

How Does Community Radio Promote Engagement and Active Participation in a
Community: A Study of CHIRP Radio

By

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ABSTRACT

This research thesis measured the levels of content CHIRP Radio, an independent online radio station located in Chicago, IL dedicates to community engagement and active participation in disc jockey discussion of artist, business, and event mentions. This research thesis also examines the geographical location of artists played on CHIRP Radio. These data sets conclude that CHIRP Radio used business and event discussion to promote high levels of community engagement and active participation by using high quality, low frequency messages. In contract, CHIRP Radio used low quality, high frequency artist mentions, this produced minimal levels of community engagement and active participation in DJ discussion of artists. The majority (84%) of artists played on CHIRP Radio are not local to the Chicago area, this study also determined that 56% of CHIRP listeners are outside of the Chicago metropolitan area (Chicagoland). Together, these findings suggest that CHIRP Radio uses a global musical playlist to recruit listeners from around the world while promoting a positive image of Chicago's business and events to their audience to enhance community pride on a local level. Since CHIRP radio operates on global and local levels, each reinforcing the other in terms of engagement and participation this research concludes that CHIRP Radio is a hyper-glocal radio station.

Keywords: hyper-glocal, radio, community engagement, active participation

How Does Community Radio Promote Engagement and Active Participation in a Community: A Study of CHIRP Radio

Community media is gaining momentum in the developed world because the value of local news in a mainstream media broadcast no longer reflects the priorities of the citizens to whom they report. This is happening because mainstream media is reducing their staff (Stelter, 2011). This makes the coverage of community issues and events difficult through a traditional broadcast lens (Bruns, 2008).

A train derailment just outside Minot, North Dakota in 2002 symbolizes the significance of community media. On January 18th two hundred forty thousand gallons of anhydrous ammonia leaked out of the train producing a vapor plume that floated over the town. This vapor cloud can produce burns in the eyes, skin, and lungs. Larger doses can shut down the human respiratory system. The chemical leak in Minot, North Dakota killed one person and injured nearly fourteen hundred more. In 2002, Clear Channel Radio owned six of nine commercial radio stations in Minot, North Dakota. After the derailment, local officials tried to call Clear Channel to spread warnings of the danger with the help of their radio stations (Goodman, 2007). It was later determined that no one was at the six station cluster during the train derailment and it took several hours before the station manager was reached at his home. While officials were trying to reach the radio cluster, 9-1-1 officials were advising panicked callers to turn to WCJB-AM for emergency instructions. However, the station was continuing to play content piped in from another station in another state (Goodman, 2007). In Minot, North Dakota, the consolidated message of Clear Channel Radio no longer reflects the priorities of its

citizens to whom they broadcast. This is due in part by the Telecommunications Act of 1996 (Aufderheide, 1996).

Consolidation in mainstream media is a direct result of the Telecommunications Act of 1996. The Telecommunications Act of 1996 deregulated the media industry and initiated cross-platform consolidation. This lifted the limits on the amount of radio and television stations one company could own (Wexler, 2005). As a result of lifting the limits on the amount of radio and television stations one company can own, it influences the way local news broadcasts are presented today. Local news stations are firing on-the-ground community reporters in favor of syndicated content from news services such as the Associated Press (AP) in order to save money. This became a viable model because centralized content distribution offers significant cost benefits over the production of local news and is having a direct effect on the type of content distributed in a community by the mass media industry and how they present local content (Skoler, 2001). Moreover, corporate mandates dictate that local mainstream media focus on reporting storms, fires, crashes, and crime. This presentation of sensationalized local content is being done to attract a wider audience, in turn generating more revenue from advertisers and padding profit margins for the corporate owner (Skoler, 2001). In contrast, many community media outlets do not have corporate ownership, and in turn they don't have to cater towards a wider audience and skew their coverage towards sensationalized local content.

There are certain topics that attract audiences to community media. Kara A. Hadge's recent Master's Thesis performed a content analysis of community media in the Columbia Heights neighborhood of Washington D.C. She concludes that the coverage of a few community orientated subjects (in order of demand) such as neighborhood events,

restaurant and business reviews, neighborhood crime, arts and entertainment, local politics, traffic/transportation and real estate are important to users of community media. Interestingly, the topics of jobs and sports did not attract a significant audience at a community level (Hadge, 2011, 89-90). Ms. Hadge's research concludes that the content and coverage the *Washington Post* (Washington D.C.'s local newspaper) presents regarding local job opportunities and sports was adequate in credibility and reporting of these topics. Therefore a 'need to fill a void' was not necessary at a community level (Hadge, 2011, 94-7).

The purpose of this proposal is to determine how a community radio station promotes active participation or civic engagement in a community. Through the lens of Habermas, this proposal reviewed how deregulation of the mainstream media industry led to the declining local influence of commercial radio, television, and print. This proposal then describes how a community based media model fueled by inexpensive content and distribution technologies is filling this void through focusing content on specific issues or communities. Next, it describes the role radio plays in the community. This paper proposes studying Chicago online radio station CHIRP (www.chirpradio.org) as a potential model of how a community radio station can encourage community engagement. Content analysis (as the primary methodology) was used to identify the types of content (including music, interviews, on-air-promotions, artists, and community-based activities) the station promotes as a way to explore how independent community radio does (or does not) serve the city in which it broadcasts. The data collected from this study determined that CHIRP Radio is not a community radio station as defined by the

organization, instead the station is defined as a hyper-glocal radio station because they serve local and global audiences alike.

Theory: The Elitists Control Mainstream Media – Habermas

Jürgen Habermas is a prominent German Marxist philosopher and sociologist who analyzed changes in Western capitalist societies (Wiggershaus, 2001). Habermas, with the help of other German social theorists developed a critical social theory for practical purposes: “to liberate human beings from the circumstances that enslave them” (Horkheimer, 1982, 244). A public sphere, defined by Habermas is an arena in which individuals participate in discussions about “matters of common concern, in an atmosphere free of coercion or dependencies that would incline individuals towards acquiescence or silence” (Habermas, 1989/1995).

Habermas believes that participants in the communication process must mutually trust that they fulfill the validity claims of intelligibility, truth, truthfulness, and legitimacy in communication (Burkhart, 2009). In the context of current media organizations, his validity claims might be applied as follows. Intelligibility requires that the mainstream media organization that presents information must be able to effectively communicate the intended meaning of the message to its audience. Truth means that a mainstream media organization must be able to talk about something that the consumer of media also accepts existence of. Truthfulness means the mainstream media company must present an image of honesty and not mislead the consumer. Legitimacy means the values and norms of the mainstream media are in accordance with its consumer.

Habermas’ theory applied with cross-consolidation of ownership in mainstream media suggests that the public sphere is assuming that the structure of the mainstream

media organization “imposes a solidarity of interests in cognitive performance” (Habermas, 1989/1995). As a public who trusts mainstream media to produce information, we are not being fairly represented by the corporate media organizations we rely on. The solidarity of interests does not reflect all groups or organizations represented in the public sphere (Burkart, 2009, 148).

According to Habermas, the growth and homogenization of mainstream media turned the “critical public into a passive consumer public.” (Burkart, 2009, 146) This means that mainstream media turns itself into a site of self-interest with a focus on controlling the resources associated with media content; in turn, controlling the message and limiting the development of a “public-minded rational consensus” (Burkart, 2009, 145). Habermas’ theory suggests that corporations, which control mainstream media, have an obligation to consider the interests of customers, employees, and other stakeholders. At the same time it is necessary to provide a sense of social responsibility of the effects that mainstream media have on a society. In contrast to Habermas’s public sphere promoting a public-minded rational consensus, mainstream media repositioned their industry to promote a market model (Burkart, 2009, 145-46).

The market model that mainstream media corporations promote is leaving a void in Habermas’ public sphere model for community engagement and active participation. Community media is attempting to fill this public sphere void by delivering content that serves specific geographic communities with common interests in local matters. They are promoting community engagement and active participation by producing content that is hyper-local in scope. To promote “a solidarity of interests in cognitive performance” (Burkart, 2009, 148) community media enables individuals in the community to create

user-generated content (UGC) and citizen journalism to become contributors in the experience (Peters, 2000).

User-generated content (UGC) is defined as any material created and uploaded to the Internet by a non-media professional (Facing, 2008). Professional-quality video uploaded on YouTube, a personal profile on Facebook, comments left on Amazon.com, blogs, and tweets by a political campaign on Twitter are all examples of user-generated content. Citizen journalism is the active participation of residents in the process of disseminating news and information and reporting on it (Bowman, 2003). Blogging is a great example of citizen journalism. A blog is a discussion or informational site published on the World Wide Web consisting of entries (posts) typically displayed in reverse chronological order (Blood, 2000).

A Shift in Policy: Telecommunications Act of 1996

The Telecommunications Act of 1996 was the first major reform in the broadcast industry since the original Telecommunication Act of 1934. The Telecommunications Act of 1996 is having a lasting effect on the quality of a media broadcast (Wexler, 2005, 3). The Telecommunications Act of 1996 was implemented on the belief that it would deliver more competition, diversity, lower prices and add more jobs to the booming economy of the late 1990's (Wexler, 2005, 4). Until 1996, the radio airwaves were regulated under the Telecommunications Act of 1934. Title III of the Telecommunications Act of 1934 defined radio communications and how they are distributed to the public through Federal Communications Commissions licensing. Title III set a "Duopoly limitation" on how many radio stations one organization can own in a

market. This was enacted to promote diverse programming and competition (Rapela, 1999).

The Telecommunications Act of 1996 deregulated the media industry and initiated cross-platform consolidation within the industry. This lifted the limits on the amount of radio and television stations one company could own. The Act also “reduced broadcasters’ accountability to the public by extending the terms of a broadcast license from five to eight years” (Wexler, 2005, 5), making it more difficult for citizens to challenge the legitimacy of corporate ownership of broadcast media resources (Wexler, 2005).

Supporters of this act proposed that market consolidation would save media consumers an estimated \$550 billion dollars over a ten-year period. In hindsight, cable rates have surged roughly 50 percent and the market values of many top communications companies have dropped significantly since the implementation of the Telecommunications Act of 1996 (Wexler, 2005). An example of this is the American Enterprise Institute’s research of media advertising revenue from 1950 to 2012. This piece identifies that advertising revenues (after adjusting for inflation) declined roughly 12% from 1985 to 1995. After the Telecommunication Act of 1996 was passed, the industry saw a 23% increase in advertising revenue from 1996 until its peak in 2002. Since then advertising revenues have settled back into levels seen in 1985 (Perry, 2013).

It is estimated that when the Act was passed, roughly fifty prominent media companies existed. The deregulation of cross-ownership by Title 3 in the Telecommunications Act of 1996 allowed the buyout of many of these companies. From 1997 on, only nine major television and radio corporations have formed or merged due to

the deregulation with cross-media ownership. These include Clear Channel, (Bain Capital/Thomas H. Lee Partners), CBS Corporation/Viacom, Comcast Corporation, Gannett, News Corp, Time Warner, Inc. Tribune Company, Walt Disney Company, and Washington Post Company (Kronin, 2010).

The consolidation of mainstream media limits the amount of diversity in programming; this promotes growth of alternative media from under represented groups who are taking action to fill the void often left by corporate media. With the help of blogs, podcasts, online streaming radio stations, and independent press these alternatives use citizen journalism and user-generated content to target an audience under-represented by mainstream media (Pawlak, 2013). As the mainstream media becomes more consolidated with the message that they present, their audiences are becoming homogenized. This is a result of a corporation's focus on bottom line profits rather than being a reputable member of society. Having fewer viewpoints in a consolidated mainstream media landscape gives companies' easier access to control information presented to the public (Skoler, 2001).

An example of how a consolidated mainstream media bias affects our view on information would be how corporate radio companies are abandoning the alternative rock format in favor of talk formats. In the past several years many of the celebrated alternative rock stations have flipped formats, including New York's K-Rock, Baltimore-Washington's WHFS, Chicago's Q101, and Indie 103.1 in Los Angeles. The corporate theory behind abandoning the alternative rock format is that it is a money loser. In hindsight the one-size-fits-all approach of consolidated mainstream media ignores what works locally in favor of computer algorithms and opinion research. This in turn creates

homogenization and allows broadcasters to operate “under the assumption that Chicago is Sacramento is Detroit, is Savannah” (Flynn, 2012). In the case of the alternative rock format diversity and distinction produce results.

KROQ-FM is an example of alternative rock diversity and distinction producing real results. KROQ-FM, branded 106.7 KROQ is a commercial alternative / modern rock station (alt-mod rock) serving the greater Los Angeles area. Unlike other rock stations that position their content on heavy rotation of “safe” rock bands such as the Red Hot Chili Peppers, Foo Fighters, and Pearl Jam (Flynn, 2012), KROQ-FM programs all content in house. Their playlist and on-air personalities reflect their Southern California audience. For instance the Morning drive duo Kevin & Bean discuss local issues and constantly introduce new artists to their audience. Another example of diverse programming rests with midday DJ Kat Corbett. She dedicates a full hour of daily programming to local artists (KROQ, 2013).

