Therefore, establishing community radio policies is crucial to ensure a balance of interests and equal representation of minorities. In addition, policies can allow individual stations to be in service to the local community in precise ways. For example, community-based radio stations might include in their policies a minimum amount of student participation, or maybe a community station that is immigrants oriented might include in its policies the importance of integrating diverse ethnic minorities in their program, or an alternative music station might include in its policies that all the music played in the station must be alternative.

Furthermore, community radio seeks “collective feedback and equitable management...” (Moylan, 2019, p. 117). Fraser & Restrepo-Estrada sum up the importance of receiving feedback from the audience (2001, p. 63). This feedback could come from station volunteers, the community and the audience. Different radio stations include phone numbers or Whatsapp numbers as main touchpoints for providing feedback. For instance, CHHA-Voces Latinas, is a community radio station in Toronto; they have a telephone number to receive calls or Whatsapp numbers to receive messages from the audience (CHHA, 2022b, 00:10:32). This is further discussed in chapter three. Being open to feedback is helpful for understanding the volunteers and audience's thoughts. This could indicate if people are liking the current programming and if readjustments are needed, in order to satisfy the community needs.

Although, in general, community radio stations have some similarities between each other, each station and program always has a personal touch that comes from the individuals who are involved with a station, which is influenced by their “identity, community, place” (Moylan, 2019, p. 11). For example, one of the essential components of radio is voice. Therefore the

“accent” of the broadcaster acts as a cultural carrier (Moylan, 2019, p. 66). A listener can “feel at home” when listening to a “familiar” accent (Moylan, 2019, p. 66), which could be related to nostalgia. One study analyzed the role of “ranchera music” as a mediator of migration and nostalgia, which is associated with migrants' “returns visits to their hometowns” (Hayes, 2021, p. 27). The study showed that musical programming is essential for “expressing, and contesting, community identity” (Hayes, 2021, p. 31). Therefore the accents and the use of national music are vital to bonding with the audience and generating nostalgia. Also, the “feeling home,” it is an essential factor due to the “dual identity” experienced by migrants (discussed in chapter one) since community radio can be a comfort to the heart.

Moreover, the role of language is essential in community radio programming, especially for ethnic minorities. People who are fluent in the host country's official language, might access radio in their mother tongue language to “feel at home” and comfortable. Nevertheless, for someone who doesn't understand the host country's language, community radio might represent the only medium where they can access relevant information about the host country. For instance, the study done in Melbourne, *Broadcasting during COVID-19: Community language radio and listener well-being*, focused on migrant communities, who are likely to feel isolated and lonely and this can get worse when they have trouble with the English language (Hasnain et al., 2022, p.228). The study showed that in moments of crisis, such as the COVID pandemic, community radio and language play an important role in assisting migrants “by providing a sense of comfort, entertainment and companionship” (Hasnain et al., 2022, p. 228).

Furthermore, studies have demonstrated how community radio has improved the livelihood conditions of a community. For instance, the research study, *The Role of Community Radio in Livelihood Improvement: The Case of Simil Radio*, demonstrated that community radio

played an important role in increasing consciousness regarding possible solutions to the problems experienced by two districts in the northern region of Ghana (Al-hassan et al., 2011, p. 1). In addition, it has helped Small and Medium Enterprises (SME) to increase sales due to community radio promotion (Al-hassan et al., 2011, p. 1). As Barlow defines, community radio could be seen as a “tool” to promote “...popular education, social justice and socio-economic development” (1988, p. 101). In this specific case, community radio served as the platform for distributing valuable solutions to others. This is vital; think about, for instance, agricultural communities where digital connectivity might not be the best, and community radio might be the only medium to share critical information. Or think about SMEs that don't have the resources to promote their business; community radio could represent an opportunity to connect vendors to customers.

I have been discussing the roles and characteristics of community radio and the importance of representing minorities. However, what about the challenges that community radio faces? One of the main challenges is that they depend on donations and fundraising to sustain operations. Therefore, community radio members must do constant fundraising events and find sponsors. The funding of a community radio station is a combination of “donations, grants, membership fees, sponsorship or advertising” (Fraser & Restrepo-Estrada, 2001, p. 17). There are many fees associated with running a radio station. For instance, although community radio is based on volunteer work, some stations hire paid employees. Moreover, they might need to pay rent, acquire new equipment, pay licences to community radio associations, pay for services such as the Internet, and so forth.

Community radio stations also face the challenge of attracting committed volunteers. Many campus radio stations might have many registered volunteers, but are they all actively

collaborating with the station? Motivating the volunteers to participate in different activities related to the station might be difficult, for instance, in fundraising events. The financial and volunteer challenge could be faced by any community radio worldwide. Still, other challenges associated with the specific geographical zone might also occur.

In order to protect and promote community radio, there have been worldwide efforts. For instance, The World Association of Community Radio Broadcasters (AMARC) is a non-governmental association. It encourages and contributes to the growth of community radio around the world. It was born in 1983 in Montreal and has had world conferences and assemblies worldwide. It has a board of directors which has representatives from each continent. Additionally, it has almost 4,000 members (AMARC, 2020). Furthermore, some other groups or associations support community radio around the world. For example, some of these include: in Canada, the Alliance des Radios Communautaires du Canada (ARC, n.d.); in Ireland, the Community Radio Forum of Ireland Society Ltd. (CRAOL, n.d.); in Argentina, the Argentine Federation of Community Radios (FARCO, 2010); and, in Australia, the Community Broadcasting Association of Australia (CBAA, 2023). Moreover, in 1980, UNESCO started an initiative to show its commitment to community radio which collaborated with the Economic Commission for Africa (Fraser & Restrepo-Estrada, 2001, p. 8).

Finally, as I have been discussing throughout this chapter, participation is a key asset of community radio. Volunteers with drive and passion are essential for creating new community radio stations and programming for these stations. One aspect to consider when setting up a community radio station is the importance of having a place to record (which should be soundproof and have a microphone, an interface, a computer, and editing software). Moreover, having a transmitter, an antenna, a notion of national policies and funding are also essential

(Fraser & Restrepo-Estrada, 2001, p. 33). In addition, in 2001, UNESCO gave some recommendations of the factors to consider when doing community radio. Please check Appendix A for more information on this.

One of the most important aspects when planning a new community radio station is finding the local policies regarding “broadcasting legislation;” therefore it's necessary to check if a community radio license is needed (Fraser & Restrepo-Estrada, 2001, p. 45). In Canada, the broadcasting license process involves having a frequency (granted by Innovation, Science and Economic Development Canada) and a CRTC licence to air (CRTC, 2016). It takes 8 to 18 months to complete the procedure and all the formats for the application are available through the CRTC webpage (CRTC, 2016).

As previously discussed, audio production in community media doesn't have to be perfect. Chapter three shows an example of this. Community radio can be “less formalized” than mainstream media (Fraser & Restrepo-Estrada, 2001, p. 2). Considering this, people could get rid of many fears and tensions when thinking about achieving certain professional industry standards.

I have previously reviewed the characteristics and advantages of community radio, which include affordability, reach, and that it is easier to produce and distribute compared to other multimedia. Moreover, it enhances a sense of community, collectiveness, localness and social change. It produces content directed to a specific local community, therefore, it is most likely the programming meets the needs and interests of the audience. Also, it promotes discussion of social issues, which could lead to the creation of social initiatives that improve livelihood. I also explored the challenges associated with funding and volunteering. Finally, this chapter has discussed the role of volunteers in creating community radio programming and the important

aspects to consider when planning a new station. How, then, is all this reflected in Canadian community radio stations?

Community and Campus-Based Radio in Canada

Community and campus-community radio stations are vital in Canada, especially for minorities. In such a multicultural society, community radio allows people to create their own programs and suggest content, be part of the production process, fundraising, or any activity around the radio and the community. Canada has several community or campus-based community (also called campus-community) radio stations nationwide. And these stations offer diverse programming and alternative and local music. Moreover, they include content directed to different ethnic groups and Indigenous communities. Their programs differ from the mainstream media; they reflect a more relaxed and unique way of broadcasting. In addition, it is impressive to see how a community program can become part of a person's life. I argue that it becomes a daily companion.

In Canada, the history of community radio has a strong influence from Quebecois fighting for their rights and from northern communities (Fairchild, 2001, p. 141). Community radio started when the CBC wanted to expand coverage in Canada to enhance the integration of northern communities (Fairchild, 2001, p. 141). The first community radio trial up north started in 1966, and it worked as a “two-way radio system” whose purpose was to connect and enhance communication between communities (Fairchild, 2001, p. 141). This shows how community radio, from its beginning, promotes feedback since the community participates in message creation and transmission, not only listening to the message.

In northern communities in Canada, radio can play a crucial role in people's daily lives. This was demonstrated in the documentary *CBQM* (Allen, 2009). CBQM is located in Fort McPherson, 150 km north of the Arctic Circle and "...is a pillar of local identity and pride..." (Allen, 2009). People depend greatly on this radio station to communicate essential information and local events. Moreover, it plays an important role in transmitting local music and giving a voice to the community.

Then, the main spread of community radio was in Quebec in the Francophone communities and throughout campus radio stations all over Canada (Fairchild, 2001, p. 138). Quebec pioneered community and campus radio in Canada and is still one of the leading players. Quebec has a diverse population and has a very cosmopolitan and multicultural city, Montreal, which is the scene of a lot of cultural activity, including concerts, circus events, theatre, and so forth. Quebec has 41 community radios and six campus radio stations (CRTC, 2019b). Moreover, as I discussed before, The World Association of Community Radio Broadcasters (AMARC) was born in Montreal. This shows the relevance and support of Quebec to community and campus radio.

Quebec's alternative media is strongly related to social and political movements, including the "Quiet Revolution" (Light, 2012, p. 146). Local media in Quebec were essential at the time, given that the province suffered from United States media dominance and Canada's Anglo dominance (Light, 2012, p. 146). Quebec needed to do something to protect its media and Francophone culture. Their first community radio station was created in 1973 as a campus-based station in Quebec City (Light, 2012, p. 147). Campus radio stations in Canada "...typically includes a range of shows profiling emerging and independent music, news and spoken-word, folk and country, hip hop, jazz and blues, and content for a variety of ethnic and cultural

communities within the station's broadcast range, often in a variety of languages" (Fauteux, 2015, p. 5).

The CRTC establishes that campus radio stations "share the entirety of the mandate of community radio" (Campus and community radio policy, 2010) but highlights some differences. First of all, I will analyze the community radio mandate, which also applies to campus radio. The mandate underlines the importance of "fostering diversity" and "cultural enrichment of communities" and "reflects the diversity of the communities served" (Campus and community radio policy, 2010). Furthermore, both community and campus radio recognize the importance of "community ownership" and that they can't belong to a "for-profit organization" (Campus and community radio policy, 2010). In addition, the programming in community and campus radio is different from that of public and commercial media in "style and substance" emphasizing the importance of "local" content (Campus and community radio policy, 2010). Therefore community radio produces and distributes specific local programming that neither the public nor the commercial sectors do.

One of the main differences is that campus-community radio encourages the participation of students and at the same time, people from the community (Campus and community radio policy, 2010). In addition, they "represent and reflect their campuses, as well as the communities within their broadcast range" (Fauteux, 2015, p. 7). Moreover, it underlines the importance of the relationship with the post-secondary schools where they are operating (Campus and community radio policy, 2010). The CRTC establishes that the funding of campus radio stations can come from students' contributions (Campus and community radio policy, 2010) and defines that the board of directors should be a "balanced" mix of campus administrative members, students, volunteers and the community (Campus and community radio

policy, 2010). Campus radio stations are considered “...the most dynamic component of the Canadian community radio sector when it comes to musical programming” (Fauteux, 2015, p. 29). The diverse music, content and broadcasters of community and campus radio stations contribute to Canadian cultural wealth and to the Canadian mosaic.

There have been studies that show interest in campus-community radio in Canada. For instance, a study done on CKUT campus-community radio in Montreal showed that through production, young people were empowered and could express their thoughts (Wagg, 2004, p. 275). Regarding CKUT, since it is a campus-based community radio station, it includes in its mandate the commitment to filling the gaps of mainstream media and providing training to its community and members of the university community (CKUT, 2023). CKUT's mandate states that the station aims to enhance “...essential educational and information systems...” (2023), which shows its commitment to sharing knowledge. When comparing CKUT to other campus-based community stations, for instance CISM located in the Université de Montreal, its mandate also includes the training aspect, by stating that they are “une école pour les voix et talents de demain,” meaning a school for tomorrow’s voices and talents (CISM, 2023). This shows its commitment to supporting and training people who recently started in media production. In addition, they mention that they are a platform for artists not well-known in mainstream media (CISM, 2023). This reflects its support for local talents and alternative music. Therefore, CISM mandate focuses more on the commitment to alternative music and new artists, while CKUT focuses on transmitting diverse information and does mention its commitment to the campus community.

Compared with a community radio station mandate, it varies a little. CINQ FM, a community radio station in Montreal, includes in its mandate the purpose of being a platform

where migrants can participate and integrate, enhancing social change, connecting people with social services, and promoting intercultural interactions (Radio Centre-Ville, 2020). In addition, the station enhances the expression without discrimination, producing programs that can help the community to fulfill their cultural needs (Radio Centre-Ville, 2020). Therefore, compared to community-based campus radio stations, its mandate does not include the factor of members from the university community. It is less centred on training and more focused on social topics. However, CKUT, CINQ-FM and Radio Centre-Ville shared in their mandates their commitment to the local community and the importance of being a platform where communities can express themselves.

On April 10th, 2023, the CRTC webpage indicated that there were 132 community radio stations and 49 campus radio stations across Canada (CRTC, 2019b), reflecting the relevance of this sector. For matters of this thesis, I only considered the campus-community radio stations located in the capitals and largest cities of all the provinces of Canada. Therefore I consider the following provinces with their respective capital or largest city, which in some cases, the capital is the largest city (table updated to Feb 15-2023). Currently, 34 community and campus radio stations are located in Canada's largest cities or capitals:

Table 1

Community and Campus-Based Radio Stations Located in Canada's Largest Cities or Capitals

Province	Capital & Largest City	Name	Frequency	Service Subtype
Alberta	Edmonton	CJSR -FM	88.5 FM	Radio (campus)
		CFED-FM	97.9 FM	Radio (community)
	Calgary	CJSW-FM	90.9 FM	Radio (campus)
Ontario	Toronto	CKHC-FM	96.9 FM	Radio (campus)
		CHOQ-FM	105.1 FM	Radio (community)
		CJRU-AM	1280 AM	Radio (campus)
		CHHA-AM	1610 AM	Radio (community)
		CIUT-FM	89.5 FM	Radio (campus)
Québec	Québec City	CKRL-FM	89.1 FM	Radio (community)
		CKIA-FM	88.3 FM	Radio (community)
		CISM-FM	89.3 FM	Radio (campus)
	Montréal	CJLO-AM	1690 AM	Radio (campus)
		CKVL-FM	100.1 FM	Radio (community)
		CINQ-FM	102.3 FM	Radio (community)
		CKUT-FM	90.3 FM	Radio (campus)
		CIBL-FM	101.5 FM	Radio (community)
Saskatchewan	Regina	CJTR-FM	91.3 FM	Radio (community)
	Saskatoon	CFCR-FM	90.5 FM	Radio (community)
Manitoba	Winnipeg	CJJJ-FM	106.5 FM	Radio (campus)
		CJNU-FM	93.7 FM	Radio (community)
		CKXL-FM	91.1 FM	Radio (community)
		CKUW-FM	95.9 FM	Radio (campus)
		CJUM-FM	101.5 FM	Radio (campus)
New Brunswick	Fredericton	CHSR-FM	97.9 FM	Radio (campus)

		CJPN-FM	90.5 FM	Radio (community)
	Moncton	CKUM-FM	93.5 FM	Radio (campus)
		CFBO-FM	90.7 FM	Radio (community)
Newfoundland and Labrador	St. John's	CHMR-FM	93.5 FM	Radio (campus)
	Halifax	CKDU-FM	88.1 FM	Radio (campus)
		CKRH-FM	98.5 FM	Radio (community)
	Victoria	CILS-FM	107.9 FM	Radio (community)
		CFUV-FM	101.9 FM	Radio (campus)
British Columbia	Vancouver	CITR-FM	101.9 FM	Radio (campus)
		CFRO-FM	100.5 FM	Radio (community)
Prince Edward Island	Charlottetown	-	-	-

Source: CRTC, 2019b.

The only province that does not have a community radio station in its capital (which is also the largest city) was Prince Edward Island. All other provinces do have at least one community and campus radio station. Most of the stations broadcast in FM frequency, and just a few of them in AM. The provinces with more community and campus radio stations included Quebec, with eight stations, followed by Ontario and Manitoba with five stations each, and New Brunswick and British Columbia with four stations each. In the case of Quebec, most of the stations were located in Montréal (six); In Ontario, most were in Toronto (five); In Manitoba, most were in Winnipeg (five); in New Brunswick, both Fredericton and Moncton had two stations each; British Columbia both Vancouver and Victoria had 2 stations each.

