

Nosotros

A Digitization Story Between a University Library and Its Latin American Community

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Collecting Latin American and Caribbean materials for a large Canadian university library in the twenty-first century now goes beyond the straight-forward acquisition of traditionally published information sources. The widespread use of approval plans allows academic librarians' attention to turn to born-digital resources and to the preservation of local ephemera. This is the case of the *Nosotros* digitization project described here that includes videocassettes documenting Latin American history and culture in Alberta, Canada. Subject and language knowledge remain essential abilities of liaison or subject librarians who need to interact with community members, whether they are researchers and/or content creators, in order to be seen as credible partners, and understand the subject and its information sources. In the case of the *Nosotros* digitization project, Denis Lacroix, subject librarian responsible for Spanish and Latin American studies at the University of Alberta, acted as the liaison between the University of Alberta Libraries' Digital Initiatives team and the *Nosotros* director and founder. The university library became the catalyst in digitizing the collection of almost thirty years' worth of audiovisual memory and in sensitizing all the partners in the importance of media preservation and long-term open accessibility and findability. The *Nosotros* project is much more than a digitization project: it is the story of a collaborative initiative spearheaded by a subject librarian.

A wealth of resources resides in North American university libraries, but more treasures remain untapped in the immediate communities surrounding them. The *Nosotros* project is one of these surprising hidden treasure troves. Who would have thought that Alberta's capital city, Edmonton, would have been home to a video collection recounting not only the history of the Latin American community in Edmonton and Alberta, but also the recent history of the Latin American countries from which immigrants originated? As statistics can only partially explain the presence of Albertans of Latin American origins, the *Nosotros* videos are an excellent primary source of historical and cultural information. They are a snapshot in time of the reality, concerns, and viewpoints of prominent community members and explore the socio-political issues that affect Latin America in general and the local Latino community specifically.

The project began when a student visited the Latin American studies librarian to request help finding a copy of an old episode of a local Latin American television program called *Nosotros* that had existed in Edmonton since 1981. This initial inquiry led subject librarian Denis Lacroix to contact the founder of the program and the program's current director in order to gain access to the episode. The librarian soon learned that all of the video tapes of the program dating back to the beginning of the program were stored in the founder's basement, which left the collection inaccessible to the general public, and at risk of disappearing or becoming unusable. At that point, the librarian began to discuss preservation and access issues with the Latin American community members.

Preliminary talks between the university library, the university's digitization technician and the *Nosotros* television program director revealed a willingness on all sides to find a lasting solution to preserve the videos and make them accessible to the world. Both academic partners were committed to making the project a success and to following the necessary protocols that would ensure the long-term viability of the content in digital format. The community connection was key, however, in securing the necessary buy-in from the owner of the videos who needed reassurance that all parties had the best interests of the videos and of the *Nosotros* program itself in mind. Having secured this trust, the university library became responsible for perpetuating the social collective memory of a local Latin American community and engaging faculty and students in contributing to the success of this digitization project with strong local ties and international content. This was partially achieved through formal academic partnerships and community service learning programs for the university's Latin American studies and library school students who assigned metadata to each video which allowed the digitized videos to be available online.

A Brief History of Edmonton's Latino Population and of Nosotros

Since 1971, Canada has proclaimed itself a multicultural nation based on cultural pluralism.¹ This is the context into which Latin American immigrants came to the country, and favored the birth of the *Nosotros* television program. The Hispanic-Canadian immigrant population grew from 4,780 immigrants before 1961 to 42,730 between 1971 and 1980, and almost doubled within the following ten years.² Furthermore, according to Statistics Canada's *2011 National Household Survey*, there are currently 544,380 people in Canada who recognize having Latin, Central and South American origins, 462,065 of whom ascribe to the Latin American visible minority category, which constitutes around 6.7 percent of the total immigrant population.³ This is the immigration context into which *Nosotros* was born in 1981 and thrived for the next thirty-five years.

In Canada, the term "Latino" is "directly related to the U.S. reality"⁴ and is therefore used sparingly in reference to the Canadian Latin American community and does not appear as an option in the Canadian census. Instead, the census asks respondents to consider whether they have Latin, Central, and South American origins, or belong to the Latin American visible minority. In the latter half of the twentieth century, the Canadian census asked about birthplace, country of last permanent residence, citizenship, and language spoken in addition to ethnic origin and visible minority. The question of origin reflects the multicultural official policy of recognizing diversity while still favoring unity.