This diversity and distinction is paying off for KROQ-FM, according to a September 2013 ratings poll by Nielsen. KROQ-FM received a 3.3 rating for audience members 12 years of age and older. This translates into an average listening audience at any given time from 6am – 12pm of 352,535 people (based on 3.3% of a 10,682,900 population base) (Nielsen, 2013). This example shows the elite, who control mainstream media can be financially successful in emphasizing social responsibility. By translating a sense of truthfulness and legitimacy into the alternative rock format the KROQ-FM brand is flourishing (Skoler, 2001).

A Shift in Influence: Mainstream Media's Loss of Local Influence

Since the mid-1990s, the public-minded rational consensus has increasingly lost influence in the mainstream media broadcast public sphere because they are failing to nurture the wider communication of all citizens. The advent of the 24-hour cable news cycle created a need that the public-minded rational consensus model could not meet, and thus a movement for a market model formed (Paulussen, 2007). The market model stipulates, “journalists should please audiences or at least those audiences that advertisers find attractive” (Schudson, 2009, 135). This model is becoming an extremely popular way that mainstream media presents content to their audience. Based on extensive market research, this model delivers the audience “what they want to hear instead of what they need to know” (Paulussen, 2007, 135). Its agenda is focused on what audience they want to reach and providing that audience with as much relatable content as possible to engage them (Paulussen, 2007). The Rush Limbaugh Show’s targeted content towards a political and social conservative audience is an example of the market model in action. Rather than giving a mouthpiece for a liberal rebuttal, Rush Limbaugh promotes the conservative agenda on his show through a series of critical attacks on the liberal policies and politicians (Grossberg, 1990). This is an example of how the market model delivers the audience what they want to hear instead of what they need to know (Paulussen, 2007).

According to the communications theorist, Denis McQuail, the influence of mainstream media at a local level can be characterized into Phase I: (1900-1939), Phase II: (1940 – Early 1960s), and Phase III: (Late 1960s – Present Day). Phase I: (1900 – 1939) This is when mainstream media attributes considerable power to shape opinion and

belief, change habits of life, actively mold behavior and impose political systems even against resistance. Influence was directly presented by governmental propaganda. Phase II: (1940 – Early 1960s) is the mass communication growth stage. The influence of this phase is surprisingly great, given the rather narrow range of substantial studies. During this time the influence of localized mainstream media was recognized most during Presidential elections and in the use of films for recruitment and indoctrination of American servicemen. It is worth noting, beginning in the 1960s that mainstream “media was beginning to become ineffective and impotent in their situation of influence. The mass media, primarily radio, film, or print at the time emerged as unlikely to be major contributors to direct change of individual opinions, attitudes or behavior” (McQuail, 1979, 10) on a local level. Phase III: (Late 1960s – Present Day); New thinking and evidence is accumulating on the influence of mass communications, particularly in television, radio, and “the long neglected newspaper press” (McQuail, 1979, 10). The effect of mainstream media on a local audience during this period was previously coined ‘no-effect’ media. Yet a more modest approach took the place of this early belief. Now, small effects are expected in localized mainstream media. However, to accomplish this, mainstream media must be more precise in their messaging. To continue influence, localized mainstream media messages must be presented consistently “with the norms of locality and sub-culture as well as the presence of broad societal consensus” (McQuail, 1979, 12). Worthy of mention is the condition of monopoly when discussing mainstream media influence in Phase III as media consolidation after the Telecommunications Act of 1996 demonstrates there are circumstances where an “imposed monopoly invites distrust and disbelief” among the participating audience (McQuail, 1979, 12).

Without adequate funding a mainstream media publication or broadcast will “plateau and decline” because they cannot afford to produce competitive content or maintain assets (Kurpius, 2010). According to the New York Daily News, in 2012, Clear Channel Communications purchased the legendary New York City AM Radio station WOR (710 AM) for \$30 million (WOR’s, 2012). That same year in Boston the iconic FM alternative rock station WFNX (101.7 FM) was sold to Clear Channel for \$14.5 million (Quinn, 2012). A final example of the expansive costs with participating in traditional mainstream media is the founder of Amazon.com, Jeff Bezos’ purchase of the Washington Post on October 1, 2013 for \$250 million dollars (Farhi, 2013).

These corporate buyouts reveal that entry into the traditional mainstream media industry is virtually impossible unless an organization has extensive financial resources. These hardships lead toward a shift to an online community approach in starting a media organization by groups. Groups that invest in community media are realizing that the homogenization of broadcast media is leaving a void. With syndicated networks currently ruling much of the media we consume on a daily basis, innovative community focused media content in an area predominantly serviced by transnational media corporations could break from the mold and begin to thrive (Cavazos, 2012).

Community Media

A Pew Research study analyzing the trends in localized media consumption from 1991 to 2012 indicates that more people are turning away from traditional localized mainstream media sources to gather news. This study shows that in 1991 on average 54% of media consumers used commercial radio as their medium to gather local news. In 2012 this number decreased to 33%. Commercial print media is in worse shape; in 1991 56%

of Americans turned to their local newspaper for content. Now, only 29% reach for the newspaper (down 27%). Local broadcast television is fairing better, however they are still down 13% since 1991 (68% in 1991 – 55% in 2012). In contrast, Americans actively pursue alternative mediums to gather news. Since 2004, audience participation in gathering news online increased 62%. The explosion of mobile devices to access social media networks is creating a growing audience for podcasting and Internet radio to gather local content. From 2010 to 2012 podcasting and Internet radio listenership is up 60% and is projected to grow with the technological advancements in smart phone technology (Pew, 2012).

Being an active participant in media consumption means that audiences are contributing to the process in many ways including independent research of mainstream media content to make an educated decision for themselves, posting comments to mainstream media websites, and producing their own media content for distribution. This access is providing a platform for audiences to participate in the media process, thus we are seeing an increase in community media (Gillmor, 2010).

“Community media operations focus on specific issues or communities, but they vary widely in the type and reliability of funding that support their operations, the training, expertise, and size of their staffs, and their ability to attract an audience. They also follow in a long line of media reform efforts aimed at filling the gap in public affairs coverage left by the shrinking traditional mainstream media and their influence on a local audience” (Kurpius, 2010, 360).

Community media operations are “geographically based news organizations that operate largely in big metropolitan areas and cover a narrow range of location-specific topics” (Kurpius, 2010, 360). These types of media organizations foster engagement through an open source policy for content contribution (Kurpius, 2010).

On October, 26th 2013 I sent CHIRP Radio the following tweet on Twitter.

“@CHIRPRadio Listening from Charlotte, NC. Great programming!”

Within a few hours I received a response from CHIRP Radio (Figure 1.)

“@sfogg Thanks for tuning in! How are things in NC? Also, email song requests anytime to CHIRPDJ@gmail.com or IM the DJ at CHIRPDJ :)”

This shows how community media is promoting citizen participation through an open source policy for engagement.

Figure 1.



The wide reach and cost effectiveness of the Internet and the digital technologies that come with it (online streaming radio, blogs, podcasts and other feedback tools) allow for community engagement and active participation with the consumer of community media because they simplify the process of participation in media consumption (Kurpius, 2010).

The Role of Radio in the Community

Radio is the wireless transmission of signals through free space by electromagnetic radiation of a frequency below that of visible light. The electromagnetic

radiation produces radio waves, which are essential in the broadcast of an AM or FM radio program (Graf, 1999).

Currently in the United States there are three models of radio broadcasting: commercial, public, and community. Each of these models serves a specific purpose. According to the Federal Communication Commission the purpose of having a commercial, public, and community model is to use the broadcasting spectrum to give a voice to all organizations (FCC, 2008). Commercial radio broadcasting derives its operating budget from selling advertising in the form of commercials. The primary mission of a commercial radio station is to generate revenue. This revenue is used to pay business expenses and make money for the corporation or privately held organization that owns the station (McDonald, 2013).

Public radio broadcasting's primary mission is to serve the public. Traditionally they are funded on many levels including public fundraising, individual and corporate donors, licensing fees, and Government grants (Ondobo, 2001). The concept of Public radio in the United States stems from the development of state college radio stations that were initially funded by taxpayers as a supportive extension service that was closely aligned with the Cooperative State Research, Education, and Extension Service (CSREES) agency within the U.S. Department of Agriculture. The mission to fund state college radio stations was to advance agriculture, the environment, human health, wellbeing, and communities within a local environment (NIFA, 2012).

In the late 1940s the FM bandwidth was opened up to current levels between the frequencies of 87.8 and 108 megahertz (MHz). The previous radio frequency model ranged between 42.0 to 50.0 megahertz (MHz). The change in frequency was allocated to

make room for more FM channels including the concept of reserving channel space for educational, non-commercial radio on frequencies 88.1 through 91.9 MHz (Aufderheide, 2008). The widening of FM bandwidth and dedicated channel space for educational, non-commercial radio created a network of public radio stations throughout the country. The majority of public radio is decentralized, however many rely on national programming from distributors such as National Public Radio (NPR), American Public Media (APM), Public Broadcasting Services (PBS), Public Radio International (PRI), and the Public Radio Exchange (PRX) (Raboy, 1995).

Community radio places its focus on being an alternative to commercial and network-affiliated public radio by serving a specific geographic community and common interests in local matters. (Peters, 2000). Traditionally, community radio delivers content that is hyper-local in scope; meaning, community radio stations tend to cover stories that are local and specific to a group. Community radio stations are routinely not-for-profit and serve the interests of the community they represent. They promote active participation by enabling individuals in the community to create user-generated content (UGC) and citizen journalism to become contributors in the experience (Peters, 2000).

Radio's role in the production and distribution of community content is growing. Low Power FM (LPFM) and online streaming radio stations are finding that they can develop and hold onto an audience because of their immediacy in the community (Cavazos, 2012). For example, community radio station 88.7 WLFM-LP/87.7 "Cleveland's Sound" based out of Cleveland's iconic Agora Theatre and Ballroom first aired on May 8, 2012 and is gaining in popularity in the city (Rohrer, 2012). WLFM-LP/87.7 "Cleveland's Sound" broadcasts from a low power FM antenna on the

WQHS/61 tower in Parma, Ohio, a Southwestern Suburb roughly 10 miles from the station's studios in the Agora Theatre and Ballroom in midtown Cleveland (WLFM-LP, 2012). In a 2012 interview Tom Wilson, a Cleveland native and broadcast industry veteran, said he believes his listeners "have a pulse on wanting to help Cleveland succeed." Wilson believes that having a community radio station without corporate ownership will thrive with this medium because of the immediacy it can play in addressing issues around Cleveland. According to Wilson the focus of this radio station is hyper-local content broadcast in the Cleveland metropolitan area, with a goal to have station employees in the community as much as possible. To expand their footprint, the radio station is streamed online as well (Cavazos, 2012).

CHIRP Radio in Chicago, IL often promotes community engagement and active participation by interacting with their audience in the community as much as possible. With the help of a volunteer base exceeding 250 members, CHIRP Radio physically engages the community in station-sponsored activities. The goal of CHIRP Radio (Chicago Independent Radio Project) is to provide the North-Central neighborhood of Chicago with a community radio station focused on local culture and music (CHIRP Radio, 2013). This online radio station promotes community engagement and active participation through social activities like a Record Store Crawl. This activity encourages listeners to "hit up five record stores in five hours." In addition to increasing brand awareness of Chicago's independent record stores, this planned activity introduces people to all different styles and genres of music and creates a central gathering place for music lovers to have similar experiences (Wetli, 2013). CHIRP Radio promotes user-generated content and citizen journalism through their website www.chirpradio.org. Inside the

website is the “CHIRP BLOG” which allows consumers of CHIRP Radio to submit blogs through categories such as “Friday iPod/MP3 Shuffle” where audience members submit their top 10 songs of the week and “Rediscovering our Record Collections” where listeners ‘rediscover’ a record from their collection and write about it. These categorical examples identify how user generated content and citizen journalism promotes active participation in the consumption of media.

A 2011 report released by the Pew Research Center’s State of the News Media indicates that these two examples of community radio are on the right track with preparing their community radio stations for the future. The report indicates that most Americans listen to AM/FM stations weekly, but as many as 38% of American listen to streaming radio through portable audio devices with an internet signal such as smartphones and tablets. By 2015, this number is expected to double in size; in this same timeframe traditional broadcast radio is expected to decline (Cavazos, 2012). The Pew report also identified that “online and satellite radio are the fastest growing revenue areas for the radio industry. In 2011, radio revenues grew by about 1 percentage point to \$17.4 billion, but the bulk of that growth came from a 15 percent increase in digital revenue” (Cavazos, 2012). John Gorman, President of Gorman Media agrees with this statement. He believes “the future of radio is online” (Cavazos, 2012). John is the architect behind 100.7 WMMS-FM “The Buzzard,” a revolutionary Rock & Roll album orientated rock (AOR) station in the 1970’s and 80’s (Gorman, 2007, 262). Wilson believes that the radio industry is always transitioning, but radio’s position as a “touchstone for people in communities to connect with each other” should never change. (Cavazos, 2012). A complementary model of incorporating a low power FM signal and online streaming

radio could be the out of the box thought process that is needed to survive in launching a community radio station (Kurpius, 2010).