Finally, it is essential to mention that Canada has associations that protect and enhance community and campus-based stations. The Community Radio Fund of Canada or Fonds Canadien de la Radio Communautaire (CRFC), supports community and campus stations by

providing funding and grants (2018). CRFC indicates that community and campus radio stations in Canada air in more than 65 different languages. They account for 10,000 volunteers and produce 1 million hours of content annually (CRFC, 2018). Some of the partner associations include: The Association des radiodiffuseurs communautaires du Québec (ARCQ), l'Alliance des radios communautaires du Canada (ARC), and the National Campus and Community Radio Association/Association Nationale des Radios Étudiantes et Communautaires (NCRA/ANREC) (CRFC, 2018).

This chapter discussed the importance of ethnic media worldwide and how it is part of the alternative and community media framework due to its shared values such as representation and participation. Moreover, I analyzed the different societal roles of community radio, which has characteristics of participation, localness, collectiveness, affordability, and simplicity (referring to its production). Therefore, community radio is an excellent platform for ethnic media. Moreover, community radio has shown challenges such as funding and attracting volunteers.

I reviewed the differences stated by the CRTC regarding community radio versus campus-community radio, which include funding and promoting students' and other school members' participation. In addition, community radio history in Canada has been influenced by Quebec's efforts to protect their language and by the CRTC efforts to connect northern communities. Community and campus-community radio are very relevant in Canada, accounting for 132 community radio stations and 49 campus radio stations (CRTC, 2019b), and supported by associations such as CRFC, NCRA and ARCQ. Moreover, community radio has been demonstrated to be a great platform for giving a voice to minority communities.

In Canada, there are more than 250 different ethnic origins (Statistics Canada, 2017c). One of the largest visible minorities includes Latin Americans (Statistics Canada, 2017a). What does community and campus-based radio mean to them? It is a space where Latin Americans can share their thoughts and culture. In addition, it represents the opportunity to connect with other Latin Americans' community members. Moreover, it offers the possibility of accessing relevant media, where they are accurately represented, that produces content of their interest, plays enjoyable music, shares Latin American events in the community and promotes multiculturalism. It represents the opportunity to empower Latin Americans by letting them decide the media they want to access and produce.

Chapter Three: Exploring Latin American Community and Campus-Based Radio Programs in Canada

The term “Latin American” considers people from Mexico, Central & South America, and it is usually related to Spanish speakers. However, there are also debates regarding Brazil, which has Portuguese speakers. Canada has an estimated population of 447,325 Latin Americans (Statistics Canada, 2017a). Studies have demonstrated that there is some Latin American media available in Canada (Ahmed & Veronis, 2017), and that it plays important roles in increasing awareness in Canada regarding issues in Latin America (Barrios, 2017). Nevertheless, as chapter one discusses, minority groups tend to be underrepresented and misrepresented in mainstream media. Therefore, community radio is a great platform for minorities because it allows them to create radio programs that represent them. Therefore, minorities can use the airwaves to create an accurate image of their community, one that is different from the mainstream media, which sometimes uses negative stereotypes. This chapter studies different characteristics of Latin American community and campus-based community radio programs in Canada. More precisely, it analyzes four Community Latin American radio programs located in some of Canada’s largest cities, including Vancouver, Toronto, Montreal and Calgary. Three of the analyzed shows were campus-based radio and one community-based radio.

The study of these programs indicated that they present diverse Latin American components such as Latin American music, Spanish language (with a variety of accents), Latin American humour, Latin American social issues, Latin American events happening in the city, and so forth. Additionally, the programs reflect community and campus-based radio components such as the volunteers, funding, localness of the programs, and so forth. These locally produced

programs address relevant things happening in their communities, for instance, events and social issues.

The programs also presented areas of opportunity, for instance, none of the programs promoted interculturalism, meaning that they don't mention any related information regarding other ethnic groups. They only focus on the Latin American community and the Canadian context, which can cause segregation between ethnic communities, as discussed in chapter two. These characteristics were used to suggest future Latin American community and campus radio programs in Canada, specifically for those cities with large Latin American communities that lack locally produced Latin American community radio shows. For instance, Edmonton, which has a population of 21,365 Latin American (Statistics Canada, 2017b), and has only two community and campus based Latin American programs, but they are multiplatform programs, meaning that they are not produced specifically by and for the Edmonton community, but instead for general Latin American communities across Canada. These programs are transmitted through different community and campus-based radio stations. Therefore, It is crucial to incorporate Latin American community and/or campus-based radio programs in Edmonton that include localness, which would bring aspects of the community into the program and allow for better representation.

Latin American Media in Canada

Canada considers as Latin Americans the following origins: Aboriginal from Central/South America, Arawak, Argentinian, Belizean, Bolivian, Brazilian, Chilean, Colombian, Costa Rican, Ecuadorian, Guatemalan, Guyanese, Hispanic, Honduran, Maya, Mexican, Nicaraguan, Panamanian, Paraguayan, Peruvian, Salvadorean, Uruguayan, Venezuelan (Statistics Canada, 2017b). As discussed by Gillin, Latin American culture is studied

“collectively” to differentiate from other Western societies (1947, pp. 244-245). Some of the similarities between Latin American cultures are the results of the shared language and religion (Gillin, 1947, pp. 244-245). However, it is challenging to define the general characteristics of Latin American culture because it encompasses diverse countries with very different cultures, which are influenced, for instance, by the local place, the “natural environments,” and indigenous influence (Gillin, 1947, pp. 245).

As mentioned in chapter two, the preferred Latin American destination to emigrate to is the United States (OECD, 2011). Casillas discusses that Latin Americans are “often either silenced or disproportionately underrepresented and misrepresented” in English media in the United States (Casillas, 2014, p. 6). Therefore, they seek “alternative” ways to access media (Casillas, 2014, p. 8). Spanish radio (referring in general to all radio sectors) represents an “anonymous” platform that serves “vulnerable listeners” (Casillas, 2014, p. 9) and that fulfills those gaps from other media (Casillas, 2014, p. 10). The radio for Latin American communities in the United States is more than just “an audible, familiar semblance of “home;” it also represents an opportunity to access information that can help them understand their new life in a new country (Casillas, 2014, p. 5).

Latin American media in the United States has been studied extensively compared to that of Canada. Latin American communities in Canada are very relevant, given that there are 447,325 Latin Americans in Canada (Statistics Canada, 2017a). This means they are the sixth-largest visible minority (Statistics Canada, 2017a). In addition, Spanish-speaking people represent the fourth mother tongue language (other than English or French) in Canada (Statistics Canada, 2021), and they are considered a fast-growing community in cities such as Ottawa (Ahmed & Veronis, 2017, p. 592). The Ottawa Multicultural Media Initiative (OMMI), has

studied Latin American Communities and their relation with media in Ottawa (2021). Some authors have also researched Latin American media in Canada, for instance Ahmed & Veronis, 2017; Castañeda L. & Losada C., 2012; Barrios, 2017; and De Santis, 2003. This has shown interest in studying Latin American media in Canada, pointing out its different roles in enhancing representation.

Ahmed and Veronis studied four Ethnocultural Immigrant communities (EICs), including the Chinese, Spanish-speaking Latin Americans, Somali, and South Asians and the “multicultural media use and immigrant settlement” in Ottawa (Ahmed & Veronis, 2017, p. 606). Although Ottawa is just one example of a media market in Canada, we can use it to see the connections between the audience, media availability and levels of accessibility. For example, the study showed that in Ottawa, Latin Americans have access to ethnic radio and TV stations, such as Chin Radio Ottawa, CKCU 93.1 FM and CHUO 89.1 (campus-based community radios), and OMNI TV (Ahmed & Veronis, 2017, p. 596). In addition, there were two local Latin American newspapers, “Eco Latino” and “Mundo Español,” but they did not have a “local news website” (Ahmed & Veronis, 2017, p. 596).

The findings indicated that ethnic media consumption “within and across” immigrant groups is very different since it depends on “...types of media, immigration experiences, and socioeconomic backgrounds of their members” (Ahmed & Veronis, 2017, p. 606). For instance, Latin Americans in Canada showed “higher consumption rates” of ethnic print newspapers when they “spent 6-10 years and more than 21 years in Canada” (Ahmed & Veronis, 2017, p. 607). Alternatively, the Latin American community preferred ethnic online newspapers over other ethnic digital services (Ahmed & Veronis, 2017, p. 607). Latin American communities showed very different results when compared to other EICs. This study demonstrated that we could not

generalize about ethnic minorities and their media consumption. Each specific community has its ethnic media habits. Even among Latin Americans, different communities might have different ways of consuming ethnic media. This is important to consider when analyzing different Latin American programs across Canada.

Another study explored the relationship between Latin American media and interculturalism. It considered the multicultural policies in Canada and its role in protecting and enhancing intercultural dialogue through media (Castañeda L. & Losada C., 2012, p. 85). As mentioned in chapter one, intercultural communication considers the relationship between different ethnic groups. The study was based on Latin American printed media in British Columbia, and results indicated that this media content did not communicate information about other ethnic communities. Rather, it only reflected a “bilateral” relationship between Latin Americans and anglophones (Castañeda L. & Losada C., 2012, p. 91). For instance, in this chapter, I analyzed four radio Latin American community/campus-based radio programs, and none of them promoted other cultures besides Latin American or Canadian/anglophone communities. It is essential to mention that this study focuses only on one program per community/campus-based radio station. Therefore, even if individual programs do not reflect interculturalism, the station, as a whole could reflect interculturalism across all its programming. It is important to have in mind that Intercultural communication is crucial because it represents the opportunity to be a more inclusive society and to promote other minority cultures. In addition, as mentioned in chapter two, it's essential to promote relationships between different ethnic groups to enhance national unity instead of segregation

Furthermore, Barrios narrated her experience with the radio show *America Latina al Día*, a Latin American program produced with volunteer support in Vancouver, Canada (2017, p.

241). The program played an important role in creating a space for expression and connecting Latin Americans with the “host community” (Barrios, 2017, p. 243). Also, it represented a platform that increased the awareness of the host community regarding topics in Latin America and enhanced “public engagement with Latin America” (Barrios, 2017, p. 243). It has a double purpose to bring people together but also to “support struggles for social transformation in Latin America” (Barrios, 2017, p. 250)

Finally, De Santis compared the Latin American media in Canada to that of the United States. The author stated that since the Latin American community in Canada is considerably smaller than that in the United States, the Spanish media market is also smaller (2003, p. 68). The author discussed some Latin American Media in Canada, such as The Telelatino Network (TLN), “a quasi-national Hispanic broadcaster” served by cable television (De Santis, 2003, p. 70). Most of TLN content was imported and included some Canadian activities (De Santis, 2003, p. 70). For instance, CFMT Television was also carried via cable in Canada, including a local program called *Latin Vibes* (De Santis, 2003, p. 70). Moreover, CJNT in Montreal designated 3 hours to Latin American content. Also, Shaw Multicultural Channel included some Latin American programming in Vancouver (De Santis., 2003, p. 70).

While mainstream media often target Latin Americans as a whole culture (based on the shared language), people within the community identify with a “national origin” (De Santis, 2003, p. 71). It is crucial to differentiate nationalities within Latin Americans; the mainstream media tends to ignore this. For instance, a Latin American program may talk about the specific social issues in Mexico, which might not resonate with other Latin Americans, who may not be interested in the topic. Another example is one’s accent. As Nancy Morris writes, “accent . . . is perhaps one of the strongest ways of establishing a local identity.” (199, p.55 as cited in

Waisbord, 2004, p. 376). A Latin American individual consuming media with a particular accent different from theirs might not feel familiar with the program. Waisbord gives the example of the Argentine accent, which is accepted in countries such as Bolivia and Peru, given that some Argentinian TV programs are transmitted in these countries; therefore Bolivians and Peruvians are familiarized with the Argentinian accent (2004, p. 377). Nevertheless, in other parts of Latin America, people “reject the Argentine accent.” Another example is Mexico, which “find other accents foreign,” mainly because most of their media is produced in Mexico. Therefore they are not familiarized with other accents (Waisbord, 2004, p.377).

Accents within Latin America are very different in every country and every region. It is, therefore, essential to consider the different countries and cultures within Latin America and represent them in the media. Here is where community media could play an essential role in enhancing this national identity. Further in this chapter, I will analyze a radio program *Reccorido LatinoAmericano* which is divided into four sections, each representing a different country in Latin America. This is a way of promoting the different origins.

Previous studies and initiatives show that scholars are interested in exploring Latin American media in Canada. However, researchers have yet to look specifically at what community media represents for the Latin American community in Canada. Ahmed and Veronis stated, “Less research has inquired into how and why immigrants use a variety of print, broadcast, and digital media” (Ahmed & Veronis, 2017, p. 590). I argue that it is essential to understand Latin American media in Canada to evaluate if the current Latin American media accurately represents this minority; Moreover, if it is reaching the community and satisfying their needs. Therefore, it is crucial to identify the gaps in Latin American media in Canada and suggest to producers the type of content, topics, program structure, music, language, and so forth,

that Latin Americans might be interested in. Analyzing Latin American radio programs represents a strategy to understand the current Latin American programming's best practices and areas of opportunity for improvement.

Latin American Community and Campus-Based Community Radio Programs in Canada

Campus-community radio stations are great platforms for Latin American Media in Canada. As mentioned in chapter two, this study considered the community and campus-community radio located in the capitals and largest cities of all the provinces of Canada. This selection was based on the assumption that migrant minorities are concentrated in these areas. Indeed, there is a high Latin American population in the main capitals and largest cities in Canada, as shown in Table 2. Below, there is a descendant table that shows the provinces with more Latin Americans to the ones with fewer (it includes the total Latin Americans in the province and total Latin Americans in their most significant city and capital):

Table 2

Latin American Population in Canada's Largest Cities or Capitals

Province	Latin American Population	Capital & Largest City	Latin American Population
Ontario	195,955	Toronto	77,160
		Montreal	67,525
Quebec	133,920	Quebec city	6,675
Alberta	55,085	Calgary	26,270
		Edmonton	16,980
		Vancouver	10,935
British Columbia	44,115	Victoria Island	765
Manitoba	9,895	Winnipeg	6,715
Saskatchewan	4,190	Saskatoon	1,910
Nova Scotia	1,685	Halifax	1,205
		Fredericton	310

New Brunswick	1,285	Moncton	200
Newfoundland and Labrador	635	St. Jhon	480
Prince Edward Island	255	Charlottetown	120

Source: Statistics Canada, 2017d.

Based on the capitals and largest cities in Canada shown in Table 2, a search was conducted through the official CRTC webpage, “Radio, TV and Cable Broadcasting Services that do and do not need a license.” The search was done by filtering by “radio Community” and “radio campus” and then taking note of the stations listed under each category (CRTC, 2019b). The following search conducted on the 15th of February, 2023, showed 34 radio community-campus radio stations in the largest cities or capitals of Canada’s provinces.

The next part of the research included a content analysis of the 34 web pages of the community and campus radio stations that were selected in order to discover which stations included Latin American radio shows in their programming. It is essential to mention that all of the chosen community and campus radio stations had a webpage with a streaming service, and most included their weekly schedule with their programming.

Then, based on their program schedule, the Latin American programs were identified by analyzing the name of the programs. If the name of the program included the following characteristics, it was considered a Latin American show: If it had related words to “Latin, Latin America.”. For instance, the program *Latin Waves* (<https://www.cjsr.com/schedule/full/>). Additionally, if the name included something related to the Spanish language. The words “Hispano” or “Español” refer to the official language in most countries in Latin America. For instance, the program *Frañol* (<https://radiocitefm.ca/emissions/grille-horaire-semaine/>). This name is constituted by the mix of “Francés and Español” which means French and Spanish.

Additionally, if the name referred to Latin American music genres, such as tropical, like *Vibration Tropicale* (<https://www.radio-centreville.com/shows/vibration-tropicale-lionel-l/>). Also, programs were selected if they included the name of a country in Latin America. For example, *Made in Brazil* (<https://ckut.ca/playlists/MB>). Moreover, if the name included words in Spanish, for example *El bus de las siete* (<https://coopradio.org/shows/el-bus-de-las-siete>), it was deemed relevant. Other shows that were included were those that had names that referred to how certain words are pronounced in Spanish. For instance, *Vivaporú, The Ointment for the Soul* (<https://www.citr.ca/radio/vivaporu/>). The product “Vicks Vaporub” is pronounced by some Latin Americans as Vivaporú. Finally, if the name mentioned something related to Latin American literature, it was included. For instance, *Macondo* (<https://ckut.ca/playlists/MC>) is a town mentioned in *Cien Años de Soledad*, a novel written by Gabriel García Márquez, a Latin American writer.