For the purposes of this essay, therefore, the terms Latin American and Hispanic will be used interchangeably as we are only focusing on Latin Americans originating from Spanish-speaking countries.

Diversity also exists among the various provinces that welcome immigrants. For example, the reality of Latin American immigrants in the province of Quebec will be different from their counterparts in the province of Alberta. As Armony states, this reflects the “dual—by some definitions, bi-national—character of Canada.”⁵ It is probable that the thirty-five year existence of the *Nosotros* program may not have been possible in Quebec’s “assimilationist”⁶ context of the time, while Alberta presented fertile ground for it to thrive.⁷

When the Hispanic immigrant influx began in the early 1970s, Alberta was entering its boom decade.⁸ The majority of immigrants settled in the large urban centers of Edmonton and Calgary, in which 10 percent of residents “belonged to one of the ‘visible’ minorities”⁹ by the 1980s. Furthermore, in 1971 the Alberta Government introduced Heritage Day to celebrate ethnicity in the province. As a result, in 1976 “eleven ethno-cultural communities banded together in Edmonton’s Hawrelak Park for a display of their cultures’ traditional cuisine, entertainment, interpretive materials, and crafts”¹⁰ in what is now known as Heritage Festival. Chilean immigrants were among these first ethnic communities that represented “Canada’s cultural mosaic”¹¹ within Edmonton. Shortly afterwards, in 1982, one year after the creation of the *Nosotros* television program, Canada repatriated its Constitution and adopted a Charter of Rights and Freedoms, which includes “specific protection of multiculturalism throughout the country.”¹²

Immigration waves correspond to the time of political and economic crises in various parts of the world. As Ginieniewicz and McKenzie point out, “until the 1990s most Latin Americans arrived in Canada as refugees.”¹³ This is seen in Alberta where a wave of Chilean immigration began after the 1973 coup in their country: within two years of this event the total number of immigrants from Chile increased almost tenfold. By the early 1990s, there were between 3,650¹⁴ and 6000.¹⁵

In the 1980s, a wave of Salvadoreans escaped civil war in their country and immigrated to Canada and the province of Alberta. This new wave resulted in 3,665 Salvadoreans coming to Alberta, which represented 13 percent of the national total.¹⁶ Guatemala also contributed immigrants to Alberta, but to a lesser extent than Chile and El Salvador. Most Guatemalan immigrants were, according to Kowalchuk,¹⁷ *ladinos*, individuals of European descent.¹⁸ All in all, by 2011, Alberta had welcomed 54,650 people with Latin Americans origins.¹⁹

Ginieniewicz and McKenzie recognized that the Latin American immigrant groups to Canada were “mainly composed of community organizers, intellectuals and professionals involved in politics, who also escaped political violence.”²⁰ Palmer notes that the Chilean immigrants “faced a difficult period of adjustment because of their lack of English and limited job skills.”²¹ “Later, in the 1990s and 2000s, another large wave of skilled and well-educated Latin American immigrants arrived in Canada as a result of successive political and economic crises in the region.”²² Kowalchuk remarks that “political affinities make for friendlier relations between Salvadoreans and Guatemalan and Chilean immigrants, since all three fled right-wing dictatorships.”²³ These common political affiliations and employment skill sets influenced the reasoning and way in which the *Nosotros* television program started.

Nosotros Television Program Then and Now

Even if there is not a published history of the Latin American communities in Alberta, the *Nosotros* program offers raw data to analyze, interpret, and apply in developing such a history. *Nosotros* displays a growing sense of “Latin American unity”²⁴ throughout its thirty-five year history and reflects the reality of the immigration patterns. The overarching theme of the hour-long *Nosotros* program is, as the current introduction announces, the Latin American communities in Edmonton and Alberta from Chile to Mexico, “desde Chile a México,” and representing their memory, history, and sociopolitical worldviews. The founder, Medardo “Lito” Azócar, or Tío Lito,²⁵ recounted in the *Nosotros* November 4, 2013, episode that television, at the time of *Nosotros*’ founding, was the best medium to communicate the message and stories told by Edmonton Hispanics, and, in his case, by Chileans who had escaped the Pinochet regime. This echoes Edmondson’s assertion that “memory resides not just in things, but in people... [from] the creators [...to] the archivists and [librarians].”²⁶ This is why the University of Alberta’s *Nosotros* archiving project focuses on “guarding and sustaining [a] new kind of memory,”²⁷ making it, like Tío Lito’s foundation of *Nosotros*, a sign of “effective democratization.”²⁸