Community radio helps members of groups under-served by mainstream media keep up with what is happening within their own local cultures. This helps the audience keep up with what is happening within their own communities. Community radio content contributes to the continuation of the cultural practices of a group by emphasizing content that serves them as a whole (Ewart, 2012). The growth of community radio societies stems from a “significant opposition to globalizing information delivery” (Meadows, 2005, 175) by audiences who seem to prefer receiving factual information from programming done in their own community. Community radio audiences have expressed their satisfaction with receiving information through this non-traditional platform because the mode is considered “factual information presented informally through a local presenter” (Meadows, 2005, 175).

A focus-group participant in Meadows’ research of the growth of community radio groups sums up his desire to receive information through this non-traditional platform.

“It depends how you define news. I think, the news about the arts, about music – that’s news. Like news isn’t just, ‘bombs went off in London’ or the football score. I mean, we don’t have to listen to endless shows about football. It is your definition of news. There’s a lot of news.”

This indicates that the focus-group participant looks towards community radio to get news other than mainstream news. Their definition of news is diverse and the increasing pressure from corporations to produce revenue affects content production and operations (Meadows, 2005, 175). Audiences of community radio are expressing a “desire that community radio not engage in reporting national or international issues because they feel that existing resources already offer an alternative to commercial sector perspectives” (Meadows, 2005, 175). A 2004 study conducted by the McNair Ingenuity organization revealed some data on the audience of community radio in Australian broadcasting. Around 24% of Australians aged 15+ listen to community radio in a typical week and monthly figures leap to 45%. In this audience, almost one in five community radio listeners is an exclusive listener. The main reason audience members listen to community radio are diversity in programming, music, and information content. This study also concluded that metropolitan areas account for nearly two-thirds of all community radio listeners (Meadows, 2005).

Community radio can have an alternative future to the documented declines in traditional broadcast radio. Part of what is so interesting about “media made by community members is its potential to challenge what we think radio “is.” Present-day understanding of radio has, to a great degree, crystallized around the massive network configuration” (Hester, 2010, 2). Community radio shows that a content shift away from regulators and corporations towards advocates and everyday citizens can promote active participation and “better respond to needs in the community” (Hester, 2010, 3).

Based on this research I will investigate the role of independent community radio station CHIRP Radio (Chicago Independent Radio Project) in the city of Chicago, IL.

Using CHIRP Radio as an in-depth case study, this project will explore the types of content, artists, and community-based activities the station promotes as a way to explore how independent community radio does (or does not) serve the city in which it broadcasts.

Methodology

This study used content analysis to investigate if and for how long independent community radio station CHIRP Radio (Chicago Independent Radio Project) focused its content on community engagement and active participation. Active participation is defined as a high level of personal involvement in a community event, thus enabling the individuals to become a contributor to the experience (Peters, 2000).

CHIRP Radio used active participation often and in a positive nature while discussing Chicagoland business and events. The DJs would often use phrases such as “go pick up” and “find out more” when discussing business, illustrating CHIRP Radio’s use of active participation to give businesses mentioned an understood stamp of approval in business discussion. CHIRP Radio uses active participation in discussing Chicagoland events with frequent phrases such as “more info at” and “mark your calendars” in event discussion. Events mentioned by CHIRP Radio DJs that include active participation are portrayed as CHIRP Radio certifying these events as something a listener would enjoy participating in. This shows that CHIRP Radio is using their leverage in the community to recommend events in which their listeners should participate.

CHIRP Radio also does a great job using community engagement in business and event DJ discussion. By promoting community engagement an organization uses social activities to increase brand awareness of a central gathering place for people of similar

likes in a pursuit a common experience (Wetli, 2013). All but one mention of community engagement involving businesses by CHIRP DJs were positive. A CHIRP DJ made the single negative comment during her on-air shift because the “L” train to the studio was stopped on the track due to bad weather and she was 45 minutes late to her shift. The CHIRP DJ says, “That was not fun, I don’t enjoy that... all that have ridden the “L” Train know what I’m talking about.” Her comments regarding the matter promote community engagement but identify that community engagement isn’t always positive. The community engagement she is referring to is all listeners who have traveled Chicago on the extensive network of “L” or elevated trains that have had a similar experience to her own.

When CHIRP DJs discuss community engagement in a positive light regarding business discussion they use many unique phrases, some of the more popular ones are “excellent way to spend your night,” “rekindle your voice,” and “anyone can be a member.” Phrases like these give CHIRP Radio listeners reasons to go out and engage in their community. Whether, spending your night at a concert, rekindling your voice at a karaoke bar, or becoming a member of the local food co-op, CHIRP Radio is promoting community engagement with the local business community.

When CHIRP DJs incorporate community engagement with event discussion, every mention is positive and promotes the event. Such phrases as “engage with your community,” “promote the local band,” and “we hope you’ll join us” illustrate CHIRP Radio’s goal to get listeners into the community and engaging with local events. By using their voice to promote events and community engagement CHIRP Radio uses their voice to certify that an event reflects the identity of their listeners.

To gather a diverse sample, seventeen hours of programming was collected over an 18-day period from January 27th, 2014 to February 13th, 2014. This limited abnormalities with the sample that could skew coverage (i.e. an artist dies and an entire day of programming is dedicated to them). I recorded content using the Radio Recorder application from Goodmoodsoft. This recording application only allowed one hour of recording content at a time. This benefited the overall study because it forced recording content from multiple DJs and time periods throughout the duration of the study, in turn, diversifying the recorded content.

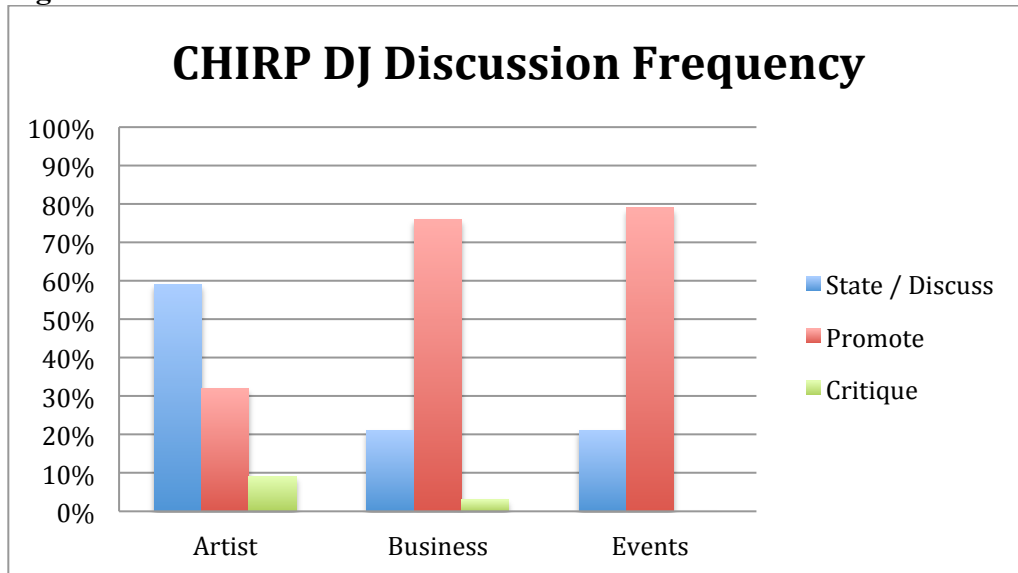
This research created two distinctive data sets: 1) CHIRP DJ discussion and 2) CHIRP Artist Geography, each with their own unique results. The first data set refers to DJ discussion of artists, businesses, and events. The second data set refers to a geographic inventory of all artists / bands played. Used together these results help illuminate the way CHIRP Radio engages its audience in active (global) participation and (local) community engagement with Chicago businesses and events.

Data Set 1

The CHIRP DJ discussion includes measuring how often (frequency) and how long (duration) the DJs mentioned the following three categories: local businesses, artists, and events. This was meant to investigate if CHIRP Radio focused their content on the local community. The CHIRP DJ discussion data set also actively coded when a DJ used an artist, business, or event mention to promote community engagement and active participation. Measuring the frequency helps determine the amount of DJ discussion CHIRP Radio DJs used in their attempt to promote community engagement and active participation to their audience. Measuring the duration of DJ discussion helped

understand the length of time a DJ felt it necessary to state / discuss, promote, or critique artists, business, or events. Coding the amount of CHIRP DJ discussion used in promoting community engagement and active participation during an artist, business, or event mention illustrates CHIRP Radio’s level of commitment in presenting community engagement and active participation to their listening audience. By combining the frequency and duration of CHIRP DJ discussion a pattern formed identifying the predominant frequency and length that CHIRP Radio uses to state / discuss, promote, and critique artists, businesses, and events.

Figure 2.



The CHIRP DJ discussion analyzed DJ discourse and interaction with the audience. This data set examines if CHIRP Radio is in fact focusing their content on community engagement and active participation within Chicago itself because that is the mission of this local radio station (CHIRP, 2013).

A CHIRP DJ discussion scale was created to code the length of DJ discussion about an artist, business, or event (Table 2). Initially, the scale was coded in 30-second intervals. When my analysis began it was clear that I needed to shorten this duration to

return a rich sample – revising the scale to 15-second intervals. This scale was coded into five categories. These categories are DJ discussion under 15 seconds, DJ discussion 15 seconds but less than 30 seconds, DJ discussion 30 seconds but less than 45 seconds, DJ discussion 45 seconds but less than 60 seconds, the last category defined any DJ discussion over 60 seconds. (Table 4)

CHIRP DJ Discussion

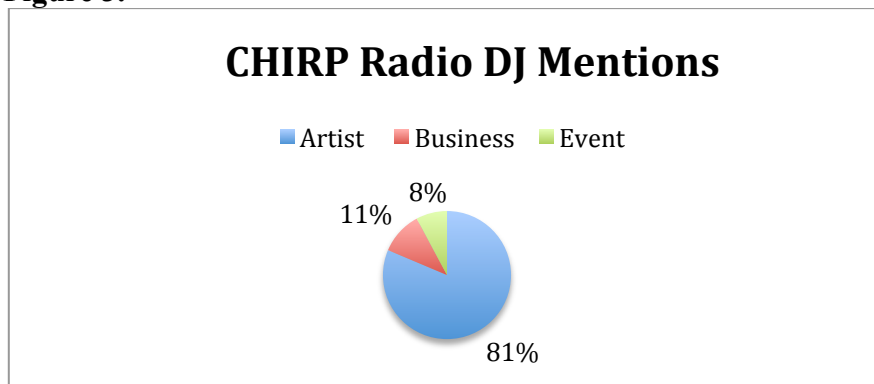
Table 1.
CHIRP DJ Discussion Summary

	:15 or Less	:15 - :30	:30 - :45	:45 - :60	:60 or More	Total
Artist	162	60	18	5	4	249
Business	7	17	5	3	1	33
Event	4	9	6	1	4	24

Breaking DJ duration into quantifiable categories helps illuminate topics CHIRP Radio DJs spent the most time discussing (Table 1). The DJ duration scale length varied per category. This identifies the importance of length regarding DJ mentions varies in importance based on whether a DJ was discussing artists, business, or events.

The CHIRP DJ discussion data set was coded into three categories (Figure 3)

Figure 3.



The first category analyzed the frequency and duration of local artist mentions; these were categorized according to “state/discuss artist,” “promote artist,” and “critique artist.” This category grouped all mentions of artists on CHIRP Radio (Table 2.2). I coded these by listening to DJ discourse of an artist and used a stopwatch to time the length of the artist mentions.

While timing the length of the DJ artist mentions, I identified certain words or phrases that identified when a DJ “state/discuss artist,” “promote artist,” and “critique artist” The tone of a DJ was dry and no descriptive words or phrases were used to “state/discuss an artist or band”, they simply told the listening audience the name of the artist or band previously played. Some of the frequent words or phrases used to “promote artist” are “these guys are great” and “go pick up their album.” Examples of words or phrases used to “critique artist” are “I think they are trying too hard on this new album,” “I’m just not a big fan of them,” and “it’s not one of their best.” (See Table 5 for the complete list)

The first category of data set 1 captures when a DJ mentions an artist to promote community engagement and active participation. By identifying certain words or phrases used to promote community engagement and active participation data set 1 illustrates CHIRP Radio’s level of commitment in using artist mentions to promote community engagement and active participation. Some of the most frequent examples of phrases used by CHIRP Radio DJs during an artist mention to promote community engagement are “tickets to giveaway,” “locally engage,” “get there early,” and “definitely be there.” (See Table 5 for the complete list) Some of the most frequent examples of phrases used by CHIRP Radio DJs during an artist mention to promote active participation are “turn it

up for this one,” “I like it, you should too!” “Sounded great, Damn!” “Your local super group,” and “they got a 3.5 out of 5 from the local pop star spotlight.” (See Table 5 for the complete list)

The second category groups all mentions of businesses and categorized them into “state/discuss business,” “promote business,” and “critique business”. I used a stopwatch to time the length of the business mentions.