Then, in a second filter, the content of the program was analyzed. It is essential to mention that most web pages had a description of each of their programs, which made it easier to understand if the program would be considered Latin American or not. For the program to be considered a Latin American program, the researcher established that the content should include Latin American topics, Latin American broadcasters, Latin American music, and Spanish language incorporated in the program. Based on the name of the program and its content, 51 Latin radio programs were identified in the capitals and largest cities in Canada. To review more information, please check Appendix B, which includes information on the 51 Latin American programs; including their location, frequency, service type (community/campus-based), name, schedule, link to the program, broadcaster name, language spoken, finally if the program has a

streaming service and recorded programs online. Data indicated that the provinces that have the most Latin American radio programs are:

- Ontario, with 16 programs in Toronto
- Quebec with 14 programs in Montréal and 2 in Quebec City
- British Columbia, with 6 programs in Vancouver and 2 in Victoria

In addition, the content analysis showed that in the main cities and capitals of Canada, there is only one entirely Latin American station in Toronto: CHHA: *Voces Latinas* (<https://chha1610am.ca/shows/>). Also, there are four Monday to Friday programs which include two programs in Toronto: *En compañía contigo* (<https://chha1610am.ca/show/en-compania-contigo/>), and *Hoy en Toronto* (<https://chha1610am.ca/show/hoy-en-toronto/>); one program in Montréal *Hispano* (<https://www.radio-centreville.com/shows/hispano/>); and one program in British Columbia *El bus de la siete* (<https://coopradio.org/shows/el-bus-de-las-siete/>). These results show the interest of Toronto's, Montréal's and British Columbia's communities in Latin American media since they have either full stations running Latin American programming or Monday-to-Friday programs.

After analyzing the Latin American community and campus-based radio programs across the capitals and most prominent cities of Canada, four programs were selected for a more detailed analysis. As mentioned earlier, the preferred destinations for migration by Latino Americans in Canada by province are Ontario, Québec, Alberta and British Columbia. Moreover, the capitals and most prominent cities of Canada with more Latin American programs in community radio were Toronto, Montréal and Vancouver. Therefore, these cities were selected for the study. In addition, a content analysis of Alberta was also included since it is one of the

preferred destinations of Latin Americans, with a population of 55,085 Latin Americans (Statistics Canada, 2017d).

The content analysis showed that Calgary had one Latin American community campus-based radio program transmitted by the University of Calgary. Nevertheless, as previously mentioned, Edmonton has yet to have locally oriented programs. Edmonton has 21,365 Latin Americans (Statistics Canada, 2017b), but it doesn't have Latin American Programs produced by and for Edmontonians since the two Latin American programs *Latin Waves* and *Frañol* are multiplatform, meaning that they are not produced specifically for Edmonton community, but for general Latin American communities across Canada, and they are distributed through different community and campus-based radio stations. For instance, *Latin Waves* is transmitted through CJSR (campus station), CFRO-FM (community station), CJUM-FM (campus station), and CKDU-FM (campus station). Moreover, "Frañol" is transmitted in CKUW-FM (campus station), CHSR-FM (campus station), CILS-FM (community station), CFED-FM (community station), CHOQ FM (community station), CKRL-FM (community station), and CKVL-FM (community station).

I argue that it is then essential to have a Latin American community and/or campus-based radio program in Edmonton, including the characteristic of localness, in order to bring aspects of the community into the program. This is further discussed in chapter four. In addition, understanding the best practices and areas of opportunity of other Latin American community and campus-based radio programs across Canada could serve as a guide to creating a Latin American program in Edmonton. Therefore, a content analysis of Latin American programming across four community campus-based radio stations in the capitals and most prominent cities of Canada, was done.

The study analyzed three campus-based community radio programs and one community radio program:

Campus-based community radio:

Vancouver: CTR-FM, *Vivaporú, The Ointment for the Soul*

Montréal: CKUT-FM, *Macondo y el Club de los Feos*

Calgary: CJSW-FM, *Conectate Nash*

Community radio:

Toronto: CHHA-AM, *Recorrido Latinoamericano*

Vancouver: CTR-101.9 FM-Vivaporú, The Ointment for the Soul

For British Columbia, the station selected was CTR-FM 101.9 FM, a campus radio station located in the University of British Columbia Students Union. The program analyzed was *Vivaporú, The Ointment for the Soul*; or in Spanish, *Vivaporú, el ungüento para el alma*. This is a one-hour program broadcasted by DJ D-Rod (from Mexico) and DJ Bruja (from Bolivia/Colombia) (CTR, n.d.c). They both broadcast from Vancouver, specifically from the University of British Columbia Students Union. Although the program is broadcast mainly in English, the hosts spontaneously mentioned words and phrases in Spanish to give it a Latin American touch. It is essential to mention that both of the broadcasters laugh a lot throughout the program, bringing joy and a relaxed vibe to the airwaves. Also, each host brings a different personality to the program through the use of their voice. For instance, DJ Bruja, had a more soft and sweet voice, reflecting a calm personality. DJ D-Rod had a stronger and more energized voice, transmitting an extroverted personality.

The program is broadcasted “Every Other Sunday” from 5 pm to 6 pm (CTR, n.d.c). The name references the mentholated ointment “Vicks Vaporub,” which many Latin Americans

use when feeling sick. The way Latin Americans pronounce Vicks Vaporub sounds like Vivaporú. Therefore it was easy to identify that this was a Latin American program. Regardless of whether this product works or not to combat a cold, it might represent for certain listeners the feeling of being “home.” It could even refer to a maternal image (many Latin American moms use this product to “heal” their kids when they are feeling sick) associated with a “feeling better.” The program's name references the previous one by stating that more than a regular ointment is an “Ointment for the Soul” (CITR, n.d.c). The program’s website includes this description:

Did your mom also use vicks-vapo-rub and its non-big-brand variants for all possible ailments (including but not limited to: hangovers, the flu, heartache, migraines, athlete’s foot, rejection, allergies, failed exam, lost wallet, nasal congestion)? So did our mom. Vivaporú, think vicks-vapo-rub, but Latinx. Similar to vicks, the magical ointment that seems to cure it all, we want to bring you cultural medicine to nourish and treat your soul Latinx style. Every other week we want to share some of our favourite genres of Latin music, our most cherished Latin film and literature pieces, soundscapes of Latin America, our most treasured Latin recipes to try at home, and Latin spaces and events in Vancouver, BC, the city we call home away from home (CITR, n.d.c).

The name and program description appeal to the “humour” of Latin Americans and talk to those people who could relate to similar situations, such as the “Mom” who uses Vivaporú as a healing ointment. Furthermore, the program description includes cultural and community-related topics, making a relationship between the country of origin and the host country by stating, “Latin spaces and events in Vancouver, BC, the city we call home away from home” (CITR, n.d.c). Moreover, the program's logo uses a rainbow of colours, transmitting a “vibrant

vibe” and an “inclusive space.” Also, they refer to “Latinx” instead of “Latino” (masculine noun) or “Latina” (feminine noun). In the Spanish language, nouns are either feminine or masculine. Therefore, by using genderless words, the program aims to be inclusive. As discussed in chapter two, community radio promotes a sense of belonging among members, and it aims to be an inclusive space, where the community feels free and safe to participate.

The program I listened to for the purpose of discussing in this chapter aired on February 05, 2023. It was available at the following link at the time of this study:

<https://www.citr.ca/radio/vivaporu/episode/20230226/>. The program's name was “Episodio 52: Bailonguiza Fundrive Special!” (DJBruja & DJDRod, 2023). It was an hour-long talk-music show that included: an opening (2:00 minutes), an opening Latin American song (3:08 minutes) followed by three talk blocks, three song blocks and a closing song. Each song block included 3 songs. The first block included 7:04 minutes of talk and 11:55 minutes of music. The second block included 7:54 minutes of talk and 9:36 minutes of music. The third block included 3:49 minutes of talk and 13:29 minutes of music. Therefore the last talk block was concise compared to the other two.

From the beginning of the program, it was easy to identify several elements that connected to notions of community radio. For example, the importance of fundraising, volunteers, the passion for radio and or the community, giving voice to minorities, the training and sharing of knowledge, “self-governing,” and the commitment of the broadcasters to the wider community and the program. Moreover, some phrases mentioned throughout the program denote characteristics of community radio. For instance, DJ D-Rod referred to the fundraising objective as to “to help keep these local, independent and alternative voices on the air” (DJ Bruja & DJ D-Rod, 2023, 0:00:12-0:00:22). Also the broadcaster expressed “...for me CITR is the most

incredible trifecta of awesome music, great vibes and amazing community” (DJ Bruja & DJ D-Rod, 20230:00:23-0:00:32). Words such as “alternative” “local” “independent” “community”, referred to community radio. I will explore this in detail below.

Regarding fundraising, the broadcasters promoted the Fundrive event throughout the entire program. DJ D-Rod, stated that is “the one week of the year that we ask here at CITR in this quarter for your support to keep us going” (DJ Bruja & DJ D-Rod, 2023, 00:06:49). One of the main incomes for community and campus radio stations are donations. Therefore, organizing and promoting fundraising events throughout the year is essential to sustain the station's operations. DJ. D-Rod said it was possible to donate online and provided the webpage so that people can donate (DJ Bruja & DJ D-Rod, 2023, 0:00:36-0:00:40). As mentioned in chapter two, digital media is an ally to community radio. In this specific case, it represents the platform where people can donate. Also, DJ D-Rod mentioned that “CITR is a volunteer-run station and it is so much about the community” (DJ Bruja & DJ D-Rod, 2023,00:07:39). This reflects the importance of the community and the volunteers' participation. As mentioned in chapter two, most of the community and campus-based station work is done by volunteers who are usually also part of the community.

In addition, DJ Bruja stated that “If you donate 20 dollars or more, if your donation is inspired by Vivaporú, we will either deliver or mail one of the wonderful handmade cards by Sherley...and with a little bit of love bundle with Latin candy” (DJ Bruja & DJ D-Rod, 2023, 00:11:00). This demonstrated the commitment of the program to the station and the donors. The detail of the Latin American candy shows the little “Latin American touch,” even at the time of the funding drive.

Moreover, Dj Bruja expressed her passion for participating in the station by mentioning, “...for me, CITR is my favourite creative refuge; a place that has allowed me to share what I love the most about my culture and to bring some magnificent Latin tunes...” (DJ Bruja & DJ D-Rod, 2023,00:01:11-0:01:20). As discussed in chapter two, passion for the community and/or radio is an important drive for volunteers. In addition, the broadcasters mentioned the element of giving a voice to minorities. DJ Bruja stated that the station “gives voice to people who don't have a voice in mainstream radio” (DJ Bruja & DJ D-Rod, 2023,00:08:54). Community radio represents a platform that enables people to express themselves, by giving them access to recording studios, to training materials and to a radio frequency, so that they can produce and distribute their radio shows.

Furthermore, DJ Bruja talked about the “learning” component of community radio and gave the example of how she learned to use a “mixing table,” and digital platforms to “share content” (DJ Bruja & DJ D-Rod, 2023,08:39-00:08:51). As previously reviewed in chapter two one of the principles of community radio includes providing training to its volunteers and sharing knowledge. In addition, Dj D-Rod mentioned that they used the audio program, Audacity to edit their audio, stating that “audacity skills to use, this wonderful free audio program, yeah that how we edited” (DJ Bruja & DJ D-Rod, 2023,00:26:58). This reflects that the broadcasters learned how to use audio editing software and demonstrated that they adapted themselves to the available resources available, to produce and distribute their programs. This falls under the “self-governing” model discussed in chapter two (Deakin,2001 as cited in Fairchild, 2010, p.25), where the volunteers are fully responsible for their programs.

In addition to community radio elements, specifically, since the program is campus-based radio, it also reflected elements related to the campus. For example, the program identification

mentioned the location of the station: “broadcasting from UBC Campus” (DJ Bruja & DJ D-Rod, 2023, 0:01:38-0:01:53). Moreover, when DJ Bruja started talking about the “CITR merch” gifted to donors (DJ Bruja & DJ D-Rod, 2023, 00:09:24), DJ D-Rod added that they would give handmade cards, made by “Sherley” a former UBC forestry student (DJ Bruja & DJ D-Rod, 2023, 00:10:28). As reviewed in chapter two, one of the characteristics of the campus-based community stations is that the campus-community gets involved in the station. Furthermore, by mentioning the campus elements, the listeners are put into context that the program is produced and transmitted by the UBC. Therefore it can be said to encourage the participation of the members of the university.

Moreover, from the beginning of the program, it was easy to identify diverse Latin American elements such as music, Spanish phrases and Latin American humour. First of all, I will analyze the music. The program started with Selena's song “Bidi Bidi Bom Bom” playing in the background while radio broadcasters talked over it. Selena was recognized as the “La Reina de la Musica Texana,” translated to “The queen of Texan Music.” Her songs are well-known among Latin Americans. Furthermore, all the songs played during the program were in Spanish and were very dance-oriented. Also, they displayed the playlist on their website, which is good for promoting the songs and artists through their digital platform.

The program included tropical songs, such as “San Ba by Vicente García and Candela” (00:02:01), “Que bueno baila Usted” (00:13:30), and “Mi swing es Tropical” (00:21:35). I also heard one salsa song, “Procura” (00:17:01). In addition, the music programming included some cumbia songs, such as “Mis Sentimientos” (00:33:06), “Cumbia de Amor” (00:36:40), and “Fuego y Candela ” (00:51:23). Moreover, a merengue song called “A Pedir Su Mano” (00:46:30) and two Mexican regional songs, called “Bandido” (00:39:51), and “Como Me

Duele” (00:55:34) were played,. Throughout the program, the broadcasters emphasized the dancing element of the music aired. For instance, DJ Brujas said, “shaking unas caderas por aqui por alla” (DJ Bruja & DJ D-Rod, 2023, 00:31:53), which means shaking hips here and there. Then, DJ D ROD mentioned, “it is time to dance” (DJ Bruja & DJ D-Rod, 2023, 00:12:10). And they both said, “Get ready to dance” (DJ Bruja & DJ D-Rod, 2023,00:45:34). Music and dance are essential components of Latin American culture.

In addition, the broadcasters incorporated diverse phrases in Spanish throughout the program. For example, DJ Bruja introduced the program with a “Hola Hola Hola” (meaning Hi, Hi, Hi) (DJ Bruja & DJ D-Rod, 2023, 0:00:52). Then DJ. D-Rod mentioned the word “bailonguiza” which refers to “dance” and DJ. D-Rod said the phrase “moviendo las caderas” (DJ Bruja & DJ D-Rod, 2023, 0:05:57), meaning “moving our hips.” They mentioned phrases such as, “Baile pegadito, lento, sabroso” (DJ Bruja & DJ D-Rod, 2023, 00:12:56), which means “Close dance, slow, tasty;” DJ D Rod added, “some sabrozura” (DJ Bruja & DJ D-Rod, 2023, 00:13:05), which means “tasty,” in reference to the songs. Moreover, DJ Bruja mentioned the word “chisme” or “fofoca” (DJ Bruja & DJ D-Rod, 2023, 00:28:28), which means “gossip.” By incorporating phrases in Spanish, the hosts gave a Latin American touch to the program and connected with the audience through the music being played and the way it is described.

Furthermore, the broadcasters made reference to very popular events in Latin America. For instance, DJ Bruja mentioned the “quinceañeras o bodas” (DJ Bruja & DJ D-Rod, 2023,00:25:38), which means “Fifteen years party or weddings.” Fifteen-year parties are big celebrations in some parts of Latin America. When women reach 15, there is a big celebration which usually includes music, dinner and the “quincerañera” or “fifteen years old girl” wears a unique dress. By mentioning “quinceañeras or bodas” they generate this “bond” with their

audience, because most Latin Americans will feel familiarized with these big celebrations. Also, the broadcasters included some Latin American humour. For instance, they narrated amusingly experiences they had with their moms (DJ Bruja & DJ D-Rod, 2023, 00:28:47). DJ Brujas says how Mexican moms scream and call their kids for instance “Daniela” “Viviana” and kids respond with a “Que” (what?!) “si”(Yes) “and then they don’t reply” (DJ Bruja & DJ D-Rod, 2023, 00:29:00). Latin American people could feel related to these funny experiences. Also, DJ D Rod said, “Doña Elvira” (DJ Bruja & DJ D-Rod, 2023,00:29:38), referring to her mom, as “Doña” is a way to say “Mrs.” The use of these terms and words exemplifies what Fraser & Restrepo-Estrada point out about the importance of doing local community radio, by stating “...local content with a local flavour”(2001, p.5).

Another relevant element is that the program included the land acknowledgment (DJ Bruja & DJ D-Rod, 2023,0:01:38-0:01:53), which is very important to recognize Indigenous communities and their lands. For example, DJ Bruja opened the program with station identification and a land acknowledgement, followed by an introduction in English with a Latin American touch, mentioning the word “Bienvenides gente linda” (DJ Bruja & DJ D-Rod, 2023, 00:05:24), which means “Welcome beautiful people.” It is essential to note that “Bienvenides” is a genderless word. In Spanish, there are masculine and feminine words. However, the use of no-gender words has recently increased as a manifestation of eliminating “sexist” language and promoting the neutral language. Therefore, mentioning “Bienvenides” denotes that it is an inclusive radio show. As discussed in chapter two, community radio is inclusive. Therefore, showing inclusive language welcomes everyone to listen or participate in the radio program production.