When librarian Denis Lacroix heard about the *Nosotros* video collection in 2011, it consisted of original videos of every program aired on Shaw Television Channel from November 1981 until 2010 and was housed in Tío Lito’s basement. After contacting Tío Lito and the current director of the program, Rod Loyola, the University of Alberta Libraries (UAL) was granted permission by *Nosotros*, the copyright owners, to begin digitizing the videos under a Creative Commons 3.0 license (CC BY-NC-ND) on a non-exclusive, worldwide, perpetual royalty free basis. This includes the right to publish, communicate, and make the videos available in a digitized format. The digitization process took place between 2012 and 2014 with the support of the Modern Languages and Cultural Studies (MLCS) Department and Dr. Victoria Ruétalo. Dr. Ruétalo, associate professor in the MLCS department, was instrumental in making her courses and students available to work on the project, as well as convincing the Arts Resource Centre (ARC), located in the basement of the University of Alberta’s Old Arts building, to perform the digitization of the approximately 316 videos that arrived in two separate batches.

Digitization was a complex undertaking, for the original videos were in a range of formats: VHS, Super VHS, Betamax, and U-Matic. Thankfully the ARC had the expertise and equipment to manipulate, read, and digitize the diversity of materials. The ARC agreed to undertake the project because of the objective to integrate the videos in classroom teaching and as course content in some of the Spanish courses taught on campus. Thus, staff time was the only cost for digitizing the videos. However, student engagement with the video material became essential in order to assign metadata in the form of keywords and program summaries, but also, and perhaps more importantly, to begin sensitizing Edmonton Spanish and Latin American studies students to the Hispanic history and stories present in the city. The *Nosotros* collection allowed students to cast their intellectual gaze on their immediate surroundings in order to gain an understanding of Latin America.²⁹

The University of Alberta Libraries (UAL) led the digitization project by ensuring that the videos were digitized, received complete metadata, and were uploaded to the Internet Archive. The project began as an initiative of Denis Lacroix, who secured the help from ARC and MLCS, and worked closely with Latin American community leaders

to obtain and return the videocassette collection. Once the videos were digitized, Lacroix organized and supervised a curricular enrichment program called Community Service Learning (CSL) which allowed MLCS students to interact with the videos. The CSL program consisted of a group of students watching *Nosotros* videos and describing them using keywords and a brief program summary in a Google spreadsheet. A code book served as a reference for students in order to ensure standardization of the data (see Appendix at the end of this essay). The CSL projects also often involved students presenting information about the videos they watched to their classmates.

The large number of videos in the *Nosotros* collection required more time than CSL could provide, so the subject librarian engaged students from the University of Alberta School of Library and Information Studies (SLIS) and MacEwan University's library technician students to work on the project as part of their practicums. Library technician students helped digitize videos at the ARC, and SLIS students worked on the metadata aspect of the project. Once Sharon Farnel, the metadata coordinator, verified the consistency and accuracy of the metadata, the descriptive files³⁰ and videos were uploaded to the Internet Archive, whose mandate is "to prevent the Internet ... and other 'born digital' materials from disappearing into the past...[and to] maintain the accessibility of data."³¹ An Internet Archive channel entitled *Nosotros—Latin American Community Television Programme* in Edmonton (Alberta) was created to house all of the uploaded digitized videos. Between July 2014 and January 2016, the Internet Archive *Nosotros* channel had 5,693 views.

The first *Nosotros* show to air in early 1982³² discusses the reasons why the show was established. Various members of the Edmonton Latin American community talk about preserving their cultural heritage and language. Latin American unity "sin banderas ni fronteras" (beyond flags and borders) was the motivating factor for the views expressed on the show. It is clear, however, even before the host starts speaking, that a socialist worldview will inspire the programs since an image of a smiling dog bearing a red star opens the program. Based on the same socialist symbolism, this episode also features two performances by the musical group Los Jóvenes de Estrella Roja (Red Star Youth).