While timing the length of the DJ business mentions I identified certain words or phrases that illustrated when a DJ “state/discuss business,” “promote business,” and “critique business” Examples of words or phrases used to “state/discuss business” are “find out more,” “go to (website) for more information,” and “visit.” (For complete a list, refer to table 6) It should be noted that the tone of these mentions had a lot to do with categorizing them into a “state/discuss business” category. Many of these mentions sounded scripted like the DJ was reading directly from a cue card. There were common examples of words or phrases used to “promote business” such as “this place is good stuff,” “rekindle your voice,” “e-mail me for more information” again, the tone of these mentions had a lot to do with categorizing them into a “promote business” category. In some cases they used the same phrases as when a DJ “state / discuss business” but the emotions that a DJ used to convey their message when promoting these businesses helped distinguish a “state/discuss business” mentions from a “promote business” mention. The sole phrase used to ”critique business” was “Not fun, I don’t enjoy that.” This was used when a DJ was trying to relate the displeasure with the Chicago “L” Train and being stuck on the track waiting for your train to move again.

I coded when a CHIRP DJ mentioned a business to promote community engagement and active participation and included it in the CHIRP DJ discussion data set. To determine the percentage of business mentions used to promote community engagement and active participation within a CHIRP Radio broadcast I identified certain words or phrases. Examples of phrases used in business mentions by CHIRP Radio DJs to promote community engagement are “engage with your community,” “if you’re interested,” “come check them out and help these pups,” “anyone can be a member,” and “interested in helping” (For a complete list see Table 6). In a similar fashion, CHIRP Radio DJs used certain phrases during business mentions to promote active participation, some examples are “contact,” “if you’re looking,” “to find out more and participate,” and “They are always looking for.”

The third category grouped together all mentions of live events and categorized them into “state/discuss event,” “promote event,” and “critique event”.

I coded these by listening to DJ discourse of an event and using a stopwatch to time the length of the events mentions.

While timing the length of the DJ event mentions I identified certain words or phrases that identified when a DJ “state/discuss events,” “promote events,” and “critique events.” Similar words or phrases were used to “state/discuss events” and “promote events;” examples of them are “find out more,” “mark your calendar,” and “more information visit” (For a complete list refer to Table 7). However, the tone and manner the events were mentioned by a DJ truly categorized whether an event mention fell under the “state/discuss” category or the “promote” category. This was the case because some event mentions felt scripted and dry whereas others sounded natural to the ear and flowed

well during DJ discourse. There were no critiques of events; therefore no words or phrases to give examples of how they were critiqued.

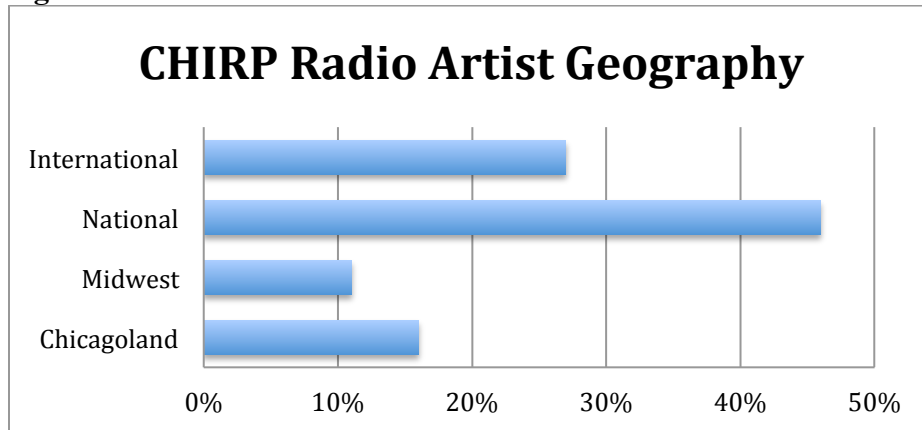
The CHIRP DJ discussion data set coded when a DJ used artist mentions to promote community engagement and active participation. By identifying certain words or phrases used to promote community engagement and active participation this data identifies how many artists mentions are used to promote community engagement and active participation within a CHIRP Radio broadcast.

DATA SET 2

This research study produced a CHIRP Artist Geography data set (Table 9). This data set reviewed the geographical location of artists played on CHIRP Radio. To successfully complete this data set I used a Sound Exchange report provided to me from CHIRP Radio Founder, Shawn Campbell, to accurately code the geographical origin of an artist. A Sound Exchange report audits every musical track that was played on CHIRP Radio from January 27, 2014 to February 13, 2014 and presents it in this detailed report (Sound Exchange, 2014). This information was coded to discover the frequency and duration of Chicagoland (Chicago metropolitan area), regional, national, and international artists on CHIRP Radio. I used the CHIRP Radio Artist Geography data set to understand what artists played on CHIRP Radio are from the Chicagoland region, then cross referenced this with the CHIRP DJ discussion artist and event dialogue data set to clarify what Chicagoland artists were state / discussed, promoted, or critiqued. This information helped determine the importance (or lack there) of local music in promoting community engagement and active participation.

To code what artists are played on CHIRP Radio, I placed them into four categories based on geographic region of the artist. The first category identified artists from the Chicagoland region (See Figure 15.1). The second category identified artists from the Midwest (See Figure 15.2). The third category identifies all artists not from the Chicagoland or Midwest region but who are from the United States of America. The fourth category identified artists not from the United States of America. This is important to determine if the geographical region of artists played affect CHIRP Radio’s ability to focus its content on community engagement and active participation (Figure 13).

Figure 13.



Material was manually coded into an excel spreadsheet. The coded material was totaled at the end of the content analysis and examined to determine the frequency each category is represented in the sample of 17 hours of programming.

Analysis

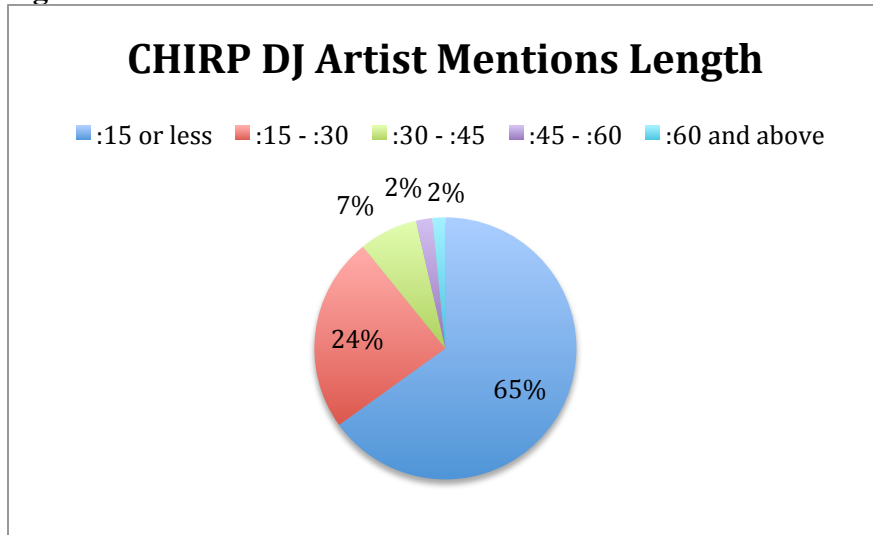
CHIRP Radio DJ Discussion

This content analysis identified within 17 one-hour blocks of recorded content, that CHIRP Radio DJs discussed artists 249 times, businesses 33 times, events 24 times, and played 238 songs in an 18 day period between January 27, 2014 and February 13, 2014.

Artists Discussion

DJs spent a relatively short time discussing an artist or band. Of a total 249 artist mentions, the majority of artist discussion was limited to 15 seconds or less (162 mentions – 65%). In contract, only 27 (11%) mentions were longer than 15 seconds but less than 30 in length and 18 (7%) artist or band mentions were longer than 30 seconds but less than 45 seconds, 5 mentions (2%) were longer than 45 seconds but less than 60 seconds, and 4 artist or band mentions (2%) longer than 60 seconds in length (Figure 4).

Figure 4.

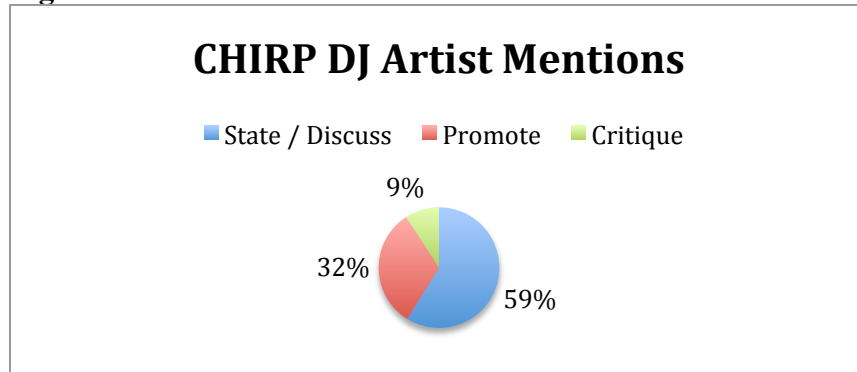


Discovering that the majority of artist mentions are under 15 seconds in length identifies that the length of DJ artist discussion is not widely used to promote active participation and community engagement. DJ artist mentions under 15 seconds were a formality of DJ procedure after (s)he played a song from an artist or band and not used to promote active participation and community engagement.

Out of the 249 artist mentions, 147 mentions (59%) fall in the state/discuss category. Eighty mentions (32%) of DJ discussion promoted the artist or band, and 23 mentions (9%) critiqued an artist or band (Figure 5). This information leads me to believe

that the music played on CHIRP Radio is not fully dictated by the DJ playing it. Rather there is a set playlists of songs a DJ must play and within this list they can incorporate roughly 30 percent of content (music) they ‘like’ rather than playing a music selection that CHIRP Radio deems important for their listener to hear. The eighty mentions of DJ discussion promoting artists or bands identifies that within this playlist there is some liberty for the DJ to add their personal touch on a set playlists where DJ mentions simply state / discussed artists 59% of the time and critiqued artists 9 percent.

Figure 5.



CHIRP Radio used limited artist discussion to promote active participation and / or community engagement. Artist discussion is any dialogue used to inform the audience of artists played on CHIRP Radio. Of the 249 artist mentions on CHIRP Radio only 29 mentions (12%) promoted active participation, even less, community engagement was only promoted 13 times (5%) (Figure 6). Again, in the context of this study by focusing content on local culture, active participation is defined as a high level of personal involvement in a community event, thus enabling the individuals to become a contributor to the experience (Peters, 2000). A CHIRP DJ’s discussion of “CHIRP Nights” is a great example of CHIRP Radio promoting active participation. CHIRP Nights are when the radio station sponsors a concert at a local venue. They promote the event heavily on-air

and frequently use phrases such as “mark your calendar,” “located at,” and “more information in events section of www.chirpradio.org.” By streamlining their message they can extend the reach in promoting active participation at these events. When a DJ did discuss an artist to promote active participation, some of the popular phrases used were “keep you captivated,” “more info at,” “you want to hear this,” “do you agree,” and “turn it up” (For a complete list see Table 5). It should be noted that some active participation comments were quite descriptive. On February 11, 2014 around 9:14p, a DJ named Tyler used the following phrase to promote active participation with the band *Avry Tare's Slasher Flicks*...

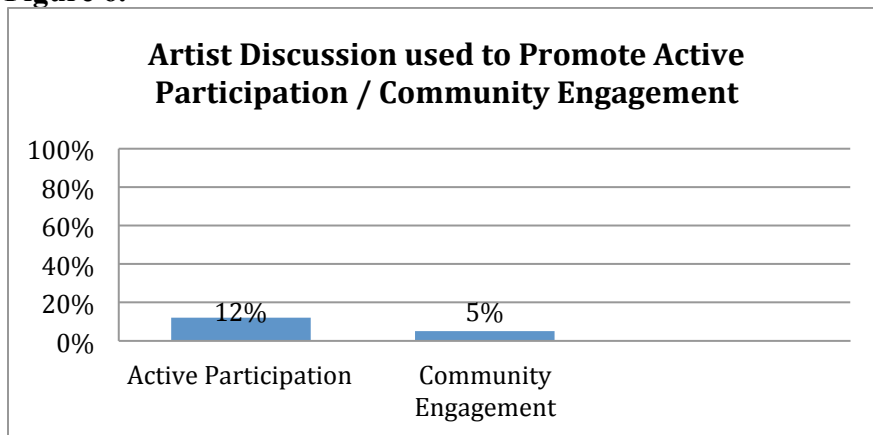
“If you like Yo Gabba Gabba and skeletons then this band is for you – go out and give this a listen.”

By promoting community engagement an organization uses social activities to increase brand awareness of a central gathering place for people of similar likes in a pursuit of a common experience (Wetli, 2013). By directing listeners to get involved, CHIRP Radio DJs promote community engagement with local businesses, specifically with the local non-profit businesses. By the tone of the DJ, a listener can recognize that they have an interest in promoting community engagement with the non-profit business they discuss. Using phrases such as “looking for volunteers,” “get involved,” and “engage with your community” CHIRP Radio actively promotes community engagement with these events.