Moreover, the audio of the broadcasters sounded saturated. This could be related to the topic discussed in chapter two, where audio is not supposed to be perfect, where “relevance to the audience” is more valued than the actual “quality” (Fraser & Restrepo-Estrada, 2001, p.2). More evidence of this has been shown in previous paragraphs, where there's a focus on the program's content and to fulfill the community's interests. Finally, the program included additional unique elements. For instance, a section called “Cool (kewl) llama Facts” (DJ Bruja & DJ D-Rod, 2023, 00:27:57), where the broadcasters mentioned a cool fact about llamas literally. This brought a special touch, a creative and funny section to the program. It also reflects the flexibility of community radio, since it allows people to create unique programs that do not follow strict guidelines, such as the ones of mainstream media.

In conclusion, this program had important elements of campus-based community radio and Latin American culture. Regarding the community radio components, it reflected essential characteristics such as promoting fundraising events, enhancing volunteers participation, having a passion for radio and/or the community, giving voice to minorities, providing training to the volunteers, working under a “self governing” model, having a social commitment to the station and working with the resources available.

Moreover, it showed interesting elements, specifically of campus-based community radio. For instance, in the identifications of the station by mentioning that CITR was located on UBC campus. Moreover, when mentioning that a former UBC student did the handmade cards, this program was particular because it was very oriented to the fundraising event.

Furthermore, it showed interesting elements of Latin American culture. For instance, incorporating Spanish phrases into the program to give the Latin American touch. Also, it included Latin American music, and the broadcasters emphasized the importance of dancing to

the rhythm of the music. The broadcasters used Latin American humour and referred to popular events, for instance, “quinceañeras.” Also, they narrated experiences with their moms, by mentioning “internal jokes” that probably only Latin Americans would understand, intending to create a bond with their audience.

Also, the program mentioned genderless words to enhance inclusivity through a non-sexist language. It also included a unique section that gave a creative and funny touch. Additionally, it is important to mention that out of the four programs analyzed, this was the only one that included land acknowledgement, which is crucial to recognize Indigenous communities and their lands. This might be related to the different approaches between stations for creating a radio program. For instance, CITR’s mandate includes land acknowledgement (CITR, n.d.a). Therefore, it reflects that this is an important element throughout the station's programming.

In addition, It is important to highlight the tension between national and Latin American content. I believe they dedicated 50% to national content and 50% to Latin American content. They devoted a large portion of the program to talking about the fundraising event and the station (which is information related to Canada), but the other half of the program was dedicated to Latin American jokes and Latin American music.

Therefore, I consider that some of the best practices of this program include:

- Promoting the campus-based element by mentioning the station's location and involving students in the program.
- Including a land acknowledgment.
- Hosting in English to have a higher reach, but incorporating phrases in Spanish to give the Latin American touch.
- Including Latin American Humour.

- Using their digital platform for donor support and for displaying songs played in the program.
- Doing fundraising events through their radio program.
- Incorporating a good Latin American music selection that includes Spanish songs and different genres, such as tropical, salsa, cumbia, merengue, and regional music.
- Mentioning the importance of volunteers and donations to encourage people in the community to volunteer or donate.
- Mentioning community radio elements such as training, passion for radio and/or community and commitment of broadcasters.
- Balancing between national and Latin American content.

The area of opportunity of this program is to promote interculturalism since it did not mention any other culture in the program besides Canadian and Latin American. It is essential to promote relationships among different ethnic groups. Another area of improvement is to build community, for instance, by inviting other Latin Americans to the program or by promoting local events.

Montréal: CKUT-90.3 FM-*Macondo y el Club de los Feos*

The second show analyzed was *Macondo y el Club de los Feos*, which means “Macondo and the ugly club,” transmitted from CKUT-FM 90.3 FM from McGill University campus in Montréal (CKUT, n.d.); therefore it’s a campus-community radio station. Their slogan is “La meilleure musique Latine à Montréal or “Montreal’s best Latin music.” It is a two-hour radio show transmitted every Friday from 8:00-10:00 pm (EST) hosted by Juan Carlos Quintana, better known as “Macondo” and DJ Irwin (CKUT, n.d.). The program is described as follows:

Macondo offers a voice to the Latin community of Montreal and informs the community about Latin American music and cultural news. Macondo prides itself on a program with opinions on local and global events and as a music show with an intimate relationship with its listeners. The show is in Spanish, English, and French to enable all Montrealers to enjoy our culture and music (CKUT, n.d.).

The online description hosted on the web page says that the program includes English, but there was no English spoken during the program listened to for this study. This program was transmitted on March 03, 2023. It was available at the following link at the time of this study: <https://archives.ckut.ca/archives/128/20230303.20.00.00-22.00.00.mp3>. The program was hosted in Spanish, with some French interventions. The accent of the broadcaster indicated that he probably has a Mexican background.

The program's structure was an interview-music program, including approximately 14 blocks of songs, 11 blocks of interviews or interventions and two commercials. The program opened with a song and then the first intervention. Each block varied a lot in terms of number of songs and duration. There was one commercial aired twice during the full show. The commercial was around 30 seconds long. A song block could vary from one song to, at times, seven songs. Also, the interventions varied, but normally were small interventions, sometimes less than a minute, sometimes around four minutes.

All of the music aired on the program was in Spanish and included different genres such as Salsa, bachata, and merengue. All of the songs were very dance-oriented, mixing different tropical sounds. Some of the songs included:

- Salsa: “Te propongo-Hector Rey” (00:00:45), “Naci Moreno-Bobby Valentín” (00:33:33), “Aguita Pura-Cano Estremera” (00:38:06), “Quitate De La Via Perico-Ismael Rivera” (00:42:47), and “Entre el Fuego y la Pared-Frankie Ruiz” (00:45:32).
- Bachata: “Amarte a ti-Raulin Rodriguez” (00:02:52), “Yo Tengo un Ángel-Luis Vargas”(00:07:08), “Deje de Amarte-Salsa 514” (01:46:26), and “Ayúdame-Romeo Santos” (00:11:07).
- Merengue: “Me muero por eso-Oscarito” (00:20:54), “Me Gustan las Mujeres-Los Hermanos Rosario”(00:24:51), “Confundido-Henry Jimenez-Alex Bueno & Monchy Capricho” (00:28:32),

In addition, the program reflected some female representation through music, by playing two songs with female artists: “Toro Mata-Celia Cruz & Johnny Pacheco” (00:45:32), and “Mi Mejor amiga-Alexandra Queen” (Macondo & DJ Irwin, 2023, 00:15:15). Compared to the number of songs with male artists played during the program, I think that there is room for more female representation. As discussed in chapter two, being a woman from a minority group means being even more underrepresented in Canadian media (Cukier et al., 2019, p.25). Therefore, enhancing and promoting women's representation through community radio is essential.

Moreover, Macondo did some interventions in French to give the Francophone touch. Phrases such as “Madames et monsieurs il y est 8:01 donc eh Macondo est officiellement commencé” (Macondo & DJ Irwin, 2023, 00:01:36), meaning “Ladies and gentleman it is 8:01 so Macondo has officially started.” This sets up the context that the program is transmitted from a Francophone community and establishes a relationship between the Latin American community and Montreal.

Furthermore, Macondo involved different members of the Latin American community in the program, which enhanced the inclusion of diverse voices. The two guests were Jorge Palacios and Julito Salsa (Macondo & DJ Irwin, 2023, 00:55:50). Jorge was from El Salvador and Julito was from Colombia (this was inferred due to his accent). Both were musicians, and both promoted a Latin American event in Montreal. This reflected the representation of different countries within Latin America. As mentioned at the beginning of the chapter, every country in Latin America has its particular culture. Therefore having the representation of different countries in the program is essential.

Additionally, Macondo supported Latin American artists through his radio program. Julito said that “siempre han apoyado la salsa y los eventos Latinos en todo Montréal” (Macondo & DJ Irwin, 2023, 00:57:33), which means, “You have always supported Salsa and Latin American events all over Montréal” (Macondo & DJ Irwin, 2023, 00:57:33). Also, Jorge told Macondo “Siempre me haz apoyado desde el principio y te lo agradezco de todo corazón,” which means, “You have always supported me from the beginning, and I thank you with all my heart” (Macondo & DJ Irwin, 2023, 01:54:46). This shows the commitment of Macondo in supporting Latin American artists by promoting events and connecting music producers with the Latin American Community in Montréal.

Macondo promoted specifically the “Grupo Galé” concert in Montreal and did so by mentioning the event (00:57:54), by playing songs from the group (1:02:52), by giving away a ticket for the concert (01:55:20), and by offering a price reduction for the tickets (Macondo & DJ Irwin, 2023, 1:17:49). Additionally he promoted the event in French, by saying “Grupo Galé à Montréal le 25 mars, si t’aime la salsa...” which means “Grupo Galé in Montréal in the 25

march, if you love salsa” (Macondo & DJ Irwin, 2023, 01:10:52). This could be a technique to promote the event with those who only speak French.

Some of the songs played by “Grupo Galé” included: “Solo un besito-Grupo Galé”(01:02:52), “Cali ¡AE!” (01:04:25), “Volver Volver-Grupo Galé” (1:19:43), and “Tributo Al Gran Combo (Que Me lo Den En Vida-Julia-El Menú-Un Verano En New York)-Grupo Galé” (Macondo & DJ Irwin, 2023, 01:34:21). Macondo also played songs from “Salsa 514” (Jorge’s group) and some members of “Grupo Galé” (Macondo & DJ Irwin, 2023, 1:12:57), the name of the song is “Montreal-Salsa 514,” which reflects the Latin American influence in Montréal by saying how people enjoy Salsa in the city (Macondo & DJ Irwin, 2023, 1:13:26).

Also, Macondo showed the importance of digital media to support his radio program and reach a larger audience. He mentioned that he would do a “Facebook live” to transmit the show's interviews (Macondo & DJ Irwin, 2023, 00:02:00). In addition, he said that the program could be listened to through the app Tune In (Macondo & DJ Irwin, 2023, 00:55:31). As mentioned in chapter two, digital media can help in promoting and extending reach of a community campus-based radio program.

Additionally, throughout the program, Macondo said some phrases that could engage the Latin American community members. For instance, he said “Ay ay ay ay que bachatitas mas buenas las que se pueden escuchar” (Macondo & DJ Irwin, 2023, 00:06:54) meaning “Oh, Oh, oh, what good bachatitas you can listen to.” It is essential to define that the expression “Ay, ay, ay” is commonly used by Mexicans. It does not have an exact definition. It only expresses surprise or excitement. By saying this, Macondo is connecting to the Mexican culture because Mexicans that listen to this phrase might feel identified since it has particularly relevance and use in Mexico.

Macondo talked about the feeling of living abroad, by stating “Solo alguien que estuvo fuera lo entiende,” meaning, “only the people that have been living abroad will understand” (Macondo & DJ Irwin, 2023, 01:25:10). This is a very empathic phrase that many Latin Americans could feel related to because it is likely that many people that listen to this program are Latin American who emigrated to Canada. Therefore, they could be related to the feeling of being abroad, including nostalgia (previously discussed in chapter two). In addition, Julito said, “Esas letras cuando estas fuera de la patria te llegan” (Macondo & DJ Irwin, 2023, 01:25:29), which means, “That lyrics when you are abroad, they touch you.” This could be related to feelings of nostalgia (Hayes, 2021, p.27), which many minorities might be feeling. Therefore this is an empathic way to connect with the audience.

Moreover, Macondo also used humor throughout the program, for instance by saying “Buenas noches y nos vemos en el espejo,” which means, “Good night and we watch ourselves in the mirror” (Macondo & DJ Irwin, 2023, 01:55:30). Also, at a moment, Julito and Macondo laughed with a very contagious laugh, giving some joy to the program (Macondo & DJ Irwin, 2023, 1:12:30) .

An essential element detected was that this program used commercials to promote Latin American events in Montreal. For instance, there was a commercial for a concert of Marco Antonio Solis (a Mexican musician) in “Place Bell” in Montréal (Macondo & DJ Irwin, 2023, 00:14:46). This showed that the program probably uses commercials for funding. In addition, it supports and promotes local events.

A very interesting and fun program. It reflected different community radio and Latin American characteristics compared to the program *Vivaporú*, *The Ointment for the Soul*, even if both are part of campus-based radio stations and are directed to Latin Americans. Both programs

had different approaches, duration, languages, broadcasters, formats, etc. *Macondo y el Club de los Feos* lasted two hours, and the primary language was Spanish, with little intervention in French. It included only one broadcaster and two guests. It had very tactical interventions, for instance, to promote the event. It was very oriented to promoting Latin American artists and events in Montréal. It also included one commercial of a concert in Montréal that was repeated two times during the show. The program had a mix of Latin American accents, Mexican from the broadcaster and Colombian and Salvadorian from the guests.

The broadcaster looked for phrases that created empathy with his audience by appealing to the feeling of living abroad or using some Latin American-directed jokes. Macondo announced that he would give away a ticket for the concert to increase the engagement of the public. He used the Facebook webpage as an extension of their radio program. From what he said, he was doing Facebook Live. This could have been a strategy to reach a larger audience. The talk part was friendly and relaxed; it felt like a conversation between friends, and there were no “formalities”. Also, Macondo did some tiny interventions by popping out in the middle of songs, giving the program a personal touch (ex. Min 01:36:21).

The songs played in the program were very enjoyable, and they were mainly salsa, bachata and merengue. The program included two songs with female voices from Celia Cruz and Alexandra, which shows gender representation. Although I think that it could include more female voices in the show. In addition, it involves community members by having two different guests interviewed on the program.

Moreover, it is important to highlight that this program, although it was promoting events in Montréal, it was mostly focused on Latin American content. I believe they dedicated 20% to national content and 80% to Latin American content. Also, I think this program did a good job of

“building community” by inviting different guests to the program and connecting Latin Americans to local events.

Therefore, I consider that some of the best practices of this program include:

- Great music selection, including genres such as Salsa, Merengue and Bachata.
- Female representation through songs.
- Established a relationship between Montreal and Latin America, by mixing French and Spanish (making this the main language of the program), and by playing a song that made reference to this.
- Included guests from different parts of Latin America, enhancing the representation of different nationalities.
- Connected Latin American events with the Latin American community in Montreal.
- Used digital media to expand its reach.
- Used phrases to evoke nostalgia and Latin American humour.

Regarding the areas of opportunity, although the program is transmitted through a campus radio station, they have yet to mention McGill University or anything related to the university. In addition, it did not include any other ethnic group in the conversation. Therefore, interculturalism was not promoted. Also, it is important to include more national content that enhances the integration of Latin Americans in Canada.

Calgary-CJSW- 90.9 FM-*Conectate Con Nash*

Conectate con Nash is a Latin American campus-community program transmitted from the University of Calgary through CJSW 90.9 FM. The station is located at the University of

Calgary campus. The broadcaster name is Nash Chaparro and she transmits on Sundays from 11:00-12:00 PM (Chaparro, n.d.). The program description is as follows:

A program dedicated to educating, helping, informing, and inspiring the general public to be better versions of themselves and enjoy an enhanced quality of life. The topics offered cover a variety of lifestyle areas such as social, cultural, health and wellness, business, civic programs and initiatives, provincial and federal programs which impact local Calgary life – all presented in a new, fresh and dynamic package which listeners will easily understand and identify with (Chaparro, n.d.).

The program analyzed was transmitted on March 05, 2023, and was named “Dia Internacional de la Mujer,” meaning “International Women's Day.” The audio was available at the following link at the time of this study: <https://cjsw.com/program/conectate-con-nash/episode/20230305/>. The program was hosted by Nash and it was a solo talk show that included an introduction of about 00:02:28 minutes, followed by three talk blocks and three song blocks. Each talk block lasted: 00:08:47 minutes, 00:29:06 minutes and 00:03:45 minutes, respectively, and then the three music blocks included one song each. Therefore the program was mostly talk, including only three songs. The program was fully in Spanish, and the broadcaster had Mexican origins (Chaparro, 2023, 00:43.11). Moreover, her voice denotes expertise and, at the same time, enthusiasm.

As with the previous two radio shows analyzed, Nash also included music in Spanish and did make reference to the dance element in the music played. She used the phrase “para que empecemos a arrancar motores, les voy a dejar esto, esto es muy bailable,” which means, “so that we start engines, I am going to leave you this, this is very danceable” (Chaparro, 2023, 00:13:44). In addition, Nash mentioned, “hoy andamos muy cumbiacheros queremos bailar,

queremos disfrutar y queremos enfocarnos a las voces de mujeres,” meaning, “ today we are very cumbiacheros, we wanna dance, we wanna enjoy and focus on women voices” (Chaparro, 2023, 00:48:20). “Cumbiacheros” a very Latin American expression, means that you like Cumbia and Ranchera music. Music and dance are an integral part of Latin American Culture. Therefore she is appealing to her audience by mentioning these phrases.