The third *Nosotros* show³³ interviews guests from the Salvadorean community in Edmonton and discusses the political and social turmoil and problems that are currently happening in El Salvador. The episode also features three traditional Salvadorean dances. This is the basic structure of a typical *Nosotros* program: a news story with an interview and/or a documentary, community announcements, and a concert of music or dance. While the first twenty years of the show were set in a television studio except for the taping of community events, the twenty-first century programs take place in situ with the host and participants located outside of any studio. They are, nonetheless, still associated with Shaw Television and broadcast on channel 10 five/six days a week. Current shows broadcast since 2012 are available on the Programa *Nosotros* YouTube channel.³⁴

As a whole, the *Nosotros* shows have a pan-ethnic approach to representing the face of Hispanic Albertans. While an individual show usually focuses on the events or issues of one Latin American country, there is, in the sequence of shows, a fair representation of the origins of most Hispanics in Alberta; however, Chile and El Salvador are the countries most represented, but Peru, Nicaragua, and Guatemala are also featured regularly. As the local Mexican population is growing, it is likely that they will soon have a greater presence on *Nosotros*.

Nosotros reflects the concerns and reality of Hispanic Albertans, and contributes to

the University of Alberta Libraries which honor diversity, inclusivity, and intellectual freedom among other values.⁴² Preserving memory by digitizing the *Nosotros* videos, uploading them to a safe storage facility like the Internet Archive, and facilitating worldwide access to them through metadata is a democratic act that helps bring the puzzle pieces of Hispanic Albertan history back together.

The predominant themes in *Nosotros* shows are by far democracy, solidarity, and justice. The definition of democracy that the founders of *Nosotros* had in mind relate to “people’s power” and greater citizen participation in government.⁴³ This is closely tied to the values of justice and solidarity in terms of supporting socialist ideals and the rights of the poor in Latin America. Most of the shows from the first two decades address at least one of these values in one form or another. Not only do shows discuss the political turmoil in various Latin American countries, but they also address how to help the victims of persecution. *Nosotros* also mirrors local political organizations rooted in Latin America, e.g., Comunidad Eclesial de Base El Salvador (CEBES) and the Frente Farabundo Martí para la Liberación Nacional (FMLN),⁴⁴ and events, including the Víctor Jara Folk Festival, which honors the Chilean singer and activist. *Nosotros* has covered the Herramienta para la Paz (Tools for Peace) organization’s support of Latin American artists, such as Luis Enrique Mejía Godoy in 1990, by bringing them to Edmonton to perform their music. Also, *Nosotros* covered an Edmonton Hispanic highlight in 1987: a concert by the exiled musical group Los Jaivas at the Jubilee Auditorium. Through cultural and political expressions the stories and memories of Hispanic refugees and immigrants to Alberta are revealed and in so doing become part of the historical fabric of the province itself.

There is an overwhelming presence of music and dance in the *Nosotros* shows, which makes it inextricable from social justice issues, for as Cobos and Sater point out, Chilean exiles wanted “to restore democracy to Chile usually through cultural expressions.”⁴⁵ An example of this in *Nosotros* is the Mapuche support committee who shares the scene with other political groups, including a representative of the provincial New Democratic Party. Similarly, protest music with indigenous references, such as the Mapuche group Calafquen and the Venezuelan quartet Los Guaragua⁴⁶ are given space to voice their concerns. One would think that with the diversity of political views, dissensions would become inevitable, but that does not appear to be the case for *Nosotros*, whose members “work well together” according to the first program director, Canadian-born Dave Trautman.⁴⁷ Rather *Nosotros* reflects Martín Guardado’s conclusions on the cultural beliefs of an Hispanic Canadian couple he interviewed, which “reflected [its] understanding of Canadian multiculturalism, one in which all the different cultures ideally co-habit in the same geographical and socio-político-cultural space, without interfering with one another’s cultural practices.”⁴⁸

Nosotros programming would not be complete without featuring local Hispanic school concerts from schools Gabriela Mistral, Salvador Allende, Jasper Place High, and Millcreek. Community outreach is essential to this type of program, which helps promote participatory democracy and “children’s socialization into the cultural practices of their group [...] mediated by language.”⁴⁹ Ava Becker’s interviews of Edmonton Chileans highlight the potential for television to foster Spanish language preservation and “connecting with senior members of the community.”⁵⁰ One can quickly see the possible interactions that exist when a *Nosotros* episode features Manuel Guerrero, town councilor of the Chilean municipality of Ñuñoa, discussing environmental protection and Chilean-

Canadian connections alongside local school representatives. The potential of such connections is tremendous and is a testament to the enriching possibilities of multiculturalism. The views expressed on the *Nosotros* program are meant to benefit Latin American unity, as the host of the initial show said. It is a grassroots initiative spearheaded by “obrereros, doñas de casa, y estudiantes”⁵¹ (laborers, housewives, and students) and is open to the entire Latin American community representing la “América morena” (the dark-skinned Americas) as the host of the first show explained.