In the same light, when a DJ used artist discussion to promote community engagement some phrases used were “come out and see them,” “locally engage, get there early,” “Performing February 20th at the Emporium, get there early,” “check them/it out,”

and “tickets to giveaway” (For a complete list see Table 5). Although limited in scope, these phrases identify that CHIRP Radio at times uses artist discussion to promote active participation and community engagement within their community. CHIRP Radio is only using artist mentions 12% of the time to promote active participation; this finding suggests that CHIRP Radio does not consistently use artist mentions to promote active participation. In the same light, only 5% of artist mentions were used to promote community engagement this demonstrates that artist mentions were not widely used to promote community engagement (Figure 6). Looking forward, CHIRP Radio should not be recognized as an outlet that actively uses artist mentions to promote active participation and community engagement. The focus of artist mentions by CHIRP Radio DJs is on informing the listener what was the name of the artist played during a given time.

Figure 6.

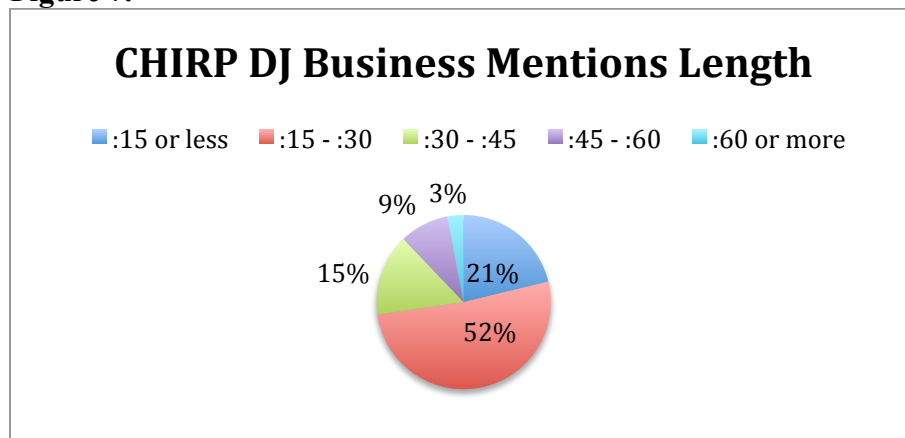


Business Discussion

When a DJ discussed a business they spent a short time doing so and only mentioned a handful of local businesses. Of a total of 33 business mentions, 7 (21%) of DJ discussions were less than :15 seconds in length and 17 (51%) of DJ discussion was between :15 and :30 in length. DJ discussion of businesses more than 30 seconds made

up the other 9 mentions (27%). Within this grouping there were 5 mentions (13%) longer than 30 seconds but less than 45 seconds, 3 mentions (9%) longer than 45 seconds but less than 60 seconds, and just one mention (6%) longer than 60 seconds in length (Figure 7). This identifies that the length of DJ business discussion is not widely used to promote active participation and / or community engagement.

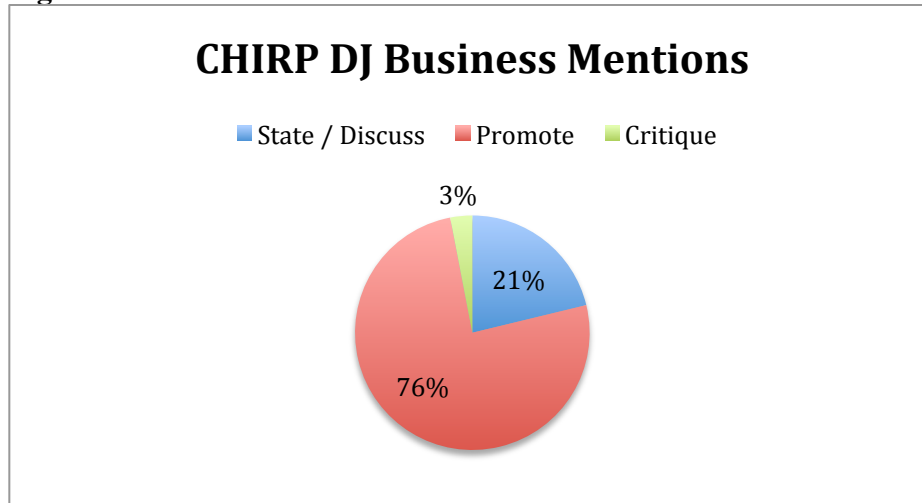
Figure 7.



Of the three DJ business discussion categories (state / discuss, promote, critique) the promote business category was higher in DJ discussion over the other two. When a DJ mentioned a business, (s)he promoted that business 76% (25 mentions) of the time. When a DJ mentioned a business they are state / discussing a business 21% (7 mentions) of the time. A DJ only critiqued 3% (1 mention) of businesses mentioned (Figure 8). The Chicago Metropolitan Transit Authority was the business critiqued by CHIRP DJ Steveo. He critiqued the Chicago Metropolitan Transit Authority because an “L” train that his replacement (DJ Emily) was using as transportation to the CHIRP Radio studios to cover his on-air shift stopped on the train tracks and Emily was late. This forced Steveo to cover her shift until she got to the studio, roughly 45 minutes late. This is important to note because there were no planned business critiques in this entire sample. Other than

when a DJ state / discusses or promotes businesses, this one critique mention was done solely based on an external condition that disrupted normal business at CHIRP Radio.

Figure 8.



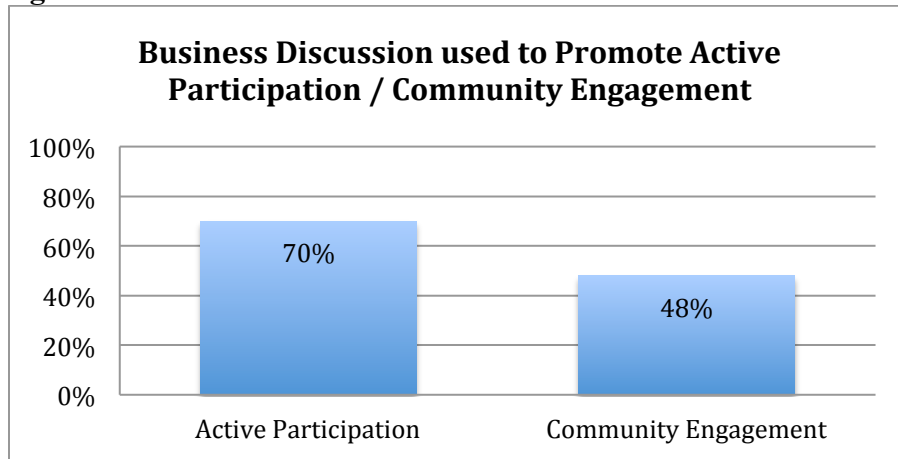
This data identifies that CHIRP Radio DJ discussion overwhelmingly promoted businesses and because of this I felt it necessary to dig deeper into why CHIRP Radio DJ discussion of businesses were predominantly in a promotional sense. I asked Shawn Campbell, founder of CHIRP Radio why and what businesses do CHIRP Radio promote in Chicago and if there is a financial gain in promoting certain businesses. Her response brought light into their decisions of what businesses to mention on air...

“PSA (Public service announcements) are free and provided to non-profit organizations in a non-specific rotation. Typically, we have 10-20 PSAs rotation at any time, airing once an hour. These can be submitted by any non-profit, and we pick those that we feel are relevant to the lives of our listeners. We do have occasional paid underwriting spots (e.g. for Jam Productions of the MCA) where a business buys underwriting (basically the non-commercial version of sponsorship – what you hear on any public station, and typically starting with, “support for CHIRP Radio is provided by...”), but those are pretty few and far between. In addition to those, we work in partnership with a lot of music venues to “welcome” or “present” shows. This means we get to put our name on shows that are booked by X venue and give away some tickets for the show. In return, we run spots on the air and on social media.” (See Figure 17).

This statement identifies that some of CHIRP Radio's business mentions do financially benefit them, however the overall goal of business mentions are to bring awareness to organizations that a CHIRP Radio listener could benefit from. In the case of for profit companies where CHIRP Radio teams up with music venues to "welcome" or "present" a concert or show these business mentions are not used for financial gain but as a way to get tickets to the event to give away to their listeners. These business mentions promote active participation and community engagement because they allow the listener to participate in the process. By giving tickets away to a winner of a contest, CHIRP Radio recruits their listeners to actively participate in the listening process. The goal of these business mentions are that winners of concert / show tickets will go to the event and engage in the community they live in.

Ticket giveaways from for profit businesses were not the only ways CHIRP Radio used business mentions to promote active participation and community engagement. In fact, when DJs discussed all businesses, they overwhelmingly promoted active participation or community engagement. Of the 33 business mentions 23 (70%) of them promoted active participation. There were 16 mentions (48%) promoting community engagement while discussing businesses and 32 of the 33 business mentions were located in Chicago (Figure 9). CHIRP Radio is selective in choosing which businesses they mention on their broadcast and they prefer quality business mentions to quantity. This is done to ensure businesses mentioned reflect the image CHIRP Radio is trying to present to their audience.

Figure 9.



All but one observed DJ business mentions were located within the Chicagoland area, specifically inside Cook County – this is the county that CHIRP Radio and the City of Chicago reside in. By promoting high levels of active participation and community engagement, CHIRP Radio’s focus of business discussion is used to promote a positive image of the Chicago business scene to their audience on a local and global level.

The lone business not inside Chicago was NPR affiliate WPRB-FM in Princeton, New Jersey. This business mention happened when DJ Kyle Willingston discussed the Chicago band “We Ragazzi” during his “All Chicago Artist” Program. He mentioned the Princeton, New Jersey NPR affiliate to help illustrate the lead singer’s diverse musical background. This mention discussed when the lead singer of “We Ragazzi” was a contributor on the NPR affiliate. This information was typical for the program’s Chicago artist discovery format.

When a DJ used business discussion to promote active participation some of the more popular phrases used are “if you’re looking for,” “find out more,” “for more information,” and “to learn more.” When a DJ used business discussion to promote community engagement some of the more popular phrases used are “engage with your

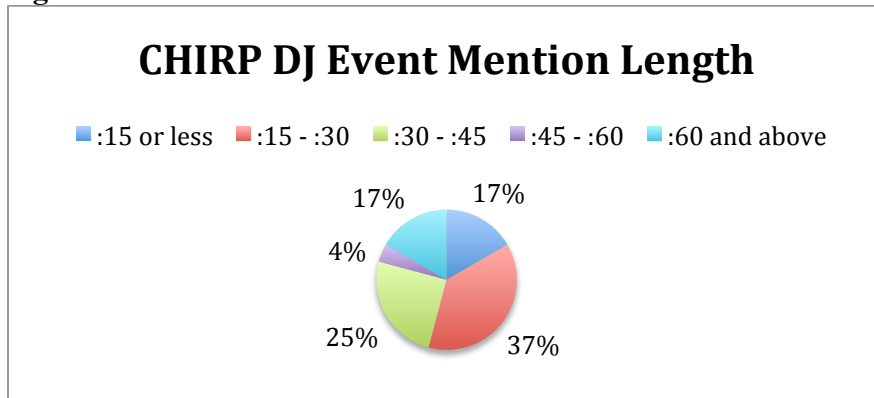
community,” “looking for volunteers,” “get involved,” “interested in helping,” “anyone can be a member,” “you’re going to want to do this,” “try one,” “this will be a pretty fun night,” and “open to the public” (For a complete list refer to Table 6). Interesting to note, of the 16 business mentions that promoted active participation or community engagement 11 mentions (69%) promoted active participation and community engagement in the same discussion.

In comparison to CHIRP Radio DJ discourse of an artist that was extremely low in both active participation and community engagement, DJ discourse of businesses was high in both active participation and community engagement. This further illustrated that by limiting the amount of businesses mentioned. CHIRP Radio is using DJ discourse to focus on the quality of a few businesses. By staying positive with their messaging, CHIRP Radio promotes Chicagoland businesses locally and presents an image globally that the Chicagoland business community is full of great local non-profits and music venues.

Event Discussion

The length of DJ event discussion varied widely based on the individual DJ and the event being discussed. Of a total of 24 event mentions, 4 mentions (17%) of DJ discussions were 15 seconds in length or less, 9 mentions (38%) of DJ discussion were more than 15 seconds in length but less than 30 seconds, 6 mentions (25%) of DJ discussion were more than 30 seconds in length but less than 45 seconds, only 1 mention (4%) of DJ discussion was longer than 45 seconds but less than 60 seconds, and 4 mentions (16%) of DJ discussion was longer than 60 seconds (Figure 10).

Figure 10.