Moreover, Nash said she would be playing only women's songs to support the day's topic, women's day (Chaparro, 2023, 00:12:10). This topic enhances women's representation in Latin American media. The songs played were cumbias, including: “Para No Verte Más-Thalia & Kenia OS” (00:00:00), “Nunca es Suficiente (feat. Natalia Lafourcade-Los Ángeles Azules)”(00:15:05), and “El Listón de Tu Pelo (feat. Denise Gutiérrez)-Los Ángeles Azules” (Chaparro, 2023, 00:55:45). Also, Nash referred to one of the singers as “Natalia Lafourcade es de las mujeres en el mundo de la musica que más admiro” (Chaparro, 2023, 00:19:36), meaning “Natalia Lafourcade is one of the women in the music world, that I admire the most.” This statement by Nash shows support for Latin American women in music.

Furthermore, Nash made a connection between Latin America culture and Canada, by mentioning, “el dia esta gris y hay nieve y entonces yo dije necesitamos un poquito de musica para bailar,” which means, “the day is gray and there’s snow therefore I thought, we need a little music to dance” (Chaparro, 2023, 00:14:06). It is something very cultural in Canada to talk about the weather. Therefore, she does make a link between the two cultures, Canadian and Latin American, by talking about how dancing can help fight the cold weather.

Throughout the program, Nash included diverse elements to support the topic of Women's day, which is a delicate subject since in many parts of the world, it represents a protest against the injustices against women. As previously mentioned in this chapter, community radio

is a good platform to increase awareness of social issues (Barrios, 2017). In order to strengthen her arguments, the host used different sources such as audio of protests, information from an international organization, and personal experiences. First of all, the protest audio included voices from reporters (Chaparro, 2023, 00:02:43). In addition, it incorporated voices from protests in Spanish (00:03:23), in English (00:03:08), in Portuguese (Chaparro, 2023, 00:05:15). This resource of the different languages evokes the imaginary of radio. Through the different voices, it is possible to imagine that this is happening around the world. The audio included phrases such as “ni una menos, vivas nos queremos,” meaning, “not one less, we want us alive” (Chaparro, 2023, 00:03:50). This phrase became very popular in Latin America, since it arose from the terrible problem of violence against women and femicides in Latin America. By including this phrase, the Latin American diaspora in Canada could be identified with the problem and, therefore, with the program.

Moreover, Nash mentioned that an international day is celebrated to “sensibilizar al público en general sobre temas de interés como este,” meaning, “to sensitize the general public on issues of interest such as this” (Chaparro, 2023, 00:08:27). She then quoted an international organization, ONU, by stating that the topic of this year’s women’s day was focused on “Por un mundo digital inclusivo, innovación y tecnología para la igualdad de género” which means “For an inclusive digital world, innovation and technology for gender equality” (Chaparro, 2023, 00:09:20). The information coming from ONU gave more credibility to Nash’s message because people may trust the data transmitted by a recognized international organization.

In addition, when talking of injustices to women, Nash’s voice indicated that she was getting very much into the topic and getting a little mad. She even stated, “y esto si me prender muy cañon y ya lo escucharon,” meaning, “this can get me very mad, and you have heard”

(Chaparro, 2023, 00:36:58). This shows that she is engaged and familiarized with the topic. Then she talked about her personal experience by saying, “Cuando yo vivía en la Ciudad de México,” meaning “When I lived in Mexico City” (Chaparro, 2023, 00:43:35) and narrated a personal anecdote of how she felt a lot of fear when she walked from the metro to her office. The way she narrated the anecdotes makes them very real, with lots of details, making the audience imagine the situation. Many Latin American women diaspora living in Canada could feel identified with the program since many have experienced this insecurity, and some may have migrated due to this problem. This openness of her personal experience creates empathy with the audience and a friendly atmosphere.

Furthermore, Nash commented that she was posting additional information on her social media. For instance, she mentioned that she would share through the Facebook page “Conectate con Nash” posts focused on women's international day (Chaparro, 2023, 00:14:14). This reflects how she uses her social media to communicate and extend the conversation with her audience.

In addition, some elements denoted that Nash was doing everything in the program. For instance, she talked on air, played music and searched for information online, all at the same time. This could be inferred when Nash sent to the music block, and there was a silence of 3 seconds, and it was possible to listen to the “clicks” in a computer, meaning that she was looking for the song to play in that exact moment (Chaparro, 2023, 00:15:03). Another example is when she typed in her computer to confirm the information she just mentioned, and this “typing” could be heard (Chaparro, 2023, 00:41:53). A characteristic of community radio is that producers are owners of their programs, and they have limited resources. Therefore Nash might be doing many things at the same time.

This program was entirely in Spanish. It did not include English or French elements. It was fully devoted to the Latin American community. Nash even used phrases directed to the community such as: “Esto es algo de verdad que lo tenemos tan arraigado los Latinos” (Chaparro, 2023, 00:33:08), meaning, “This is something true that we Latin Americans have so deeply rooted in.” Moreover, Nash's voice is very sweet and formal which transmits expertise. She had a discrete laugh that brought joy to the program. The program's content denoted that it was carefully planned. Nash even included data from different organizations, and the audio from the beginning was a very creative way to start.

In addition, It was possible to listen when Nash was “typing” during the program (Chaparro, 2023, 00:41:53). This reflected that Nash was doing several things at the same time, for instance, searching for information, playing the songs and talking during the program. In community radio, sometimes producers have the support of other volunteers who help to produce and air the program, or sometimes the producers do the show by themselves.

Although she discussed sensitive topics related to women, she managed the situation very smoothly and relaxedly but kept the topic formal. She varied her tones and pauses to emphasize and strengthen her message. She dedicated a whole program to a minority group inside a minority group, meaning women as Latin American immigrants. She is giving voice to these women, another characteristic of community radio to “give voice to those without voices” (Girard 1992,13 as cited by Jankowski, 2003, p.7). Moreover, she used personal anecdotes and experiences to connect with her audience. Also, Nash did an excellent job connecting cultures by mentioning the cold of Canada and offering that dancing was a possible solution (Chaparro, 2023, 00:14:06). Also, she used social media to increase her reach and strengthen the messages said during the radio emission.

Finally, it is important to highlight the tension between national and Latin American content. I believe Nash dedicated 50% to international content, 30% to Latin American and 20% to national content. She devoted a large portion of the program to talking about Women's day at an international level, and she gave some personal examples she experienced in Latin America and Canada.

Therefore, I consider that some of the best practices of this program include:

- Women's representation through music
- Touching on social issues to generate awareness of problems in Latin America
- Connect the Canadian and Latin American culture through relationships between the weather and Latin American music
- Include information sources that enhance credibility
- Use social media to extend information from the radio program
- Fully in Spanish and directed to the Latin American community

The areas of opportunity include the fact that it did not mention any element of campus-based radio, even if the station is at the University of Calgary campus. Moreover, it did not include the land acknowledgement. In addition, it did not make any connection with other ethnic minority groups, therefore, it is not including interculturalism. Also, it is essential to invite or involve other members of the Latin American community in the radio programs to build community and to include more national content to facilitate Latin American integration.

Toronto-CHHA 1610 AM-*Recorrido LatinoAmericano*

Recorrido LatinoAmericano, which means "Latin American tour," is a two-hour weekly program transmitted by CHHA-Voces Latinas, meaning "Latin American Voices," a Latin American community radio station based in Toronto that transmits from the frequency 1610 AM

(CHHA, 2022b). This was the only community radio station analyzed since the previous three were campus-based community stations. There were no big differences between community and campus-based stations. The only aspect identified was that *Vivaporú, The Ointment for the Soul* included in the identification of the station, the location on campus (UBC) and mentioned a former UBC student. Besides, the other programs didn't show any unique characteristics related to campus-based radio.

The CHHA station defines that it is “Un espacio que le acerca a cada rincón de nuestros países, con su cultura y actualidad,” which means, “A space that brings you closer to every corner of our countries, with its culture and current events”(CHHA, 2022b). It also states that it is “La Voz de la Comunidad,” meaning, “Community's voice” (CHHA, 2022b). It is relevant to mention that CHHA started as Radio Voces Latinas 1610AM and it was the “First Spanish-speaking community radio station in Canada” (CHHA, 2022a).

The program “Recorrido LatinoAmericano” as its name states, includes a tour through the different countries in Latin America. The program runs from Monday to Friday from 1:00-3:00 pm (EST). They dedicate 30 minutes of the program to the following countries: Mexico, Costa Rica, Paraguay, Guatemala, Dominican Republic, Panama, Puerto Rico, Uruguay, Honduras, Argentina, Colombia, Nicaragua, El Salvador, Venezuela, Bolivia, Perú, Ecuador and Cuba (CHHA, 2022b). This indicates that the program not only gives voice to Latin Americans living in Canada, but it also seeks an equal representation of most Latin American Countries. This is a pure example of a community radio program since it equally represents minorities. It is essential to mention that it also includes a section dedicated to Spain, which is not considered Latin America, but they are also Spanish speaking.

It is essential to mention that they do not have recorded audio programs hosted on their website. Therefore, the program was accessed through their live streaming service on their webpage on March 07, 2023 from 1:00-3:00 pm (EST): <https://chha1610am.ca/player/>. This program was exciting since it was divided into four blocks of around 30 minutes each. Each block represented a different country from Latin America. For example, the first block corresponded to República Dominicana, the second block to Panamá, the third to Puerto Rico and the final to Uruguay.

Then the program started with a disclaimer regarding the personal opinion expressed on the program. This was transmitted in three different languages, including Spanish and English. This shows how important information should be communicated in the three languages. This was followed by the radio identification, which had very joyful music, included the name of the station and frequency, and presented the program “Recorrido LatinoAmericano” (CHHA, 2022b, 00:00:30). This represents that they have been working in editing and producing different types of materials for the show. The program started with the Dominican Republic section (00:00:44). This section was a mix of music and talk blocks. The name of the broadcaster is María Cordero. She spoke Spanish and had an accent, apparently from the Dominican Republic (CHHA, 2022b, 00:03:43).

The songs played included merengue and bachata. María mentioned that “merengue que es nuestro ritmo nacional” which means “merengue is our national rhythm” (CHHA, 2022b, 00:11:39). Some of the merengue songs included were: “Si quieres Volver-El Zafiro” (00:11:48), “Hay No se Qué Hacer-El Zafiro” (00:00:48), and “Mi Tierra-El Jeffrey” (CHHA, 2022b, 00:00:23:23). In addition, some of the bachata songs included “Mi Coranzoncito-Aventura,” “La Quiero-Domenic Marte” (CHHA, 2022b, 00:00:20:05), and “Hoja en Blanco-Monchy &

Alexandra” (CHHA, 2022b, 00:05:03). Additionally, the broadcaster mentioned, “sigan disfrutando de la buena musica,” which means, “keep enjoying the good music” (CHHA, 2022b, 00:04:39). As mentioned before, music is very important for Latin American culture.

Moreover, the broadcaster discussed social topics, such as women's day (CHHA, 2022b, 00:04:18). This reflected the broadcasters' engagement with social issues. Also, she invited the audience to a conference held by the “Dominican in the Exterior Institute” or “El Instituto del Dominicano en el exterior INDEX” regarding women's development outside Dominican Republic (CHHA, 2022b, 00:18:48). This reflected the support of the broadcaster with the Latin American diaspora by promoting events that could interest the community.

In addition, Maria made a cultural link between Canada and the Dominican Republic, by mentioning the temperature in both. For instance, she said that Toronto had “Una temperatura de 2 grados, soleado” which means “A temperature of 2 degrees, it is sunny (CHHA, 2022b, 00:04:05). Then she mentioned “la temperatura en la Republica Dominicana esta a 30 grados, excelente para irse para la playa,” meaning, “the temperature in Dominican Republic is 30 degrees, it is excellent to go to the beach” (CHHA, 2022b, 00:10:07). The broadcaster, therefore, does this duality by telling Canada’s temperature in the first block and in the second the Dominican Republics.’ This might reflect how the diaspora lives, with one foot in their home country and another in their host country.

Also, other important elements of community radio were noticed, including community participation and feedback. For instance, María gave the telephone number of the station and WhatsApp so that people could communicate and express their thoughts around women's day (CHHA, 2022a, 00:10:32). This reflected that the program encouraged the community to participate in the show, by giving their opinion in a specific topic. Also, having a telephone

number and Whatsapp could be helpful to receive feedback from the audience. For example, people could call to suggest a possible topic they are interested in for a future program. In addition, there was a commercial regarding an app to sell and buy things (CHHA, 2022b, 00:27:27). This demonstrates that some part of the station's funding might come from publicity.

The next session presented was Panamá (CHHA, 2022b, 00:27:51) This section was presented by “El Mapa de Sebas,” which means “The Map of Sebas” (CHHA, 2022b, 00:46:10). The program included songs such as: “La Cumbia Barulera-Tropical Panama” (cumbia) (00:28:00), “Guararé Tierra Linda-Dorindo Cardenas” (00:31:08), and “La Murga-Willie Colón & Héctor Lavoe” (sounds like merengue) (CHHA, 2022b, 00:50:28). Then, the music block was followed by the broadcaster saying, “Panamá, el pais que une a dos mitades del mundo es en realidad mucho mas que un simple canal de navegación,” which means “Panama, the country that unites two halves of the world, is much more than a simple navigation channel” (CHHA, 2022b, 00: 33:55). The broadcaster narrated the history in Panama, amicably and simply. This block lasted around 12 minutes. It included special effects and background music, which helped to evoke imagery, meaning that listeners can create mental images (Rodero, 2012, p. 458).

This section included historical aspects that enhanced the country of origin heritage. As discussed in chapter two, it is important to recognize the dual identity of migrants and to enhance the preservation of their culture of origin while promoting the acquisition of the host country culture. Also, as discussed in chapter one, “To know a people, you must know its history and origins...” (Gibbon, 1938, p. vii). Therefore, including a “history” section represented the promotion and protection of minorities' identity and heritage.

After the “El Mapa de Sebas” section, there was a disclaimer promoting the social media of the station (CHHA, 2022b, 00:56:04) showed that the program used digital platforms as an

extension of the radio program. In addition, they included social commercials; for instance, one from “Rose Mary Brown, politic and activist” (CHHA, 2022b, 00:57:39), and another from “Alcoholics Anonymous” (CHHA, 2022b, 00:58:05). This shows the commitment of the program in promoting events or people that could help the Latin American community.

The next section was dedicated to Puerto Rico (CHHA, 2022b, 00:58:52). This program included mainly Puerto Rico artists and songs, station identifications and commercials. The music transmitted joy and fun but also some drama. For instance, some song lyrics talked about broken hearts. It included a mix of popular music such as “Livin’ la Vida Loca-Ricky Martin” (00:59:01), dramatic songs such as “Y Ahora Cómo Te Olvido-Luis Fonsi” (01:20:35) and “Antes-Obie Bermudéz” (01:24:35); and very danceable songs such as, “Cuando Te Acuerdes de Mí-Tito Nieves” (01:03:03), “Mi Puerto Rico-Aventura” (01:07:54), “Provócame-Chayanne” (01:11:19), and “No Hay Manera-El Gran Combo de Puerto Rico” (CHHA, 2022b, 01:16:03).

The fourth and last section was dedicated to Uruguay. It was an entire block dedicated to music. I perceived some traditional songs, such as “Chiquillada-Jose Carbajal” (01:36:52), “La Flor del Bañado-Los Olimañeros” (01:41:30), and “Ta’lloando (Candombe)-Los Olimañeros” (CHHA, 2022b, 01:50:31). This song block was more traditional music, more chill and it produced me a feeling of yearning. It ended around the 01:57:30 mark with a disclaimer regarding opinions expressed in the program and with a CHHA “La voz de la comunidad” which means “Community Voice” and a jingle of *Voces Latinas* (CHHA, 2022b, 01:57:34). It’s important to mention that the streaming of this program was interrupted for about 5 minutes and then continued. In addition, long silences were identified throughout the program, especially when they changed sections or songs (CHHA, 2022b, 01:27:16-01:30:14). This shows again

that community radio programs may not have an excellent transmission. However, they do have interesting content that impacts their audience (Fraser & Restrepo-Estrada, 2001, p.2).

This program was exciting since it sought representation from different countries in Latin America. This is very relevant because even if “Latin America” has a shared language and a lot of shared values and traditions, it is essential to recognize that every country and region has their particularities. Each section had the personal touch of the country and the producer's personal touch, fitting into the community radio characteristics. Incorporating elements such as Panamá history was very interesting to bring up heritage and culture into the conversation. Moreover, the duality of talking about Canada and the Dominican Republic brought into the conversation both countries and evoked a feeling of dual homes. Also, playing traditional music from Uruguay brought a feeling of nostalgia and, in the case of Puerto Rico, a more dancing vibe.