Conclusion

In a September 2015 *Nosotros* documentary entitled “Monto Esperanza,” an elderly Edmonton man shows documents from Latin American union organizations and political parties, a flag from the youth socialist party, copies of 1980 issues from the *Cuadernos de orientación socialista*, and a Frente Patriótico Manuel Rodríguez (FPMR) sign. He also recounts sending bikes, 86 school desks, and printing presses to Cuba in the 1980s. For a librarian these documents and these stories are sources of information to preserve for future generations. Such ephemeral and endangered documents along with the current *Nosotros* shows, which are only available through the program’s YouTube channel,⁵² may be future candidates for digitization, preservation, and long-term accessibility. However, for the long-term preservation of the first 30 years of *Nosotros* shows, in addition to the Internet Archive, the collection is also archived in the University of Alberta Libraries’ digital media repository to ensure availability and access in the future. The repository, Umar Qasim⁵³ digital preservation officer at the UAL explains, will soon be integrated with the UAL’s Blacklight Discovery Service, which will make the *Nosotros* videos discoverable to library patrons through a unified discovery system.

The *Nosotros* television archive is one of several community treasures waiting to be preserved and made accessible to researchers. Two such collections are the *Obispos y prebendas de Chiapa*⁵⁴ and *Obispos y prebendas en Guatemala*,⁵⁵ Latin American colonial-era manuscripts that were acquired by University of Alberta history professor Michael Polushin and whose deposit into UA’s Dataverse⁵⁶ data repository was facilitated by the UAL. The *Obispos y prebendas de Chiapa* collection is currently one of the most downloaded in Dataverse. The unique structure of this data repository, which allows for file versioning, description, and sharing, allows the collections to grow as researchers interact with files and add new documents, such as manuscript transcriptions and translations. Library collections are therefore becoming organic, in the sense that patrons can add information to them, and taking on a life of their own. Similarly, the *Nosotros* collection, although static and not open to user-generated files, offers the potential for users to contribute their reviews of each episode on the Internet Archive channel, which may provide opportunities for experts to share their knowledge about the shows’ content or context.

As the UAL moves forward with digital archiving, a future project will involve preserving websites and born-digital documents relating to Hispanic Albertans. This is possible using the Internet Archive’s ArchiveIt web archiving service to which the UAL has contributed countless seeds in developing collections of historical value to Western Canada and University of Alberta researchers. From blogs and simple webpages to YouTube channels and Facebook and Twitter pages, ArchiveIt will be able to capture the

history of the Latin American community in Alberta as it unfolds. The UAL reserves funds for building ArchiveIt collections, as it does for more traditional collection practices, because each seed added to ArchiveIt represents a cost and potentially a recurring cost depending on the frequency with which it is archived. Perhaps the *Nosotros* shows produced since 2012 and available only on YouTube can be preserved in such a way.

This UAL endeavour to preserve and ensure the long-term availability and findability of fragile and fleeting video and electronic documents has a direct impact on the communities it serves. The interests and expertise libraries have in providing access to information sources make them essential community partners. In the case of the *Nosotros* project, no one in the community but UAL was able and willing to find a home for all of Tío Lito's cherished videos. Now, because of its digitization, *Nosotros* can have a much broader impact than its original airings ever had. Furthermore, the process of creating digital surrogates of the videocassettes provided a learning opportunity for Spanish students to contribute to a real-life product and discover a piece of local and international history and culture they may never have encountered otherwise. For his part, the author of this essay and the librarian who undertook the initiative of digitizing the *Nosotros* video collection, experienced firsthand the discovery, preservation, and dissemination of a library collection that tells the story of a diverse and resilient community.

Appendix: Programa Nosotros— Metadata Guidelines

Below are brief instructions on entering descriptive information in the metadata template document (programa nosotros metadata template.xlsx).