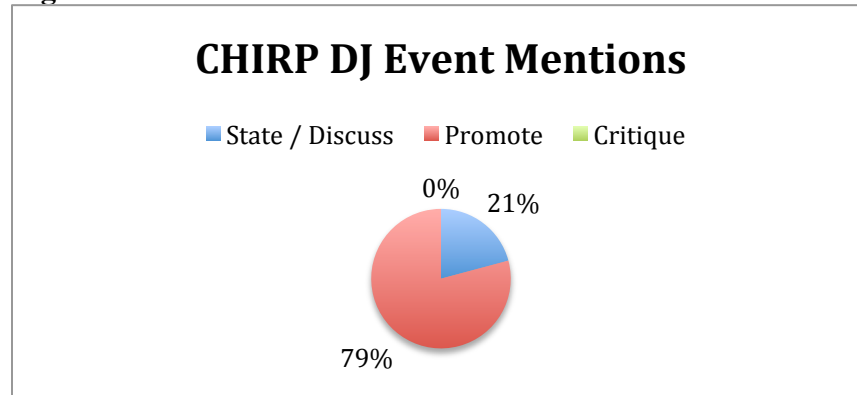


This identifies that the preferred time frame to mention an event by a CHIRP Radio DJ was between the lengths of: 15 seconds and :45 seconds. The four event mentions that were longer than :60 seconds in length were all CHIRP Night events. Based on a correspondence with Shawn Campbell, these events were tied to for-profit music venues that CHIRP Radio teamed up with to “welcome” or “present” a concert or show (Figure 17). In return for promotion of these concerts or shows CHIRP Radio was given tickets to the show to use as giveaways on-air to listeners. These event mentions promote active participation and community engagement because they allow the listener to participate in the process. By giving away tickets to a listener through an on-air contest, CHIRP Radio recruits the listener to actively participate in the listening process. The goal of these CHIRP Night events are that the winners of the concert / show tickets go to the event and actively engage in the community they live in. These mentions longer than :60 were reserved for CHIRP Night events because they are promoting the CHIRP Radio motto of promoting active participation and community engagement in the “city that we live” (CHIRP, 2013).

Of the three DJ event discussion categories (state / discuss, promote, critique) the promote category was significantly higher in DJ discussion over the other two, in fact

there were no “critique” discussions of events. When a DJ mentioned an event they are promoting it 79% of the time (19 mentions). A CHIRP Radio DJ state or discussed a particular event 5 mentions (21%) of the time and did not critique a single event (Figure 11).

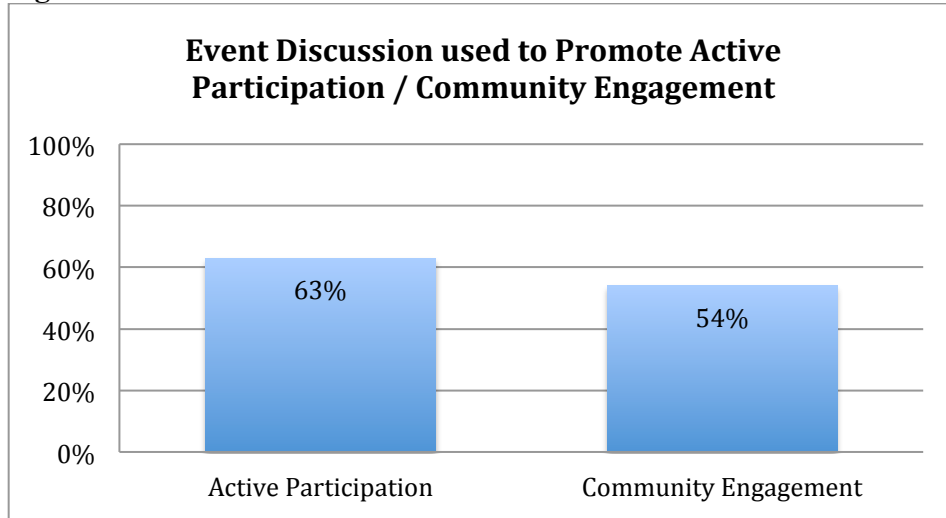
Figure 11.



Similarly to business mentions, CHIRP Radio is selective in choosing which events they mention on their broadcast and they prefer quality event mentions to quantity. This is done to ensure that event mentions reflect the image CHIRP Radio is trying to present to their audience.

Roughly half of the time a DJ discussed events they also promoted active participation and community engagement. 15 mentions (63%) of event discussions included a DJ promoting active participation. 13 mentions (54%) of event discussions included a DJ promoting community engagement. 9 of the 15 event mentions that promoted active participation or community engagement promoted active participation and community engagement in the same discussion (Figure 12). This identifies that CHIRP Radio uses quality event mentions to promote community engagement and active participation to their listeners.

Figure 12.



32 mentions (97%) of event discussion were in the city of Chicago. The lone event not inside the City of Chicago was a mention for the Super Bowl. This event was discussed on Super Bowl Sunday (February, 2, 2014) at 12:48p and was a simple reference to remind the listening audience that the largest television event of the year was going on later than night. The name of the DJ is unknown, and they did not promote active participation or community engagement when discussing this event.

All but one observed DJ event discussion was located within the Chicagoland area, more specifically inside Cook County, the county that CHIRP Radio and the City of Chicago reside in. By promoting high levels of active participation and community engagement, the majority of CHIRP Radio’s business discussion is used to promote a positive image of the Chicago business scene to their audience on a global level.

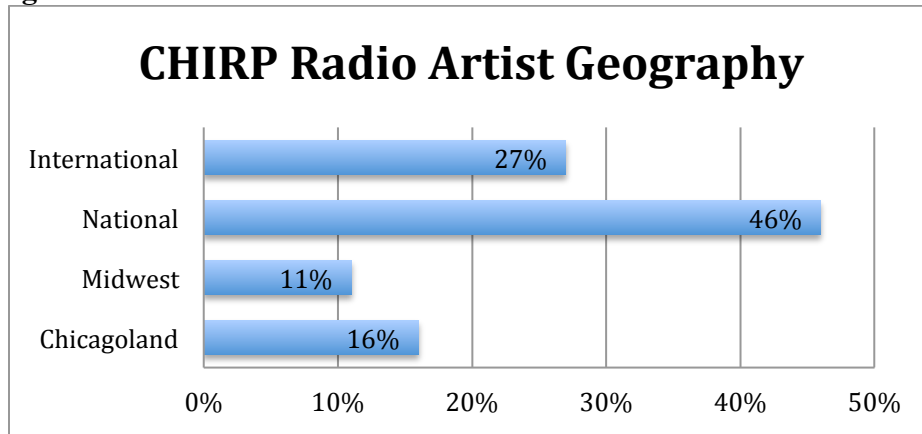
This information combined with how many DJ event mentions and what event mentions were used to promote active participation and community engagement concludes that CHIRP Radio uses event mentions to promote active participation and

community engagement in the Chicagoland region. In similar fashion with CHIRP Radio DJ discussion of businesses, event mentions were limited. This means that CHIRP Radio is focusing their event mentions on quality messages to present a positive light of the events community in the Chicagoland region. CHIRP Radio promotes Chicagoland businesses locally by presenting a positive image globally that the Chicagoland events community is full of great local events, specifically concerts. By teaming up with music venues and promoting “CHIRP Nights” the radio station is conveying the message that they are integral to the Chicagoland concert / show scene.

CHIRP Radio Artist Geography Analysis

The CHIRP Radio Artist Geography Analysis identifies where an artist or band that a CHIRP DJ plays is from. The artist or band is categorized into four geographical categories. Chicagoland (See Figure 15.1), Midwest (See Figure 15.2), National (Inside the United States but outside of Chicagoland and the Midwest), and International (Outside of the United States). Within these four categories, the majority of artists are located nationally and the least amount of mentions came from artists or bands from the Midwest. Of 238 artists played in this sample 37 artists / bands (16%) are from the Chicagoland region, 25 artists / bands (11%) are from the Midwest, 110 artists / bands (46%) are national, and 66 artists / bands (27%) are international acts (Figure 13).

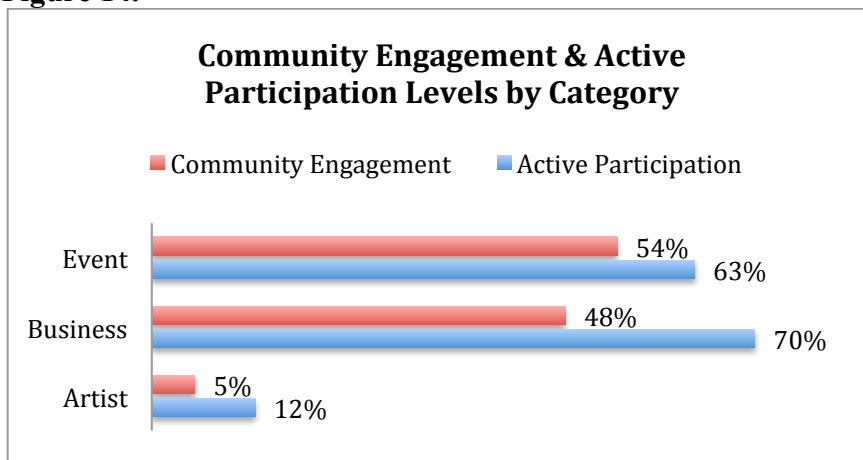
Figure 13.



DISCUSSION

After compiling the data and analyzing it for patterns, this research concludes that CHIRP Radio focuses some aspects of their content on community engagement and active participation. Meaning, CHIRP Radio is used as a vehicle to help their audience actively participate in Chicago area businesses and events (Figure 14). The DJ discussion duration scale and CHIRP artist geography analysis supports that CHIRP Radio promotes high levels of active participation or community engagement within DJ business and event discussion. This is done to promote a positive image of Chicago’s businesses and events to their audience on a global level and promote community pride on a local level.

Figure 14.



On the other end of the spectrum CHIRP Radio does not use artist or bands to promote active participation and community engagement. Instead CHIRP Radio is using a diverse playlist with limited repeated artist plays to recruit listenership (Table 5). This can point to a hypothesis that CHIRP Radio is targeting an audience looking to engage music that they are unfamiliar with in an attempt to actively participate in the process of exploring new music, and this audience can be found on a global level.

The businesses and events that CHIRP Radio mentions validate that CHIRP Radio is trying to target an audience with diverse musical tastes. One of the most discussed events is CHIRP Night @ The Whistler. This event promotes a Chicago venue and it also supports local artists. The bands promoted during CHIRP Night @ The Whistler are local Chicago bands. According to the CHIRP Radio website CHIRP Night @ The Whistler is an “evening where you can enjoy the music of CHIRP-curated local artists, the Whistler’s unparalleled cocktails, and the good feeling of supporting independent radio” (CHIRP, 2013). This demonstrates that CHIRP Radio promotes active participation and community engagement in the community, specifically with these events. Terms like “supporting independent radio” and “where you can enjoy the music” are great examples of CHIRP using their airwaves to promote active participation and community engagement in the community.

The research from this content analysis defines a pattern in which CHIRP Radio is using a diverse musical playlist to attract an audience on both global and local levels. Both audiences share a common interest in discovering eclectic music that one cannot typically hear through commercial radio. This audience engages in musical education; they are individuals whom pride themselves on diverse musical tastes and are curious to

hear something new. They use CHIRP Radio to engage in the Chicagoland counter-culture music and arts scene. The analysis of DJ discussion of businesses and events help bring light to this discovery. For example, there are a handful of businesses discussed during my content analysis of CHIRP Radio, 22 of those 33 business mentions (67%) were non-profit business / organizations. Of the 11 business mentions of for profit companies 6 (54%) were associated with a CHIRP Radio event. The remaining five business mentions are not located in the “promote business” category and the sole “critique business” (Chicago Metropolitan Transit Authority) falls in this category. Of the 24 events mentioned in DJ discussion 18 (75%) are promoting non-profit / fundraising events and 9 of those events (50%) were promoting events that raise funds for CHIRP Radio. Other than one event mention in the “state/discuss event” category (Growing Home Volunteer Pledge) every non-profit event was in the “promote events” category, symbolizing that CHIRP Radio is in the business of promoting non-profit organizations in an attempt to drive local, active participation and community engagement within these organizations.

This analysis concludes that CHIRP Radio is a hyper-glocal radio station. A hyper-glocal radio station operates on both global and local levels, each reinforcing the other in terms of engagement and participation. The diverse playlists and large, local volunteer infrastructure is what makes hyper glocal radio unique.

Hyper glocal radio plays a diverse catalog of global artists. Of the 238 artists played on CHIRP Radio, less than 10% of this playlist had an artist or band played more than 1 time. This model used a diverse playlist to appeal to music lovers who want a taste of multiple artists they have not heard before. This diverse playlist allows a listener to

hear many songs, with the hope that they find one or two artist or bands that catch their ear and they go off to investigate the artist on their own.

Hyper glocal radio promotes active participation and community engagement at a local level by choosing a select few local businesses and events catering towards the audience of CHIRP Radio. By limiting the amount of business and event mentions, CHIRP Radio has more freedom to focus their energy on crafting a quality message high in words and phrases that promote active participation and community engagement. This guarantees that the efforts by CHIRP Radio to promote active participation and community engagement with mentioned businesses and events are not lost or forgotten in the shuffle. These on-air mentions give businesses and events a great opportunity to engage the CHIRP Radio listener.