Moreover, the program reflected a balance between female and male voices. For instance, the program identifications were sometimes said by women and men. In addition, one talk section was broadcasted by a woman and the other by a man. Moreover, listening to different accents from different parts of Latin America and very different types of music is possible. For instance, if we compare Puerto Rico and Uruguay's music, they are very, very different. Finally, to build community and listen to the audience's opinions, they gave a telephone number to call the station directly and a WhatsApp number to communicate by text message. This showed the commitment to involve the community in the show. Also, the fact that they included diverse Latin American broadcasters in the program could help to build community among the volunteers.

Finally, it is important to highlight the tension between national and Latin American content. I believe broadcasters dedicated 20% to national content, 80% to Latin American content. They devoted a large portion of the program to talking about each country represented in the program.

Therefore, I consider that some of the best practices of this program include:

- Including equal representation of the different Latin American Communities
- Building community by involving diverse Latin Americans in the program production.
- Promoting a telephone number of the station and WhatsApp, to get feedback from the community.
- Created social awareness by discussing topics such as women's day.
- Connecting local events with the community
- Showing the duality of the program between Canada and Latin America.
- Incorporating joyful music
- Including historical aspects that enhance heritage.

An area of opportunity would be including recorded programs in their website to facilitate access to past programs. Also, the program could enhance interculturalism by mentioning other cultures besides Canadian and Latin American. In addition, it is essential to include a larger portion of national content, in order to enhance integration of ethnic minorities.

The analysis of the four Latin American programs showed that they all reflected community radio elements and some similarities across the programs. In addition, they made use of Latin American songs to transmit the "Latin Vibe," which potentially serves as a resource to generate nostalgia. All the broadcasters used Latin American humour. They had friendly and

relaxed conversations, nothing too formal or that followed a certain high standard. And, they all referred to the importance of dance and music as an element of Latin American culture. They incorporated women's representation, either with their broadcasters or with the singers heard in the music that is programmed. All the broadcasters sounded enthusiastic. It is easy to identify that they liked what they were doing. They transmitted passion for the radio and/or their community.

On the other hand, each program was unique. They had very different structures, different uses of language, different ways of funding (ex., some had commercials, some didn't), different duration (either one or two hours), and different purposes (entertaining, informing, social causes). Furthermore, each program presented different elements of community radio. For instance, *Vivaporú*, *The Ointment for the Soul* has a strong presence of the fundraising element, *Macondo y el Club de los Feos* of promoting local Latin American events, *Conectate con Nash* the element of bringing awareness to social problems, and *Recorrido LatinoAmericano* the importance of representing different communities within Latin American community. Overall they all reflected Latin American culture through media in a very particular way. There was a strong influence on Mexican broadcasters; from the six broadcasters heard through the four programs, three indicated that they had a Mexican background (based on their accent), one from Republica Dominicana and one from Panama and one from Colombia.

Considerations for Creating a Latin American Community and/or Campus-based Radio Program in Canada

Researchers that have studied Latin American Media in Canada indicate that media consumption among the members of the same community varies depending on diverse factors; therefore, we cannot generalize that the same ethnic group will access the same way ethnic

media (Ahmed & Veronis, 2017, p. 606). Also, it is essential to distinguish that there are very different groups within the Latin American community. Even if there's a shared language, people from different countries in Latin America have diverse cultural traits (De Santis, 2003, p. 71). In addition, studies have previously shown how interculturalism is not reflected in Latin American media (Castañeda L. & Losada C., 2012, p. 85). Furthermore, Latin American media in Canada has a double purpose to bring people together but also to “support struggles for social transformation in Latin America” (Barrios, 2017, p. 243).

The results of the content analysis showed that there are 34 community and campus-based radio stations located in the capitals and largest cities of all the provinces of Canada and that there are 51 Latin American radio shows located mainly in Toronto, Montréal and Vancouver. However, Alberta is one of the main destinations for Latin Americans. There are only two Latin American radio programs in the community sector in Edmonton and one in Calgary. There is an opportunity to integrate more Latin American programs in the province.

Moreover, community radio plays an important role in Latin American programming and listeners. For instance, it represents an essential source of information since it creates a dual connection between Latin America and Canada's realities or events by generating awareness of the events in Latin America and at the same time, informing of what is happening in Canada, in the local context. Also, it connects local events with Latin Americans, it enhances accurate representation and it enables Latin Americans to meet people from their same community. Furthermore, it protects Latin Americans heritage, promotes interculturalism and generates awareness of social issues in Latin America. Finally, it represents nostalgia and comfort by offering content in the mother tongue language.

After analyzing the best practices and the areas of improvement of the four programs studied, I suggest the following elements for Latin American community radio programs in cities such as Edmonton, Alberta. First, it's essential to include a great music selection of Spanish songs and different genres, such as salsa, cumbia, merengue, bachata, and regional music. Also, consider that the program can be hosted either in Spanish, English or French. If the program is in English or French, it might have more audience reach, but it's essential to include the Latin American touch by mentioning Spanish phrases. In the case of doing the whole program in Spanish, this might be more appealing to a Latin American audience. Nevertheless, communicating important information in English or French, such as disclaimers and events promotion, would be necessary. In addition, it is suggested to incorporate Latin American humour to bring joy to the program and to connect with the audience.

It is essential to include guests from different parts of Latin America to enhance the representation of the various countries in Latin America. Moreover, it is advised to connect Latin American events with the local community, incorporate historical aspects that enhance heritage, generate awareness of Latin American social issues, and use phrases to evoke nostalgia.

It is also important to use digital platforms as allies. For instance, to do fundraising through the webpage. The recommendation is to upload the recorded programs and the program's playlist to the stations' website and to create social media accounts for the program to expand its reach and to connect with the community. There might be other ways to connect with the audience and to receive feedback, for instance, the station's telephone number and WhatsApp.

Regarding community-based radio elements, it is crucial to consider various funding sources, such as fundraising events or commercials. Also, it is suggested to involve committed

and passionate volunteers and provide them with training. In the case of being a campus-based station, it is essential to mention the station's location and to involve students in the program.

Another important aspect to consider is promoting equal gender representation, either through the songs or through the broadcasters. In addition, it is essential to enhance interculturalism by promoting relationships among different ethnic groups and including information sources that enhance credibility. Finally, it is recommended to include more national content that enhances the integration of Latin Americans in Canada, and to promote activities that help build a Latin American community through community radio. Creating a Latin American community and/or campus based radio program with these characteristics could help to fill in the gaps of Latin American radio programming in Canada.

Chapter Four: Conclusion

In order to understand the current Latin American media landscape in Canada, it is essential to recognize that this has been shaped by multiculturalism in Canada and its key relevant policies. In addition, it has been influenced by the different media sectors. Moreover, it has been affected by the mainstream media, presenting issues of misrepresentation and underrepresentation of ethnic minorities. Therefore, ethnic media and community media represent an alternative for creating Latin American media in Canada. Specifically, community radio has demonstrated to be a great platform for Latin American media. However, there are still gaps in some places in Canada, such as Edmonton, where locally produced community radio programs are needed.

It is essential to recognize the history behind multicultural Canada. For instance, the term Canadian Mosaic has been a term used as far as 1926 by Foster. It must enhance the relationships between its citizens (Foster, 1926, p.143) and recognize their different backgrounds (Gibbon, 1938, p. vii), therefore protecting and promoting its multiculturalism for nation-building. Undoubtedly, Canada is a multicultural country hosting more than 250 different ethnic origins (Statistics Canada, 2017c). Indeed, Canada was the first country in the world to have a multiculturalism policy (Trudeau, 2021). On the 50th anniversary of the Multiculturalism Policy, Prime Minister Justin Pierre James Trudeau stated, “The diversity of Canadians is a fundamental characteristic of our heritage and identity” (2021). Canada has a story of events that led to its key relevant policies and regulators:

- The creation of the Royal Commission of Bilingualism and Biculturalism (1963) was a response to the quiet revolution in Quebec (Esman, 1982, p. 233).
- The Official Language Act (1985), recognizes that French and English are Canada's

official languages and have “equal rights.” (1985)

- The Multiculturalism Policy (1971) recognized, supported and protected all ethnic groups in Canada and stated that Canada has “no official culture” (House of Commons Debates, 1971). The policy protected francophones, multicultural society and native people (Wood & Gilbert, 2005).
- The Canadian Charter of Rights and Freedoms (1982) stated the equality of rights and the importance of reflecting “multicultural reality.” It promotes “exchanges” between different communities and the protection of the “multicultural heritage” in Canada (Canadian Charter of Rights and Freedoms, 1982).
- The Canadian Multiculturalism Act 1985 aims to foster equal opportunities for Canadians and protects Canadians' culture. Moreover, it protects “Ethno-cultural minorities” from discrimination (Canadian Multiculturalism Act, 1985).
- The Broadcasting Act 1991 promotes and reflects through its programs the “multicultural and multiracial nature of Canadian society,” the different points of view of Canadians and the “exchange of cultural expression”; it enhances equal job opportunities and “educational and community programs” (1991).
- The Employment Equity Act (1995) promotes equal rights for minorities at their jobs (1995).
- The CRTC is Canada’s broadcast regulator. It protects the “public interest”(CRTC, 2023). Moreover, It establishes that Canadian Media reflects Canadian’s different points of view with diverse programming and provides equal employment opportunities (CRTC, 2023).
- The Ethnic Broadcasting Policy 1985 underlines the “role in serving local communities.”

It states that it can be produced in “any language”, reflecting “linguistic diversity” (Ethnic broadcasting policy, 1999). This is related to the sense of belonging by providing programs in their language (Whyte 2006 as cited by Fleras, 2009).

The 1985 Canadian Multiculturalism Act enhances the protection of Canadian culture and protects people from discrimination (1985). The act aims to enhance the integration of different cultures into society while recognizing their origins. Media can be important for implementing these goals of multiculturalism since it plays important roles in integration and representation. Indeed, the Broadcasting Act promotes the “exchange of cultural expression” and states that programs reflect Canadians' different points of view and artistic “tastes” by providing diverse programming (should be interesting for the diverse population) (Broadcasting Act, 1991). This enhances integration and representation.

Despite the efforts to protect and promote multiculturalism in Canada, there is a disconnection between what is stated in the policies and what is reflected in the media. In addition, researchers have shown that there are still problems of misrepresentation, underrepresentation and stereotyping (Jiwani, 2006; Yu, 2016; Ojo, 2006; Kong, 2014; Fleras, 2009).

Ethnic media enhance the creation of programs that are directed at minority communities in Canada. This enhances the accurate representation of minorities (Murray, 2008; Fleras, 2015; Caidi et al., 2010) and helps them to get integrated into the host society (Murray, 2008; Ahmed & Veronis, 2016; Fleras, 2015; Caidi et al., 2010). It also plays an important role in interculturalism (Lindgren, 2013; Yu, 2018; Kong 2014), since it produces diverse media for specific communities. Therefore is important to ensure that there is also a connection between the different ethnic groups instead of segregating them (Geißler & Weber-Menges, 2009; Mayor,

2001, p.291), making them part of a whole society but at the same time providing them with the opportunity to have media that is of their interest. In addition, it connects migrants with local events (Adoni et al., 2006 as cited in Matsaganis et al., 2011) or serves as a platform where the government can transmit essential information to minority groups (Veronis & Ahmed, 2015; Yuping Mao, 2015).

Moreover, ethnic media promotes maintaining the culture of origin but also becoming part of the new community (Berry 1997; 1980 as cited in Jamal & Chapman, 2000). This is related to enhancing and protecting the dual identification of migrants, which strengthens the attachment to the home country and enhances the connection with the host country (De Santis, 2003, p.74).

Ethnic media is present in the private sector in Canada, for instance, CHIN (Radio), CKIN-FM (radio), CINA (radio), OMNI (television), and so forth. (CRTC, 2019b). In the public sector, CBC has a multicultural section in their digital platform called “Radio Canada International”. It includes some services in different languages, such as Spanish, Arabic, Chinese and Punjabi (CBC, 2023). In addition, the CBC has tried to incorporate other languages in their programming, for instance, Punjabi. In 2008 during the Stanley Cup, the CBC did a trial of narrating “Hockey Night in Canada” (HNIC) in multiple languages, including Punjabi (Szto & Gruneau, 2018, p.199), but the program continued in CBC until 2014 when HNIC was taken by OMNI TV from Rogers, and it was recorded at the “old Sportsnet set” (Szto & Gruneau, 2018, p.206). As of this study, HNIC: Punjabi Edition is transmitted by OMNI Television, and the live program is available at the following link: <https://www.omnitv.ca/hockey-night-in-canada-punjabi-edition/>. Since private media is based on profits, it seeks to reach wider audiences, contrary to ethnic media directed to a specific community. On the other hand, public media seeks

“national interests” (CRTC, 2023). Again it does not focus only on a specific community. Additionally, it is challenging to represent the 250 ethnic minorities in Canada (Statistics Canada, 2017c) through public or private media. However, community media does represent an excellent platform for ethnic media.

Community media is based on values of participation and access, therefore the community members are the ones that produce the type of programming they want to listen or watch. Community media generates boundaries through practice (Fairchild, 2010, p. 24), and it enhances the “sense of belonging” (Hooks, 2009), and cultural identity (Jankowski, 2003, p. 11). It plays an important role in the democratization of media by promoting two-way communication (Berrigan, 1981).

In addition, community radio is very relevant in Canada, which is evident by the fact that it has 132 community radio stations and 49 campus-based radio stations (CRTC, 2019b), which are supported by associations such as CRFC, NCRA and ARCQ. However, some of the challenges of community radio are the donations since they largely depend on them (Manyozo 2009, p. 8. & Forde et al., 2002).

The characteristics of community radio enhance the participation of minorities since it includes “localness” (Forde et al., 2002, p.56), collectiveness (Anderson & Rodríguez, 2019) and inclusiveness (Moylan, 2019, p. 141). Community radio has led to the creation of “initiatives” to ameliorate people’s livelihoods (Fraser & Restrepo-Estrada, 2002, p.11). Therefore, community media can led to “social changes” (Fraser & Restrepo-Estrada, 2002, pp.19-20). For instance, by empowering and by breaking stereotypical imbalances and inequalities (Pavarala, V., & Malik, K. K., 2007). Furthermore, it plays an essential role in improving livelihood by discussing the

problems in the community and supporting Small and medium-sized enterprises (SMEs) (Al-hassan et al., 2011).

Some elements of community radio include the different accents of broadcasters as cultural carriers (Moylan, 2019, p. 66). People may feel more familiarized with certain accents. Moreover, language is vital in community radio, for instance, in moments of crisis “by proving a sense of comfort, entertainment and companionship” (Hasnain et al., 2022, p.228).

Community radio is well known for serving minority communities. One of the largest visible minorities in Canada includes Latin Americans (Statistics Canada, 2017a), and they are considered a “fast-growing” community in cities such as Ottawa (Ahmed & Veronis, 2017, p.592). There is a significant presence of community radio-based Latin American programs in the capitals and largest cities of all the provinces of Canada, accounting for 51 community and campus radio programs. Moreover, the main destinations for Latin American to migrate in Canada include Ontario, Québec, Alberta and British Columbia. Although there is a significant presence of Latin American programs in Ontario, Québec and British Columbia there is still an opportunity in Alberta which only accounts for one Latin American program in Calgary and two in Edmonton (which is not locally oriented, not produced by and for Edmontonians).

The study focused on four Latin American shows classified as licensed community campus-based by the CRTC (CRTC, 2019b) in Vancouver, Montréal, Toronto and Calgary. The programs analyzed were:

- Vancouver: CITR-109.9 FM-*Vivaporú, The Ointment for the Soul*
- Montréal: CKUT-90.3 FM-*Macondo y el Club de los Feos*
- Calgary: CJSW 90.9 FM-*Conectate con Nash*
- Toronto: CHHA 1610 AM-*Recorrido LatinoAmericano*

Across the four programs, essential community and campus-based radio elements were identified in different forms, including: funding, volunteers, broadcasters' commitment with the program, volunteers training, giving voice to minorities, promoting local events, audio quality, community participation and feedback, as shown in Table 3.

Table 3

Characteristics of Community and/or Campus-Based Radio

	Vivaporú, The Ointment for the Soul	Macondo y el Club de los Feos	Conectate Con Nash	Recorrido LatinoAmericano
Funding	The broadcasters promoted the fundraising event.	Used commercials, therefore some part of the station funding might come from publicity.		Used commercials, therefore some part of the station funding might come from publicity.
Volunteers	The broadcasters encouraged people in the community to volunteer in the program.			
Commitment with the program	The broadcasters expressed that donors would receive a handmade card and a bag of Latin candy.	The broadcasters transmitted passion for the radio and/or their community.	The broadcasters transmitted passion for the radio and/or their community.	The broadcasters transmitted passion for the radio and/or their community.
Training	DJ- Bruja expressed how she learned to use a "mixing table," and the digital platforms.			