For each episode (identified by the unique Item ID in column A), enter

- **Item ID:** corresponds to an approximate chronological order or the order in which the videos were received.
- **Tape #:** is the number the program director assigned to the tape
- **Format of original:** e.g. U-Matic, beta, super VHS, vhs, dvd
- **Episode recording date:** (separate items with a semicolon) is the date or dates indicated on the tape box. The date takes the form yyyy-mm-dd; e.g. 2010-12-05.
- **Episode play date:** (separate items with a semicolon) is the date or dates the program director indicates as the day(s) on which the program was aired. The date takes the form yyyy-mm-dd; e.g. 2010-12-05. N.B. check the play date given at the start of the film (on the colored bars), which should match the date given in the metadata spreadsheet. If it does not, change the metadata spreadsheet play date to reflect the information given on the film.
- **Episode title:** takes the form Programa Nosotros, dd—mm—yyyy, (Short Topic Title); e.g. Programa Nosotros, 13 de octubre de 1985, Rumbo al sur. N.B. use the first play date given at the start of the film on the color bars and find the short topic title at the start of the film or, in the absence of which, assign a short topic title based on your understanding of the film.
- **Program director:** (separate items with a semicolon) takes the form First name Last name and is taken from the tape box or from the film.

- **Program producer:** (separate items with a semicolon) takes the form First name Last name and is taken from the tape box or from the film.
- **Number of volunteers:** only indicate when known.
- **Persons interviewed and/or topics featured** (separate items with a semicolon); e.g. Spanish Bilingual School Father Leo Green; Victor Hugo Fernandez; University of Alberta SUB Theater 7pm 1989–11-19;
 - **Start time of each interview and/or feature** (separate items with a semicolon), e.g. 00:45; 15:01—NOTE: this information indicates the start time of each segment, interview or feature for each program.
 - **Keywords in English and Spanish:** (separate items with a semicolon) One to five words or phrases in English and Spanish that describe the general content of the episode, e.g. bilingual schools; Spanish language; fire fighters; Edmonton; St. Albert
 - **Program Summary:** this is one or more sentences in English describing each program and giving a general overview, e.g.
 - Tío Lito Azócar interviews two guests: Brad Palomo and Monica Chavez. Brad Palomo is a young Salvadorean-Canadian athlete who talks about how he joined two local soccer teams and his future career goals. Monica Chavez memorializes the life and work of Cardinal Raúl Silva Henríquez and his devotion to human rights in Chile. The show ends with a montage of Chilean culture.
- **Digitization Problems:** please describe briefly any problems in seeing or hearing the video. Please indicate the approximate film time when the problem occurred.

N.B. Only indicate the information for which you are certain. For example, if only the month and the year is given for the recording date and no other clues appear as to the day, you would only indicate the year and the month in the metadata for recording date.

NOTES

1. Harold Troper, “Multiculturalism,” in *Encyclopedia of Canada’s Peoples*, ed. Paul Robert Magocsi (Toronto: University of Toronto Press, 1999), 998.
2. Statistics Canada, “Immigrant Population by Place of Birth (260A) and Sex (3), Showing Period of Immigration (6) for Canada, Provinces, Territories and Census Metropolitan Areas 1996 Census (20% Sample Data);” Catalogue number 93F0023XDB96003.
3. Statistics Canada, “Citizenship (5), Place of Birth (236), Immigrant Status and Period of Immigration (11), Age Groups (10) and Sex (3) for the Population in Private Households of Canada, Provinces, Territories, Census Metropolitan Areas and Census Agglomerations, 2011 National Household Survey, Catalogue number 99-010-X2011026, accessed January 2016, <http://www12.statcan.ca/nhs-enm/2011/dp-pd/dt-td/Rp-eng.cfm?LANG=E&APATH=3&DETAIL=0&DIM=0&FL=A&FREE=0&GC=0&GID=0&GK=0&GRP=0&PID=105411&PRID=0&PTYPE=105277&S=0&SHOWALL=0&SUB=0&Temporal=2013&THEME=95&VID=0&VNAMEE=&VNAMEF=>
4. Victor Armony, “Introduction: Latin American Diasporas: Common Origins and Different Paths,” *Canadian Ethnic Studies* 46, no. 3 (09, 2014): 1.
5. Victor Armony, “Latin American Communities in Canada: Trends in Diversity and Integration,” *Canadian Ethnic Studies* 46, no. 3 (09, 2014): 8.
6. *Ibid.*, 8.
7. The cultural and linguistic situation of Hispanic-Quebecers may be changing. For the past nine years, the significant Hispanic population in Quebec and Ontario have had access to a Spanish language television channel, entitled *Nuevo Mundo Televisión* (NMTV), which offers a locally produced program called *Punto de Vista* that focuses on the city of Montreal. The objective of this new channel is to offer Canadian Spanish speakers the necessary tools to help them integrate into Canadian society. Ironically, this channel is not available outside of Ontario and Quebec.
8. Howard Palmer and Tamara Palmer, “Boom and Bust: The Lougheed Years and After,” in *Alberta A New History* (Edmonton: Hurtig Publishers, 1990), 327.