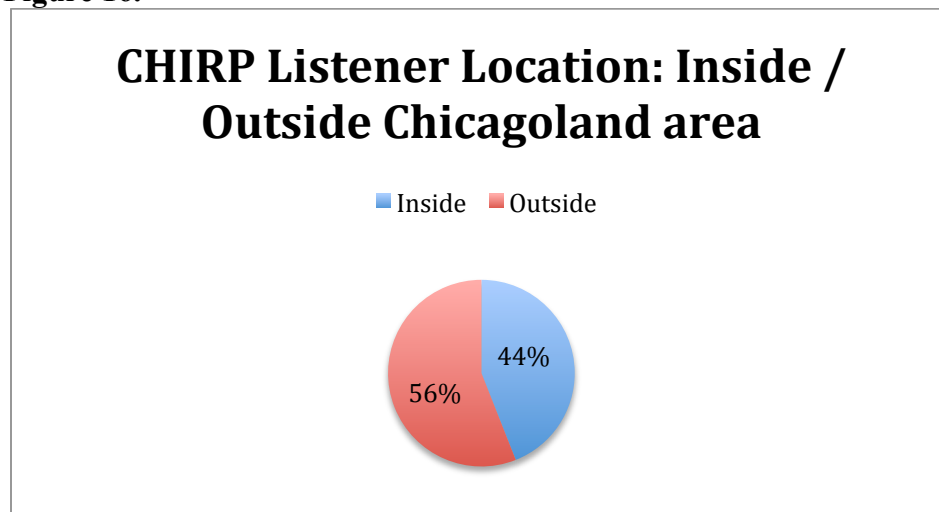
A large local volunteer base is integral in delivering hyper glocal radio. CHIRP Radio has a volunteer base of around 250 members and they do everything from marketing, programming, sponsorship cultivation, engineering, on air, and promotions. If CHIRP Radio did not have this base of volunteers, their local presence could diminish to a point where the CHIRP Radio message was not present in the community they serve. In turn this could hurt recruitment of businesses and events that need their exposure to survive.

Hyper glocal radio relies on local active participation and community engagement to sustain. By that I mean Hyper Glocal Radio focuses their artist and musician content on a national or international level to engage a global audience while at the same time the survival of the community radio station relies on volunteers at a hyper local level to

coordinate community events, solicit donations, and support the infrastructure of the physical radio station.

CHIRP Radio had 6,949 unique visitors while this content analysis was conducted. This information was found in a CHIRP Radio geo cities report (Table 8). This report illustrates how many visitors CHIRP Radio had from January 1, 2014 to March 11, 2014. This list also identifies the location of a unique visitor listening. A unique visitor refers to the number of distinct individuals requesting pages from the website during a given period, regardless of how often they visit in any given time period (Farris, 2010). Of these 6,949 unique visitors roughly 56% (3,926 unique visitors) are outside of the Chicagoland area (Figure 16).

Figure 16.



This identifies that CHIRP Radio attracts a global audience. CHIRP Radio focuses 73% of their artist geography on a national or global level and relies on an extensive base of volunteers. CHIRP Radio has approximately 250 volunteers and just two part-time paid staff members to do everything from station programming, engineering, marketing,

partnership-building, event planning, technology, promotions, fundraising, music department duties and everything else in the daily life of the station (Figure 17).

In comparison to hyper glocal community radio, commercial radio relies on a relatively small catalog of mainstream artists typically on national level. According to Duane Doobie, Music Editor for RadioInfo, “It is not the size of the playlist that counts but rather the quality of what’s on it and how it compares to the competition not to mention how well it reflects some sort of reality!” (Doobie, 2014) when programming a commercial radio station. The top 10 songs played in 2013 on radio stations nationally were played close to “twice as much on the radio than they were 10 years ago, according to Mediabase. The most-played song last year, Robin Thicke’s “Blurred Lines,” aired 749,633 times... in comparison the top song in 2003, “When I’m Gone” by 3 Doors Down, was played 442,160 times that year” (Doobie, 2014). This symbolizes that commercial radio is offering less variety and more repetition. Commercial radio uses paid employees and a relatively small base of unpaid interns hired from a school or university (Miami Center of Broadcasting, 2014).

Challenges and Limitations

There are many limitations to this study; first the recognition of the Chicago colloquial accent could hinder my abilities to effectively code DJ discussion. Second, an unusually cold harsh winter could affect CHIRP Radio’s attempts to promote active participation and community engagement. Third, I came across some technical difficulties while recording my data. Lastly, my own enjoyment with listening to CHIRP Radio could potentially be seen as a limitation with completing this research project.

The recognition of Chicago colloquial accents potentially limited my abilities to code DJ dialogue. By not completely recognizing the Chicago accent I potentially missed key phrases that should have been coded and included into my analysis. There is the possibility that I mis-coded phrases altogether and this could potentially skew the results of my data set.

I also believe the weather hindered CHIRP Radio's efforts to promote active participation and community engagement. The 2014 Chicago winter brought with it unusually cold weather and record low temperatures. Chicago's average winter temperatures are anywhere between 24 and 0 degrees. In 2014, Chicago's winter temperatures averaged just 19.1 degrees Fahrenheit and often had lows in the negative degrees (Pydynowski, 2014). This extreme winter weather hindered CHIRP Radio's attempt to promote active participation and community engagement because people do not want to go outside during this type of weather. It's even more difficult to promote listeners to a concert where you're standing in line waiting to get into a venue during a cold winter. It should also be noted that less community events are conducted during winter months meaning, CHIRP Radio had a smaller inventory of community events to promote in the winter months than in others.

There were limitations on a technical basis as well. The GoodMoodSoft Radio Recorder had some glitches. For instance, sometimes the recordings of CHIRP Radio would come up short, meaning, the recorder would be set for 60 minute time blocks but end up only less time (anywhere from 45 to 59 minutes). This could skew the data as I could miss an entire DJ break. On February 13, 2014, an entire segment did not record leaving our data short one 60-minute block of content. Lastly, human error recorded two

segments in one day rather than over two days. On February 11, 2014, I recorded the 10pm hour and 11pm hour. Originally, the 11pm hour was scheduled to record on February 12, 2014.

I believe that I am a potential liability to this study. My own fandom of CHIRP Radio and desire to build my own community radio station in Charlotte, North Carolina could potentially let me subconsciously overlook minute details that could identify a DJ critique, state, or promotion. There have been times during this study that I found myself at odds with translating data. I genuinely wanted the data from this analysis to match what I believed CHIRP Radio was doing. There were instances where I was struggling to stay unbiased in my analysis particularly with asking questions that had potential to alienate the station manager.

Conclusion

This study used content analysis to investigate if and for how long independent community radio station CHIRP Radio focuses its content on community engagement or active participation within CHIRP Radio DJ discussion of artists / bands, businesses, and events. By doing this, we discovered that CHIRP Radio does not actively use artist mentions to promote active participation and community engagement. In contrast CHIRP Radio uses business and event mentions to promote active participation and community engagement.

This study also examined the quantity and length of mentions that each group (artist, business, event) of CHIRP Radio DJ discussed. While artist mentions did not promote active participation and community engagement, they did total the largest frequency of mentions (249) and the majority of these mentions were under :30 seconds

in length. CHIRP Radio did not promote active participation and community engagement within artist mentions. Yet, CHIRP Radio used business and event mentions to promote active participation and community engagement. While the amount of active participation and community engagement was high, the frequency of business and event mentions were low (Business = 33, Event = 24). Because of this it was determined that CHIRP Radio uses a low frequency of mentions to focus the messaging of business and event mentions on promoting active participation and community engagement. The majority of these business and event mentions were under :30 seconds in length, however in instances where a DJ promoted active participation and community engagement the length of their mention was above :60 seconds.

This study analyzed the geographic location of artists played on CHIRP Radio. This information was used to discover the frequency and duration of Chicagoland, regional, national, and international artists / bands played on CHIRP Radio. The results of this analysis determined that local artists / bands are not important in promoting active participation and community engagement on CHIRP Radio.

After interpretation of this data it was concluded that CHIRP Radio is trying to create a hyper glocal radio station. A hyper glocal radio station operates on both a global and local level each reinforcing the other in terms of engagement and participation. The globally diverse playlist and artist mentions are used as a mechanism to recruit listenership from around the world. This diverse playlist engages a listener to listen through many songs to find one they enjoy. While doing this, CHIRP Radio DJs are using business and event mentions to promote active participation and community engagement. By focusing this message on a few quality business and event mentions they

can promote a positive image of Chicagoland painting CHIRP Radio as a stalwart member of the Chicagoland music and concert scene.

Project Benefits

The benefits for this project are to better understand the importance of active participation and community engagement in the operations of a hyper glocal radio station. I anticipate that data collected from this project will help future organizations interested in starting a community radio station better understand the frequency and length of DJ discourse. Due in part to the growing presence of streaming online broadcasts of radio stations, I anticipate this project to advance academic conversation of community radio and how to expand its footprint online. The research needed to complete this project identifies that there is substantial international research regarding this subject, however the national conversation is limited in scope, I expect this research to help expand upon this conversation. This study creates a model for future case studies in identifying how a hyper-local radio station can expand their presence to attract a hyper-glocal audience. Lastly, I intend to use this project as part of a larger proposal to fund a community radio station in Charlotte, North Carolina.

Moving Forward

There are several recommendations to build upon this study. First, it is recommended that this study expand its content analysis of CHIRP Radio DJ discussion from 18 days to 12 months. The record cold winter Chicago experienced could affect a CHIRP Radio DJs motivation to promote active participation and community engagement. Therefore the season (time of year) potentially affects the amount of active participation and community engagement CHIRP Radio promotes towards its audience.

The summer before this study began, I observed CHIRP Radio promoting multiple community events that promoted getting a group together and patronizing several local businesses; these activities involved being outside and walking to businesses. Chicago also boasts a number of outdoor festivals including international events such as Pitchfork, RIOT Fest, and Lollapalooza. I believe expanding the time frame will give a clearer example of how CHIRP Radio is used to promote active participation and community engagement.

Secondly, this content analysis was conducted to study if and for how long independent community radio station CHIRP Radio focuses its content on community engagement and active participation. Initially, this was driven on participation at a hyper local level. However, observing CHIRP Radio it became evident that they attract a global listening audience coining the station a “hyper glocal radio station” and it would be beneficial if future studies examined the benefit and attraction that CHIRP Radio has towards a global audience.

Lastly, it is recommended that other radio stations in other media markets are used as future case studies for this content analysis. It would be interesting to see how a radio station in Los Angeles or Miami presents active participation and community engagement because they have warm weather year round.

Appendix

**Table 1.
CHIRP DJ Discussion Summary**

	:15 or Less	:15 - :30	:30 - :45	:45 - :60	:60 or More	Total
Artist	162	60	18	5	4	249
Business	7	17	5	3	1	33
Event	4	9	6	1	4	24

**Table 2
CHIRP DJ Discussion Category
Table 2.1 - Business**

Date, Time, DJ Name	State/Discuss Business	Promotes Business	Critique Business	Duration
1/1/13, 1:08p, John Doe	Business X			1
1/1/13, 1:10p, John Doe		Business Y		2
1/1/13, 1:12p, John Doe			Business Z	3
1/1/13 1:17p, John Doe		Business A		4
1/1/13 1:23p, John Doe	Business B			5

Table 2.2 – Artist

Date, Time, DJ Name	State/Discuss Artist	Promotes Artist	Critique Artist	Duration
1/1/13, 1:08p, John Doe	Artist X			1
1/1/13, 1:10p, John Doe		Artist Y		2
1/1/13, 1:12p, John Doe			Artist Z	3
1/1/13 1:17p, John Doe		Artist A		4
1/1/13 1:23p, John Doe	Artist B			5

Table 2.3 – Events

Date, Time, DJ Name	State/Discuss Event	Promotes Event	Critique Event	Duration
1/1/13, 1:08p, John Doe	Event X			1
1/1/13, 1:10p, John Doe		Event Y		2
1/1/13, 1:12p, John Doe			Event Z	3
1/1/13 1:17p, John Doe		Event A		4
1/1/13 1:23p, John Doe	Event B			5

Table 3 –Geographical Origin of Artist played on CHIRP Radio

Band Name - Time, Date	Chicagoland	Midwest	National	International	Playing in City
Band 1 10:53a, 1/1/13		1			
Band 2 10:56a, 1/1/13	1				
Band 3 11:00a, 1/1/13			1		
Band 4 11:04a, 1/1/13				1	
Band 5 11:08a, 1/1/13					1

Table 4 CHIRP Radio DJ Discussion Duration Scale

Length	Code
Less than :15	1
More than :15 less than :30	2
More than :30 less than :45	3
More than :45 less than :60	4
:60 and above	5