Giving voice to the minorities	The program included broadcasters from different parts of Latin America.	The program included guests from different parts of Latin America .	The program included an introductory audio, that had diverse women fighting for womens' rights.	The program included broadcasters from different parts of Latin America.
Campus-based community radio elements (only for campus-based programs)	The identifications of the station mentioned that CITR was located on UBC campus. Moreover, the hosts mentioned a former UBC student.	Although the program is transmitted through a campus radio station, they have yet to mention McGill University or anything related to the university.	Although the program is transmitted through a campus radio station, they have yet to mention the University of Calgary or anything related to the university.	
Promoting local Latin American events		The broadcaster connected Latin American events with the Latin Community in Montréal.		The broadcaster connected Latin American events with the Latin Community in Toronto.
Audio quality	The audio didn't follow strict guidelines compared to the mainstream media ones. The broadcasters' audio sounded saturated.		The audio didn't follow strict guidelines compared to the mainstream media ones. The program had some silences between the talk and music blocks..	The audio didn't follow strict guidelines compared to the mainstream media ones. Long silences were identified throughout the program.
Community participation and Feedback	The broadcasters promoted community participation through their webpage.	The broadcasters promoted community participation through Facebook Live.	The broadcasters promoted community participation through Facebook.	The broadcasters promoted the telephone number of the station and WhatsApp to get feedback from the community.
Building community		Building community through the participation of diverse guests in the program and by promoting local events.		Building community through the participation of diverse broadcasters in their programs and by promoting local events.

As we have mentioned before, funding is crucial for community-based radio stations. This was reflected throughout the programs for instance, *Vivaporú*, *The Ointment for the Soul*, promoted the Fundrive to collect funds while *Macondo y el Club de los Feos* and *Recorrido Latinoamericano* included commercials. Another important element identified was the participation, *Vivaporú*, *The Ointment for the Soul* enhanced volunteers' involvement.

Moreover, across the four programs analyzed, the broadcasters showed commitment to their programs and their audience. *Vivaporú*, *The Ointment for the Soul* connected with their audience when mentioning that if they donated the money, they would receive a little surprise from the show, including Mexican candies. Another element identified was volunteer training, for example, DJ-Bruja expressed in *Vivaporú*, *The Ointment for the Soul* that she learned to use a mixing table in CITR. Also, the four programs gave voice to minorities, since the broadcasters and the guests had Latin American origins.

It is essential to mention that although three out of the four programs analyzed were campus-based programs, only *Vivaporú* *the Ointment for the Soul* mentioned that they were located on campus and mentioned a former student from UBC; *Macondo y el Club de los Feos* and *Conectate con Nash* didn't mention any component of campus-based radio. Maybe other programs in the station's schedule may reflect campus-related elements, but the programs analyzed in *Macondo y el Club de los Feos* and *Conectate con Nash* didn't.

Furthermore, the shows reflected the importance of connecting local events with the community (Adoni et al., 2006 as cited in Matsaganis et al., 2011). For instance, *Macondo y el Club de los Feos* connected Latin American Events with Latin American audiences in Montréal. Another element identified is that three out of the four programs reflected that the audio didn't follow strict guidelines compared to mainstream media. *Recorrido LatinoAmericano* had some long silences when changing from talk to music block.

The element of connecting with the audience and integrating them into the program through the use of different resources is very relevant. *Recorrido LatinoAmericano* promoted a telephone number so that the audience could communicate with the station or even a WhatsApp number to communicate through messages. *Macondo y el Club de los Feos*, *Conectate con Nash*

and *Macondo y el Club de los Feos* mentioned her social media as an extension of their radio programs.

Finally, the “building community” element was present in *Macondo y el Club de los Feos* and *Recorrido LatinoAmericano*. The first program enhances relationships among community members by inviting Latin Americans to the program and by connecting local events with Latin Americans. The second program included diverse broadcasters in the program, and this could promote relationships among members of the Latin American community.

Regarding Latin American culture, relevant elements across the programs were identified, including language, music, Latin American humour, dancing element, representation of different countries of Latin America, raising awareness on social issues and on historical events, as shown in Table 4.

Table 4

Characteristics of Latin American Culture

	Vivaporú, The Ointment for the Soul	Macondo y el Club de los Feos	Conectate Con Nash	Recorrido LatinoAmericano
Language	Hosted in English, but incorporating phrases in Spanish.	Hosted in Spanish, but incorporating some French phrases.	Hosted fully in Spanish.	Hosted fully in Spanish.
Music	Included tropical, salsa, cumbia, merengue and regional songs.	Included Salsa, Merengue and Bachata songs.	Included Cumbia songs.	Included merengue, bachata, cumbia, pop, and traditional songs.
Latin American Humour	The name and program description evokes to Latin American Humour. The broadcasters used phrases to Evoque Latin American humour.	The broadcasters used phrases to evoke Latin American humour.	The broadcasters used phrases to evoke Latin American humour.	The broadcasters used phrases to evoke Latin American humour.
Dancing Element	Throughout the program, the broadcasters emphasized the dancing element of the music aired	The broadcaster referred to the importance of dance and music as an element of Latin American culture.	The broadcaster referred to the importance of dance and music as an element of Latin American culture.	The broadcasters referred to the importance of dance and music as an element of Latin American culture.
Representation of Different Countries in Latin America	The broadcasters had different nationalities: DJ D-Rod (México) and DJ Bruja (Bolivia/Colombia).	Included guests from different parts of Latin America.		Included equal representation of the different Latin American Communities. Each program's block was dedicated to a different country.
Raising awareness on Social Issues			Discussed social issues to generate awareness of the problems in Latin America.	Created social awareness by discussing topics such as women's day.

Raising awareness of historical events	Included historical aspects that enhanced heritage.
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Regarding the importance of language, three of the four programs were in Spanish, and one was in English but incorporated Spanish phrases throughout the program to connect with the audience. As Fleras discussed, community-based programs in the mother tongue language can enhance the sense of belonging (Fleras, 2015). Also, across the programs, a “Latin Vibrant Vibe” was transmitted, either with the enthusiasm of the broadcasters or the music.

The music represents a crucial element, all the programs included Latin American music and made reference to the cultural value of music and dance for Latin Americans. The most common genres included salsa, cumbia, Mexican regional, bachata, merengue, tropical music, and popular- traditional songs. Music was strongly related to dance. Across the programs, the broadcasters emphasized the dancing element of the music aired. In addition, Latin American humour was present across programs, either in the name of the program, such is the case of *Vivaporú*, *The Ointment for the Soul* or in phrases and jokes said during the program like in *Macondo y el Club de los Feos* and *Conectate con Nash*.

Furthermore, it's crucial to have a representation of diverse countries within Latin America, identifying different “national origin” (De Santis, 2003). For example, *Recorrido LatinoAmericano* incorporated a section for the Dominican Republic, Panama, Puerto Rico and Uruguay. This representation was also seen in *Vivaporú*, *The Ointment for the Soul* where one of the broadcasters had Mexican origins and the other was Colombian. Also, the Macondo show had guests from different origins, Colombia and El Salvador. The different accents denote the different nationalities. As Moylan argued, accents are very important to give identification to the program because it acts as a cultural carrier and gives the sensation of home (Moylan, 2019).

Another important aspect is the connection of Latin American social movements and generating conscience around this, *Conectate con Nash* did a great job by discussing International Women's day and arguing the insecurity situation in Mexico, this shows the double purpose that Barrios discussed referent to “support struggles for social transformation in Latin America” (2017).

Finally, across the four programs, diverse elements were present, including the program schedule, the availability of recorded programs, the structure and purpose of the program, interculturalism, digital media, evoking nostalgia, the duality between Latin America and Canada, Broadcasting style and inclusivity, as shown in Table 5.

Table 5

Other Characteristics of the Community and/or Campus-Based Radio Programs

	Vivaporú, The Ointment for the Soul	Macondo y el Club de los Feos	Conectate Con Nash	Recorrido LatinoAmericano
Program Schedule	“Every Other Sunday” from 5 pm to 6 pm.	Every Friday from 8:00-10:00 pm (EST).	Every Friday from 8:00-10:00 pm (EST).	Monday to Friday from 1:00-3:00 pm (EST).
Program available at the time of this study	https://www.citr.ca/radio/vivaporu/episode/20230226/	https://archives.ckut.ca/archives/128/20230303.20.00.00-22.00.00.mp3	https://cjsw.com/program/conectate-con-nash/episode/20230305/	There is no program available online.
Structure of the program	A 1-hour long talk-music show.	A 2-hour interview-music program.	A 2-hour interview-music program.	Two-hour weekly talk-music program. Each program has four blocks of 30 minutes and each block represents a different country in Latin America.
Purpose of the program	Entertaining.	Entertaining.	Entertaining and Social Causes.	Entertaining and informing.

Interculturalism	The broadcasters did not mention any other culture in the program besides Canadian and Latin American.	The broadcaster did not mention any other culture in the program besides Canadian and Latin American.	The broadcaster did not mention any other culture in the program besides Canadian and Latin American.	The broadcasters did not mention any other culture in the program besides Canadian and Latin American.
Digital Media	Broadcasters used their webpage for donor support and for displaying songs played in the program.	Broadcasters used digital media to expand their reach.	Broadcasters used social media to extend information from the radio program.	Broadcasters used digital platforms as an extension of the radio program.
Evoking Nostalgia	Through songs and by mentioning events that happened in Latin America.	Used phrases to evoke nostalgia	Through songs and by mentioning social issues in Latin America.	Through the use of traditional songs.
The duality between Latin America and Canada	The broadcasters connected the Canadian and Latin cultures through the little presents offered to donors, which included a Canadian product and a Latin product.	The broadcasters connected the Canadian and Latin cultures through a Latin event in Montréal.	The broadcasters connected the Canadian and Latin American cultures through relationships between the weather and Latin music.	The broadcasters connected the Canadian and Latin cultures through relationships between the weather in Latin America and Canada.
Broadcasting style	Enthusiastic, relaxed conversations, nothing too formal or that followed certain guidelines.	Enthusiastic, relaxed conversations, nothing too formal or that followed certain guidelines.	Enthusiastic, relaxed conversations, nothing too formal or that followed certain guidelines.	Enthusiastic, relaxed conversations, nothing too formal or that followed certain guidelines.
Inclusivity	The Broadcasters used genderless words in Spanish to enhance inclusivity through a non-sexist language. The logo of the program includes a rainbow of colours. Women's representation through their broadcasters.	Women's representation through songs. However, it could include more women's songs.	Women's representation through music and the Broadcaster.	Women's representation through their Broadcasters. However, it could include women's songs.
Others	Included the land acknowledgement.		It Included information sources that enhanced credibility	
Latin American vs National Content	50% of the content was devoted to Latin American and 50% to national content.	80% of the content was devoted to Latin American and 20% to national content.	50% was devoted to international content, 30% to Latin American and 20% to national content.	80% of the content was devoted to Latin American and 20% to national content.

It was interesting to realize that most of the programs were transmitted during the weekends. This might be related to the fact that the programs reflected a relaxed and enthusiastic

atmosphere that could match with the weekend “vibes”. Only *Recorrido LatinoAmericano* was transmitted on a Monday to Friday basis. Also, it is essential to mention that all of the programs had a webpage that included the schedules with the programs and streaming service and only three had recorded programs (*Recorrido LatinoAmericano* was the only one that did not have a recorded program). This shows how they use digital platforms as extensions and support their community radios. The structure of the programs varied, but the four of them had a combination between songs and talk blocks. Each program was very unique, but they all shared the purpose of entertaining.

An area of improvement detected across programs was the sense of interculturalism since none of the programs mentioned other cultures besides the Latin American and Canadian cultures. It is very relevant to foster the relationships among the different ethnic groups in Canada. In addition, it is important to include more national content that enhances the integration of Latin Americans in Canada and enhances community building by promoting the participation of Latin Americans in activities related to the radio program.

Moreover, the four programs evoked the feeling of nostalgia and its relation with migration and music (Hayes, 2021, p.27). Other resources, such as the program's name, were also related to nostalgia or referred to the “feeling good” sensation; for instance, the name Vivaporú, The Ointment for the Soul, used an analogy with home and feeling good.

The programs showed duality between Latin America and Canada, for instance in *Recorrido LationAmericano* when Maria Cordero mentioned the temperature in the Dominican Republic (CHHA, 2022b, 00:10:07) and then in Canada (CHHA, 2022b, 00:04:05). Or, in Conectate con Nash when she mentioned, “el dia esta gris y hay nieve y entonces yo dije necesitamos un poquito de musica para bailar,” which means, “the day is gray and there’s snow,

therefore, I thought, we need a little music to dance” (Chaparro, 2023, 00:14:06). This adds the element of Latin American culture of music and dancing to the cold element of Canada. Also across programs the element of inclusivity was present, for instance *Conectate con Nash*, *Macondo y el Club de los Feos*, and *Recorrido LatinoAmericano*, aired songs that were sung by women. Nevertheless, they could have included more women's representation through songs.

In conclusion, provinces such as Alberta, specifically the city of Edmonton, which has a big Latin American community but few community-based Latin American radio shows, could start planning and producing more Latin American shows. Community radio plays an important role in filling the gaps of Latin American programming in Canada since it involves practices of localness, collectiveness and inclusiveness. It doesn't requires previous experience in media and allows people to create their own programs. It's important to consider all the previously mentioned characteristics of community and ethnic media when creating a Latin American radio show in Canada. This includes language, music, the structure and schedule of the program, the representation of different nationalities within the Latin American community, promoting Latin American events in the city, creating conscience regarding social topics in Latin America, the funding aspect, representing the duality between Latin America and Canada, using digital platforms as a tool and extension of the program, including national content to enhance minorities integration, promoting Latin Americans participation for building community, and the most important having the drive and “passion” for radio and the community. It is essential to have diverse Latin American radio shows produced and distributed through community and campus-based radio to enhance Latin American participation and representation in Canadian media, through the airwaves of sound.

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Appendix A. Planning a Community Radio

“Main Factors to Consider When Planning a Community Radio”

BOX 6: Main Factors to Consider When Planning a Community Radio

1. Legislation

- What is the current legal situation for non-profit community radio?
- If it is provided for in the legislation, what are the terms for obtaining a licence and the necessary qualifications of the applicant?
- Is the cost of the licence affordable, how long will it take to obtain, and what will be the terms for renewal?
- Can the transmitter be purchased and installed without a licence, or will prior approval of the telecommunication authorities be needed?
- If community radio is not allowed for in the legislation, what other avenues exist? For example, are the same conditions for private commercial radio stations applicable to non-profit community stations? Are there provisions for cultural/educational channels?
- If it is not possible to set up a proper radio station, could a community loudspeaker system be used instead?

2. Location Criteria

- Does the area planned for the broadcast pattern - 10-15 km in radius - have a large enough population to sustain a community radio, say from 5,000 to 25,000 people?
- Is the terrain suitable for low-power, line-of-sight FM broadcasting or is it too hilly?
- What mainstream commercial or state radios reach the community? If many do, it may be difficult to sustain a community radio service. Alternatively, are there any mainstream media that could support or be linked into the proposed community radio service?
- What cooperation and support can be mobilized from local institutions and organizations, e.g. local councils, governmental and non-governmental organizations?
- Is the site selected for the station centrally placed and easily accessible to the community?

3. Characteristics and Capabilities of Promoters of Community Radio

- What is the credibility level and the previous experience of the people promoting the project?
- Are they generally acceptable to the stakeholders in the project?
- What is their capacity to mobilize human and financial resources to sustain the operations of a community radio?
- What is the level of democracy in their decision-making processes?
- Have they been accepted as credible and non-partisan activists in the community with a reputation for integrity and transparency in their dealings?
- What are the constraints and opportunities for organizing a representative community radio council (Board of Directors), or a cooperative society for community communication?

4. Context for Setting the Objectives and Drafting a Mission Statement

- How does the community perceive its situation and the need for change and development? Are people unhappy with the present circumstances, and if so, to what extent do they see change as good, and also as possible?
- What are the principle obstacles to those changes in attitude and behaviour that could help to promote development?
- What are the traditional decision-making processes in the community and how might these be affected by opening a democratic forum for discussion in the shape of a community radio?
- Who are the formal and informal opinion-leaders in the community, and are there any that hold explicit or implicit leadership roles in relation to the proposed community radio?

Based on Fraser and Estrada, 2001, p.54-55

- What points of resistance - either from individuals or groups - might the community radio be expected to encounter in pursuing its declared objectives?
- Why and how could a community radio service help to bring about change and development? In particular, what impact could it have in mobilizing local resources for development and in increasing community participation for good governance?

5. Technical Aspects

- What is the situation regarding an electricity source for the studio and for the transmitter?
- What transmission power is likely to be needed to cover the community?
- Can the antenna be installed at least 30 m above the ground, firmly anchored to prevent wind damage, and with a lightning conductor?
- Can the antenna and transmitter be installed next to each other - not more than 30 m apart?
- Can the studio and transmitter be installed far enough apart to prevent radio frequency emissions from getting into the studio equipment?
- Is the place selected for the studio - as well as being centrally located and easily accessible to the population - free of uncontrollable noise, and free of vested interests?