9. *Ibid.*, 333.
10. Heritage Festival, "Heritage Festival History," accessed January 2016, <http://www.heritage-festival.com/the-festival-history/>.
11. Edmonton Journal, "Alberta Heritage Day Takes on a New Twist This Year," *Edmonton Journal*, Wednesday, July 21, 1976, 29.
12. David Erdos, "Canada and the Canadian Charter of Rights and Freedoms (1982)," Chap. 5.2.2, in *Delegating Rights Protection: The Rise of Bills of Rights in the Westminster World* (Oxford: Oxford University Press, 2010), 75.
13. Jorge Ginieniewicz and Kwame McKenzie, "Mental Health of Latin Americans in Canada: A Literature Review," *International Journal of Social Psychiatry* 60, no. 3 (05, 2014): 270.
14. Harry Diaz, "Chileans," in *Encyclopedia of Canada's Peoples*, ed. Paul Robert Magosci (Toronto: University of Toronto Press, 1999), 350.
15. Howard Palmer and Tamara Palmer, "Boom and Bust: The Lougheed Years and After," in *Alberta A New History* (Edmonton: Hurtig Publishers, 1990), 333.
16. Lisa Kowalchuk, "Salvadoreans," in *Encyclopedia of Canada's Peoples*, ed. Paul Robert Magosci (Toronto: University of Toronto, 1999), 1111.
17. Lisa Kowalchuk, "Guatemalans," in *Encyclopedia of Canada's Peoples*, ed. Paul Robert Magosci (Toronto: University of Toronto, 1999), 627.
18. For further discussion of the use of the term ladino, see J. David Dressing, "Ladino," in *Encyclopedia of Latin American History and Culture*, eds. Jay Kinsbruner and Erick D. Langer. 2nd ed. vol. 4 (Detroit: Charles Scribner's Sons, 2008), 116.
19. Statistics Canada, "Ethnic Origin (264), Single and Multiple Ethnic Origin Responses (3), Generation Status (4), Age Groups (10) and Sex (3) for the Population in Private Households of Canada, Provinces, Territories, Census Metropolitan Areas and Census Agglomerations," *2011 National Household Survey*, Catalogue number 99-010-X2011028, accessed september 7, 2018, <https://www12.statcan.gc.ca/nhs-enm/2011/dp-pd/dt-td/Rp-eng.cfm?LANG=E&APATH=3&DETAIL=0&DIM=0&FL=A&FREE=0&GC=0&GID=0&GK=0&GRP=1&PID=105396&PRID=0&PTYPE=105277&S=0&SHOWALL=0&SUB=0&Temporal=2013&THEME=95&VID=0&VNAMEE=&VNAMEF=>.
20. Jorge Ginieniewicz and Kwame McKenzie, "Mental Health of Latin Americans in Canada: A Literature Review," *International Journal of Social Psychiatry* 60, no. 3 (05, 2014): 267.
21. Howard Palmer and Tamara Palmer, "Boom and Bust: The Lougheed Years and After," in *Alberta A New History* (Edmonton: Hurtig Publishers, 1990), 333.
22. Jorge Ginieniewicz and Kwame McKenzie, "Mental Health of Latin Americans in Canada: A Literature Review," *International Journal of Social Psychiatry* 60, no. 3 (05, 2014): 267.
23. Lisa Kowalchuk, "Salvadoreans," in *Encyclopedia of Canada's Peoples*, ed. Paul Robert Magosci (Toronto: University of Toronto, 1999), 1115.
24. Victor Armony, "Introduction: Latin American Diasporas: Common Origins and Different Paths," *Canadian Ethnic Studies* 46, no. 3 (09, 2014): 2.
25. Don Medardo Azócar passed away in Edmonton in February 2015.
26. Ray Edmondson, *Audiovisual Archiving: Philosophy and Principles (CI/2004/WS/2)* (Paris: UNESCO, 2004), 66.
27. *Ibid.*, 5.
28. *Ibid.*
29. Besides assigning metadata to the videos distributed to their groups, Latin American studies students were required to prepare a classroom presentation describing and reflecting on the topic of the videos. It is, for example, with great interest that students discovered an interview and a special children's program, which aired in 1984, with Chilean Luis Guzman, as Pippo the clown.
30. See *Nosotros* episode summaries at <https://era.library.ualberta.ca/downloads/btb09j569j>.
31. Internet Archive, "About the Internet Archive," accessed January 19, 2016, <https://archive.org/about/>.
32. See <https://archive.org/details/programa-nosotros-1A>.
33. See <https://archive.org/details/programa-nosotros-1C>.
34. See <https://www.youtube.com/user/ProgramaNosotros>.
35. Corina Andrea Norro, "Los Documentos Audiovisuales: Aportes Para La Memoria En Construcción," in *Preserving Memory : Documenting and Archiving Latin American Human Rights : Papers of the Fifty-Sixth Annual Meeting of the Seminar on the Acquisition of Latin American Library Materials, Philadelphia, Pennsylvania, May 28-June 1, 2011*, ed. Nerea A. Llamas, vol. 56, 36 (New Orleans, Louisiana: SALALM Secretariat, Tulane University, 2013), 34.
36. *Ibid.*, 37.
37. Ray Edmondson, *Audiovisual Archiving: Philosophy and Principles (CI/2004/WS/2)* (Paris: UNESCO, 2004), 7.
38. Martin Guardado, "Heritage Language Development: Preserving a Mythic Past or Envisioning the Future of Canadian Identity?" *Journal of Language, Identity, and Education* 9, no. 5 (01/01, 2010): 330-331.

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39. Memoria Viva Society of Edmonton, "Memoria Viva Society of Edmonton," accessed January 2016, <https://memoriavivaed.wordpress.com/>.
40. James Fentress and Chris Wickham, *Social Memory* (Oxford: Blackwell, 1992), 201.
41. Nosotros Community Television Program, "About the Nosotros Community Television Program," accessed January 20, 2016, <http://www.nosotros.ca/>.
42. University of Alberta Libraries, "Vision—UofA Libraries," accessed January 2016, <https://www.library.ualberta.ca/about-us/vision/>.
43. Nosotros Community Television Program, "About the Nosotros Community Television Program," accessed January 20, 2016, <http://www.nosotros.ca/>.
44. The Edmonton branch of the FMLN still exists and even has Twitter and Facebook accounts.
45. Ana Maria Cobos and Ana Lya Sater, "Preserving the Memory of Chilean Exile, 1973–1989," in *Preserving Memory: Documenting and Archiving Latin American Human Rights: Papers of the Fifty-Sixth Annual Meeting of the Seminar on the Acquisition of Latin American Library Materials, Philadelphia, Pennsylvania, May 28–June 1, 2011* (New Orleans, Louisiana: SALALM Secretariat, Tulane University, 2013), 82.
46. Other musical groups featured on *Nosotros* from the beginning of the shows until 2010 are Inti-Ilumani, Trigal, Rumbo al sur, Paulo Garrido, Isabel Aldunate, Amparo Ochoa, Tupac, B-Cuadro, Ramon Aguilera, Xuxa, Jauapiyajta, Grupo Amabana, Grupo Andino, Bafochi, Tepehuani, Los Iracundos, Amaury, and America Rosa among many others.
47. Dave Trautman, "Interview by *Nosotros* Host," *Nosotros: Fin de fase 1 y selección de episodios previos* (1982), section 8, 25:26, https://era-av.library.ualberta.ca/media_objects/avalon:39251
48. Martin Guardado, "Heritage Language Development: Preserving a Mythic Past or Envisioning the Future of Canadian Identity?" *Journal of Language, Identity, and Education* 9, no. 5 (01/01, 2010): 338.
49. *Ibid.*, 330.
50. Ava Becker, "Political Ideology and Heritage Language Development in a Chilean Exile Community: A Multiple Case Study," Master of Arts Thesis in Applied Linguistics (Edmonton: University of Alberta, 2013), 86–87.
51. See <https://archive.org/details/programa-nosotros-1A>.
52. See <https://www.youtube.com/user/ProgramaNosotros>.
53. Umar Qasim, e-mail message to author, February 8, 2016.
54. See <http://dx.doi.org/10.7939/DVN/10160>.
55. See <http://dx.doi.org/10.7939/DVN/10150>.
56. See <https://dataverse.library.ualberta.ca/dvn/>.