6. Ownership and Management

- What type of ownership structure can be envisaged?
- How is the community to be involved in management and programming?
- To what extent do the plans for the community radio integrate the traditionally vulnerable and marginalized groups - i.e. women, youth, and ethnic/linguistic minorities - in the management and operations of the proposed community radio?

7. Programming for the Community Radio Service

- As an initial guide, what programmes do people listen to now, which do they like most, and why?
- What mechanisms can be set up to ensure regular consultation and feedback with the community to ensure that programmes meet their likes and needs?
- What special measures will be necessary to ensure that programme producers respect the desires of their audience?
- Are there any particular programme formats that are likely to be especially favourable or unfavourable in helping to meet the objectives of the radio service?
- What mechanisms can be set up to identify individuals or groups that could produce their own programmes for broadcast, and how will they need to be encouraged and helped?

8. Staffing and other Resources

- Is there enough interest and enthusiasm to be able to mobilize human and material resources to start and run the station?
- Who can assume the task of the day-to-day management of the radio station?
- Is the proposed manager of the station acceptable to all segments of the community, and does he/she have the necessary managerial and interpersonal communication skills?
- What will the role of volunteers be in running the operation?
- What resources can be mobilized to ensure the start up of the community radio?
- What resources can be mobilized to sustain the community radio over time?

Based on Fraser and Estrada, 2001, p.54-55

Appendix B. Latin American Community and Campus-Based Programs in Canada

Province	Capital & Largest City	Name of the Program	Frequency	Service Subtype	Name of Latin Program	Schedule	Link to Latin Program	Host	Language	Recorded Programs Online	Streaming Service
Alberta	Edmonton	CJSR-FM	88.5 FM	Radio (campus)	Latin Waves	Thursday 5:00-5:30 pm	https://www.cjsr.com/shows/latin-waves/	Sylvia & Stuart Richardson	English	No	Yes
Alberta	Edmonton	CFED-FM	97.9 FM	Radio (community)	Frañol	Wednesday 10:00-11:00 pm	https://radiocitefm.ca/emissions/franol/	Hugues Montimigny	French and Spanish	No	Yes
Alberta	Calgary	CJSW-FM	90.9 FM	Radio (campus)	Conectate con Nash	Sunday 11:00-12:00 pm	https://cjsw.com/program/conectate-con-nash/	Nash Chaparro	English and Spanish	Yes	Yes
Ontario	Toronto	CHOQ-FM La Radio des Francophones de Toronto	105.1 FM	Radio (community)	Frañol	Wednesday 8:00-10:00 pm	https://choqfm.ca/emission/franol/	Hugues Montimigny	French and Spanish	Only one recording available	Yes
Ontario	Toronto	CIUT-FM Operated by the University of Toronto	89.5 FM	Radio (campus)	Viento Sur	Saturday 10:00-10:00 am	https://ciut.fm/shows/viento-sur/	Marco Lopez	Spanish	Only the last program is available online	Yes
Ontario	Toronto	CIUT-FM Operated by the University of Toronto	89.5 FM	Radio (campus)	Ultra Latino	Sunday 2:00-3:00 pm	https://ciut.fm/shows/ultra-latino/	Michelle (Dj Chelli)	Spanish	Only the last program is available online	Yes
Ontario	Toronto	CHHA-AM Voces Latinas	1610 AM	Radio (community)	Curiosidades Cientificas	Sunday 5:00-6:00 pm	https://chha1610am.ca/show/curiosidades-cientificas/	Marta Hernández	Spanish	No	Yes
Ontario	Toronto	CHHA-AM Voces Latinas	1610 AM	Radio (community)	Dialogando	Sunday 3:00-4:00 pm	https://chha1610am.ca/show/dialogando/	Rosa Ortega	Spanish	No	Yes
Ontario	Toronto	CHHA-AM Voces Latinas	1610 AM	Radio (community)	Santa Misa	Sunday 1:00-2:00 pm	https://chha1610am.ca/show/santa-misa/	Parroquia San Lorenzo	Spanish	No	Yes
Ontario	Toronto	CHHA-AM Voces Latinas	1610 AM	Radio (community)	La Esquina	Saturdays 1:00-2:00 pm	https://chha1610am.ca/show/la-esquina/	Edgar Godoy, Jesús Silva	Spanish	No	Yes
Ontario	Toronto	CHHA-AM Voces Latinas	1610 AM	Radio (community)	Escritorio Laboral	Tuesdays 3:00-4:00 pm	https://chha1610am.ca/show/escritorio-laboral/	Edgar Godoy	Spanish	No	Yes
Ontario	Toronto	CHHA-AM Voces Latinas	1610 AM	Radio (community)	Cordialmente	Sundays: 12 noon - 1 pm	https://chha1610am.ca/show/cordialmente/	Bolivar Gallardo, Marco Frangini	Spanish	No	Yes

Information updated to February 15, 2023

Province	Capital & Largest City	Name of the Program	Frequency	Service Subtype	Name of Latin Program	Schedule	Link to Latin Program	Host	Language	Recorded Programs Online	Streaming Service
Ontario	Toronto	CHHA-AM Voces Latinas	1610 AM	Radio (community)	Amanecer Ranchero	Sundays: 11:00 am–12 noon	https://chha1610am.ca/show/amanecer-ranchero/	Felix Grande	Spanish	No	Yes
Ontario	Toronto	CHHA-AM Voces Latinas	1610 AM	Radio (community)	La Teens	Sundays 10:30–11:00 am	https://chha1610am.ca/show/lateens/	Antonia Blandón Alzate	Spanish	No	Yes
Ontario	Toronto	CHHA-AM Voces Latinas	1610 AM	Radio (community)	Latinos en Canadá	Sundays 9:00–10:00 am	https://chha1610am.ca/show/latinos-en-canada/	Alejandra Gutiérrez	Spanish	No	Yes
Ontario	Toronto	CHHA-AM Voces Latinas	1610 AM	Radio (community)	Enfoque	Mondays 3:00–4:00 pm	https://chha1610am.ca/show/enfoque/	Daniela León	Spanish	No	Yes
Ontario	Toronto	CHHA-AM Voces Latinas	1610 AM	Radio (community)	Recorrido Latinoamericano	Monday to Friday 1:00–3:00 pm	https://chha1610am.ca/show/recorrido-latinoamericano/	Monday: Marcela Flores & Vilma Cáceres Tuesday: María Cordero Wednesday: José Mendieta, Claudia Mejía, Cristhian Chávez Thursday: María Páez Victor y Nino Pagliccia, María Paz S. Jurado Friday: Rosa Ortega, Ana Soto	Spanish	No	Yes
Ontario	Toronto	CHHA-AM Voces Latinas	1610 AM	Radio (community)	En Compañía Contigo	Monday to Friday 4:00–8:00 pm	https://chha1610am.ca/show/en-compania-contigo/	Marcela Flores	Spanish	No	Yes

Information updated to February 15, 2023

Province	Capital & Largest City	Name of the Program	Frequency	Service Subtype	Name of Latin Program	Schedule	Link to Latin Program	Host	Language	Recorded Programs Online	Streaming Service
Ontario	Toronto	CHHA-AM Voces Latinas	1610 AM	Radio (community)	Hoy en Toronto	Monday to Friday 6:00-10:00 am	https://chha1610am.ca/show/hoy-en-toronto/	Jose Mendieta & Silvia Véjar	Spanish	No	Yes
Québec	Québec City	CKRL-FM	89.1 fm	Radio (community)	Frañol	Saturday 4:00-5:00 pm	https://www.ckrl.qc.ca/fr/emissions/musique-specialisee/fra-ol	Hughes Montmigny	Spanish and French	Only the two last programs are available online	Yes
Québec	Québec City	CKIA-FM Radio Urbaine	88.3 fm	Radio (community)	Onda Latina	Saturday 4:00-6:00 pm	https://ckiafm.org/emission/onda-latina	Johanna Cardona & Alejandro Penaloza	Spanish and French	Yes	Yes
Québec	Montréal	CISM-FM Radio des étudiants et étudiantes de l'Université de Montréal	89.3 fm	Radio (campus)	Buena onda Radio Club	Friday 9:00-10:00 pm	https://cism893.ca/emissions/buena-onda-radio-club/	Manuel-Alejandro Grisé	Spanish and French	Yes	Yes
Québec	Montréal				Elkin el Polo	Saturday 1:00-5:00 pm	https://cism893.ca/emissions/elkin-polo-el-show/	Elkin Polo	Spanish and French	Yes	Yes
Québec	Montréal	CJLO-AM Livin' for the city	1690 AM	Radio (campus)	Mo' Ritmo Radio	Saturday 5:00-6:00 pm	http://cjlo.com/shows/lq-node/99	DJ Mister Vee	-	No	Yes
Québec	Montréal	CKVL-FM Est la Radio du Grand Sud-Ouest de L'Île de Montréal	100.1 FM	Radio (community)	Frañol	Saturday 18:00-19:00	https://ckvl.fm/emission/franol/	Hugues Montmigny	French and Spanish	No	Yes
Québec	Montréal	CINQ-FM Radio Centre-Ville	102.3 fm	Radio (community)	Hispano	Monday 9:30-00 PM. Tuesday 11:30 pm. Wednesday 11:00 pm. Friday 9:00 pm	https://www.radio-centreville.com/shows/hispano/	-	English and Spanish	Yes	Yes
Québec	Montréal	CINQ-FM Radio Centre-Ville	102.3 fm	Radio (community)	Sendero de luz	Tuesday 9:00-12:00 pm	https://www.radio-centreville.com/shows/sendero-de-luz/	-	Spanish	Yes	Yes
Québec	Montréal	CINQ-FM Radio Centre-Ville	102.3 fm	Radio (community)	Vibration Tropicale	Friday 10:00-12:00 pm Saturday 4:00-6:00 pm	https://www.radio-centreville.com/shows/vibration-tropicale-lionel-el-l/	Lionel L.	French and Spanish	Only one program is available online	Yes

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Province	Capital & Largest City	Name of the Program	Frequency	Service Subtype	Name of Latin Program	Schedule	Link to Latin Program	Host	Language	Recorded Programs Online	Streaming Service
Québec	Montréal	CKUT-FM Based at McGill University	90.3 fm	Radio (campus)	Made in Brazil	Every 1st Monday of the month, 9 - 11am (EST)	https://ckut.ca/playlists/MB	CKUT Music Collective	English and Portuguese	Yes	Yes
Québec	Montréal	CKUT-FM Based at McGill University	90.3 fm	Radio (campus)	Latin Music Mondays	Every 2nd, 3rd, 4th and 5th Monday of the month from 9:00-11:00 am	https://ckut.ca/playlists/LM	DJ The Most High	English and Spanish	Yes	Yes
Québec	Montréal	CKUT-FM Based at McGill University	90.3 fm	Radio (campus)	Listening to Latin America: La Culture et Les Arts	Every other Friday 7:00-8:00 pm	https://ckut.ca/playlists/LA	Blanca Victoria Solórzano	Spanish	Yes	Yes
Québec	Montréal	CKUT-FM Based at McGill University	90.3 fm	Radio (campus)	Tiempo latino	Sunday 9:00-10:30 am	https://ckut.ca/playlists/TL	Rommel Cajavila Sergio Martinez	Spanish and English	Yes	Yes
Québec	Montréal	CKUT-FM Based at McGill University	90.3 fm	Radio (campus)	Macondo y el Club de los Feos	Friday 8:00-10:00 pm	https://ckut.ca/playlists/MN	Juan Carlos Quintana DJ Irwin	Spanish	Yes	Yes
Québec	Montréal	CIBL-FM Au Coeur de Montreal	101.5 FM	Radio (community)	Dimension Latine	Friday 6:00-8:00 pm	https://www.cibl1015.com/grille/dimension-latine/	El Heavy (Sébastien Rousseau), El Doctorado (Moises Ramirez) et Homi (Omar Guardado)	Spanish and French	Yes	Yes
Saskatchewan	Regina	CJFR-FM Local Music Lives Here	91.3 FM	Radio (community)	Rincon Latino	Friday 1:00-2:00 am	https://cjfr.ca/radio/rincon-latino/?mc_id=22101	Max, Christian, & Dalia	Spanish	Yes	Yes
	Saskatoon	CFCR-FM Saskatoon Community Radio	90.5 FM	Radio (community)	Radio Luna	Saturday 5:00-7:00 pm	-	Bessie and Christina	-	No	Yes

A. Collins

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Province	Capital & Largest City	Name of the Program	Frequency	Service Subtype	Name of Latin Program	Schedule	Link to Latin Program	Host	Language	Recorded Programs Online	Streaming Service
Manitoba	Winnipeg	CKXL-FM Envo91fm	91.1FM	Radio (community)	Espacio Latino	Sunday 12:00:00 pm	https://envo91.mh.ca/emissions/espacio-latino/	Tony Sorto	-	Audios online are not working	Yes
Manitoba	Winnipeg	CKUW-FM University of Winnipeg	95.9 FM	Radio (campus)	Frañol	Wednesday 7:00 am	https://ckuw.ca/programs/detail/franol	Hugues Montigny	French and Spanish	No	Yes
Manitoba	Winnipeg	CJUM-FM UMFM	101.5 FM	Radio (campus)	Recorded Programs on the Website	Thursday 6:00-6:30 am	https://umfm.com/programming/shows/latin-waves	Sylvia & Stuart Richardson	English	You can subscribe to the podcast	Yes
Manitoba	Winnipeg	CJUM-FM UMFM	101.5 FM	Radio (campus)	Latin Explosion	Thursday 12:00-2:00 am	https://umfm.com/programming/shows/latin-explosion	Juan Montenegro	-	No	Yes
New Brunswick	Fredericton	CHSR-FM Like music? So do we!	97.9 FM	Radio (campus)	Frañol	Monday 10:00-11:00 pm Tuesday 6:00-7:00 am	-	Hugues Montigny	French and Spanish	No	Yes
Newfoundland and Labrador	St. John's	CHMR-FM Memorial University of Newfoundland	93.5 FM	Radio (campus)	Caribbean Connections	Thursday 1:00-3:00 pm	-	Sarojini Lang.	-	-	Yes
Nova Scotia	Halifax	CKDU-FM Dalhousie University in Halifax	88.1 FM	Radio (campus)	Latin Waves	Monday 5:30-6:00 am	https://www.ckdu.ca/listen/shows/174	-	-	No	Yes
British Columbia	Victoria	CILS-FM Radio Victoria	107.9 FM	Radio (community)	Frañol	Thursday 20:30-21:30	https://radiovictoria.ca/programming/emissions/franol/	-	French and Spanish	No	Yes
British Columbia	Victoria	CFUV-FM University of Victoria	101.9 FM	Radio (campus)	Postales Musicales de Latinoamérica	Sunday 12:30-2:00 pm	http://cfuv.uvic.ca/cms/shows-postales-musicales	Steven Lorenzo Baileys, Alberto Callo, Christine Forster	-	No	Yes
British Columbia	Vancouver	CITR-FM University of British Columbia's Student Union	101.9 FM	Radio (campus)	Vivaporù, The Ointment for the Soul	Every Other Thursday 4:00-5:00 pm	https://www.citr.ca/radio/vivapora/	DJ D-Rod and DJ Bruja	English and Spanish	Yes	Yes

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Province	Capital & Largest City	Name of the Program	Frequency	Service Subtype	Name of Latin Program	Schedule	Link to Latin Program	Host	Language	Recorded Programs Online	Streaming Service
British Columbia	Vancouver	CITR-FM University of British Columbia's Student Union	101.9 FM	Radio (campus)	La Fiesta	Sunday 3:00-5:00 pm	https://www.citr.ca/radio/la-fiesta/	Nick Guarna	English and Spanish	Yes	Yes
British Columbia	Vancouver	CFRO-FM Co-op Radio	100.5 FM	Radio (community)	El Bus de las Siete	Monday to Friday 8:00-9:00 am	https://coopradio.org/shows/el-bus-de-las-siete/	Ramon Flores, Ricardo Rivera-Acevedo, Macarena Cataldo, Carlos Ascenico.	Spanish	Yes	Yes
British Columbia	Vancouver	CFRO-FM Co-op Radio	100.5 FM	Radio (community)	Ecos de mi Pueblo	Monday 9:00-12:00	https://coopradio.org/shows/ecos-de-mi-pueblo/	Hosted by Raul Gatica, Jennifer Romero, Felipe Eltit.	Spanish	Yes	Yes
British Columbia	Vancouver	CFRO-FM Co-op Radio	100.5 FM	Radio (community)	Latin Waves	Tuesday 7:00am	https://coopradio.org/shows/latin-waves/	Sylvia & Stuart Richardson	English	No	Yes
British Columbia	Vancouver	CFRO-FM Co-op Radio	100.5 FM	Radio (community)	America Latina al Dia	Saturday 12:00-1:00 pm	https://coopradio.org/shows/america-latina-al-dia/	-	Spanish and English	Yes through google drive	Yes

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