Table 5 CHIRP DJ Artist Discussion

Date, Time, DJ Name	State/Discuss Artist	Promotes Artist	Critique Artist	Duration	Location	Active Participation	Community Engagement
1/27/14 6:09a The Veech	Chemical Brothers			1			
1/27/14 6:12a The Veech		Rebel Set		2	San Francisco		
1/27/14 6:21a The Veech	Spirit Kid			1	Boston		
1/27/14 6:21a The Veech	Hot Bagles			1	Chicago		
1/27/14 6:22a The Veech		Liz Phair		4	New Haven	Check her out	
1/27/14 6:36a The Veech	Deer Hoof			1			
1/27/14 6:36a The Veech	Elenore Murry			1			
1/27/14 6:36a The Veech	Liz Phair			1	New Haven		
1/27/14 6:37a The Veech		Mira / Ginger Takashi		3			
1/27/14 6:47a, The Veech	Page France			2			
1/27/14 6:47a, The Veech		Mira / Ginger Takashi		2		Check em out	
1/27/14 6:49a, The Veech		Painted Palms		2		It will put you in a trance	
1/27/14 6:55a, The Veech			Jochiem	3	France		
1/27/14 6:55a, The Veech		Destroyer		2	Spain		
1/28/14, 7:09a, Alex	Mountain Men			1			
1/28/14, 7:09a, Alex	Shu Shu			1			
1/28/14, 7:09a, Alex		Antony & Johnson		2		Great record from him	
1/28/14, 7:10a, Alex	Pavement			1			
1/28/14, 7:10a, Alex	Cheap Time			1			
1/28/14, 7:10a, Alex			Constanties	1			

1/28/14, 7:11a, Alex	Blackie & the Rodeo Kings		2	Canada	
1/28/14, 7:25a,Alex		William Elliot Whitmore	4		Keep you captivated
1/28/14, 7:25a, Alex	Big Star		1		
1/28/14, 7:27a, Alex		Magic Sam	2	Chicago	
1/28/14, 7:41a, Alex	Reverend Horton Heat		1		
1/28/14, 7:41a, Alex	Martha Reeves		1		
1/28/14, 7:41a, Alex		Twinky Jiggles Broken Orchestra	1		
1/28/14, 7:42a, Alex	New York Dolls		1		
1/28/14, 7:53a, Alex	Titus Andronicus		1	New Jersey	
1/28/14, 7:53a, Alex	Wooden Chips		1		
1/29/14, 8:04a, Sarah	Annoy		1		
1/29/14, 8:04a, Sarah	Coyote Kings		2		
1/29/14, 8:04a, Sarah	LCD Soundsystem		1		
1/29/14, 8:04a, Sarah	New Build		1		
1/29/14, 8:04a, Sarah	Gardens & Villas		2		
1/29/14, 8:05a, Sarah	Dog Bite		1		
1/29/14, 8:05a, Sarah	Mogwai		1		
1/29/14, 8:15a, Sarah	Apples in Stereo		1		
1/29/14, 8:16a, Sarah	Pen Tangle		2		
1/29/14, 8:26a, Sarah		Many Places	1	Chicago o?	
1/29/14, 8:27a, Sarah	Dreams of the Ghetto		1		
1/29/14, 8:38a, Sarah	The Lock is Calm Lightining		1		
1/29/14, 8:38a, Sarah	Lawrence Arms YMCA Down the street from the Clinic		1		
1/29/14, 8:39a, Sarah			1		
1/29/14, 8:39a, Sarah	Harry Nelson		1		
1/29/14, 8:50a, Sarah	The Black & White Years		1	Austin	
1/29/14, 8:50a, Sarah	Cinemon?		1		
1/29/14, 8:50a, Sarah	Chemistry is what we are		1		
1/29/14, 8:51a, Sarah		Stereo Lab	2		
1/29/14, 8:52a, Sarah		Flesh Panthers	3		more info at
1/29/14, 8:52a, Sarah		The Lemons	3	Chicago o	more info at
1/30/14, 9:09a, Megan		Pelican	1		So much fun
1/30/14, 9:09a, Megan	Echo Bug		1		
1/30/14, 9:09a, Megan	Godly & Cream		1		
1/30/14, 9:10a, Megan	Built to Spill		1		
1/30/14, 9:09a, Megan		Hospitality	2		Tickets to giveaway
1/30/14, 9:09a, Megan		Airwaves	2		Tickets to giveaway
1/30/14, 9:25a, Megan	The Faint		1		
1/30/14, 9:25a, Megan		Mogwai	3		
1/30/14, 9:26a, Megan	Super Suckers		1		
1/30/14, 9:35a, Megan	The Get Up Kids		1		
1/30/14, 9:36a, Megan	The Black & White Years		1	Austin	

1/30/14, 9:49a, Megan	MGMT		1	Brookl yn
1/30/14, 9:49a, Megan	My Gold Mask		1	
1/30/14, 9:50a, Megan		Sea Lions	2	
1/30/14, 9:58a, Megan	US Girls		1	
1/30/14, 9:58a, Megan		The Beach Boys	1	
1/30/14, 9:59a, Megan	Lou Reed		1	NYC
1/31/14, 10:11a, Nicole	We are scientists		1	
1/31/14, 10:11a, Nicole		Shu Shu	1	check em out
1/31/14, 10:11a, Nicole	Nina Simone		1	
1/31/14, 10:11a, Nicole	Ms. (Miz?) Master		1	
1/31/14, 10:12a, Nicole	Empty Pool		1	
1/31/14, 10:25a, Nicole		Summer Girlfriends	1	Chicag o
1/31/14, 10:25a, Nicole	Brighest Star		1	
1/31/14, 10:25a, Nicole	Chibu Marbu		1	
1/31/14, 10:38a, Nicole	Julie Ruin		1	
1/31/14, 10:38a, Nicole	Super Suckers		1	
1/31/14, 10:38a, Nicole	Fofoxygen		1	
1/31/14, 10:38a, Nicole	Sharon Jones & the Dap Kings		1	
1/31/14, 10:51a, Nicole	Princess		1	Chicag o
1/31/14, 10:51a, Nicole		Biz Markie	1	
2/1/14, 11:00a, Mike Bennett	ZZ Top		1	
2/1/14, 11:11a, Mike Bennett		11th Dream Day	3	Chicag o Phoeni x
2/1/14, 11:11a, Mike Bennett	Rebel Set		1	Housto n Chicag o
2/1/14, 11:12a, Mike Bennett		DJ DMD	2	
2/1/14, 11:12a, Mike Bennett		Clarence	1	
2/1/14, 11:35a, Mike Bennett		Chemical Brothers	1	
2/1/14, 11:35a, Mike Bennett	Toy		1	
2/1/14, 11:36a, Mike Bennett	Iggy & the Stooges		1	
2/1/14, 11:36a, Mike Bennett	Fish		1	
2/1/14, 11:47a, Mike Bennett		Super Grass	2	
2/1/14, 11:47a, Mike Bennett	The Black & White Years		1	Austin
2/1/14, 11:48a, Mike Bennett		Step Brothers	2	
2/2/14, 12:12p, Mira			1	
2/2/14, 12:12p, American Football			1	
2/2/14 12:33p, All Time QB		All Time QB	2	
2/2/14 12:33p, CEO			1	
2/2/14, 12:34P, Gardens & Villas			1	
2/2/14, 12:47p, Valerie June			1	
2/2/14, 12:47p, War Paint			1	
2/2/14, 12:47p, Basic Cable			1	Chicag o
2/2/14, 12:47p, Heavy Times			1	Chicag o
2/2/14, 12:48p, Gardens & Villas			1	
2/2/14, 12:48p, Bronco			1	

2/2/14, 12:58P,	Uncle Tupelo		2	
2/2/14, 12:58P,	Catherine Calwell		1	
2/2/14, 12:58P,	Mogwai		1	
2/3/14, 1:01p,		Patti Griffin	2	
Josh				
2/3/14, 1:01p,	Rex is Blues		1	
2/3/14, 1:02p,		Sharon Jones & the Dap Kings	1	
Josh				
2/3/14, 1:15p,	Mike Reed		1	
Josh				
2/3/14, 1:15p,	Smokey Robinson & the Miracles		1	
Josh				
2/3/14, 1:15p,	Willie Nelson		1	
2/3/14, 1:24p,				
Josh	The Byrds		1	
2/3/14, 1:24p,	Twinky Jiggles			
Josh	Broken Orchestra		1	
2/3/14, 1:25p,		Lawrence Arms	1	Chicag o
Josh				
2/3/14, 1:35p,		Rosanne Cash	1	
Josh				
2/3/14, 1:35p,	Beastie Boys		1	
Josh				
2/3/14, 1:35p,	Liminas?		1	
Josh				
2/3/14, 1:35p,	Myles Davis		1	
Josh				
2/3/14, 1:50p,		David Bowie	2	
Josh				
2/3/14, 1:50p,	Public Enemy		1	
Josh				
2/3/14, 1:50p,	Donnie Hathaway		1	
Josh				
2/3/14, 1:59p,		Loretta Lynn	1	
Josh				
2/3/14, 1:59p,		Tori Amos	1	
Josh				
2/4/14, 2:11p,		Wendy Renee	2	
Patrick Seamore				
2/4/14, 2:11p,	Wu Tang Clan		1	
Patrick Seamore				
2/4/14, 2:12p,	Lee Hazelwood		1	
Patrick Seamore				
2/4/14, 2:12p,	Johnny Cash		1	
Patrick Seamore				
2/4/14, 2:12p,		Leo Welch	1	Chicag o
Patrick Seamore				
2/4/14, 2:12p,		30 foot snake	1	Chicag o
Patrick Seamore				
2/4/14, 2:13p,		Targeno Heal	2	Chicag o
Patrick Seamore				
2/4/14, 2:29p,	Robbie Folks		1	Chicag o
Patrick Seamore				
2/4/14, 2:29p,	Peggie Sue		1	
Patrick Seamore				
2/4/14, 2:29p,	Connie Smith		1	
Patrick Seamore				
2/4/14, 2:30p,	Robert Wyatt		1	Chicag o
Patrick Seamore				
2/4/14, 2:30p,	Mickey		1	Chicag o
Patrick Seamore				
2/4/14, 2:41p,	Mott the Hoople		1	
Patrick Seamore				
2/4/14, 2:41p,	Beforest		1	
Patrick Seamore				
2/5/14, 3:15p,		Rhymefest	2	Chicag o
Kyle Willingston				
2/5/14, 3:15p,		Triple Darkness	3	Chicag o
Kyle Willingston				
2/5/14, 3:16p,	We were gazi		1	Chicag o
Kyle Willingston				
2/5/14, 3:17p,	Elder Spencer		1	Chicag o
Kyle Willingston				
2/5/14, 3:27p,		Johnny Hammond Smith	4	Chicag o
Kyle Willingston				
2/5/14, 3:28p,		Mike Reed	3	Chicag o
Kyle Willingston				
2/5/14, 3:30p,	Julie Byrne		2	Chicag o
Kyle Willingston				

2/5/14, 3:41p, Kyle Willingston	Jay Bennet	3	Chicag o
2/5/14, 3:42p, Kyle Willingston	The Delights	3	Chicag o
2/5/14, 3:44p, Kyle Willingston	The Five Stair Steps	1	Chicag o
2/5/14, 3:58p, Kyle Willingston	Ari Brown	2	Chicag o
2/5/14, 3:58p, Kyle Willingston		R. Kelly	5
2/5/14, 3:59p, Kyle Willingston	Clearance	1	Chicag o
2/6/14, 4:03p, Raceine	Chance The Rapper	1	
2/6/14, 4:03p, Raceine	Lawrence Arms	1	
2/6/14, 4:03p, Raceine	Milosh Skippie	1	
2/6/14, 4:03p, Raceine	Metronmony	2	
2/6/14, 4:15p, Raceine	Little raspy	1	
2/6/14, 4:15p, Raceine	Yell si Jeu	1	
2/6/14, 4:16p, Raceine	Sharon Jones & the Dap Kings	1	
2/6/14, 4:27p, Raceine	Paul Ruske	1	You want to hear this
2/6/14, 4:27p, Raceine		Al Green	1
2/6/14, 4:27p, Raceine		Sharon Jones & the Dap Kings	2
2/6/14, 4:28p, Raceine		The Gaslight Anthem	4
2/6/14, 4:42p, Raceine	The stripes	1	got something for you
2/6/14, 4:42p, Raceine	The Fawns	1	
2/6/14, 4:42p, Raceine	Hot Water Music	2	Goes out to
2/6/14, 4:42p, Raceine		The Gaskught Anthem	2
2/6/14, 4:44p, Raceine	Corner Shop	1	Pretty Cool Album check it out
2/6/14, 4:58p, Raceine	Scenic	1	
2/7/14, 5:01p, Steveo in for Emily	Karen Hepburn	1	Your listening to
2/7/14, 5:13p, Steveo in for Emily	John Coltrain	1	
2/7/14, 5:13p, Steveo in for Emily	Four Tet	1	
2/7/14, 5:14p, Steveo in for Emily	Sun Luck	1	
2/7/14, 5:26p, Steveo in for Emily	Robery Lurry	2	
2/7/14, 5:27p, Steveo in for Emily	Velvet Underground	1	
2/7/14, 5:37p, Stevo in for Emily	Step Brothers	2	
2/7/14, 5:37p, Stevo in for Emily		Velvet Underground	1
2/7/14, 5:38p, Stevo in for Emily	Flesh Panther	1	
2/7/14, 5:48p, Sarah	Cocteau Twins	1	
2/7/14, 5:48p, Sarah	Paul Revere and the Raiders	1	
2/7/14, 5:48p, Sarah	The Clash	1	
2/7/14, 5:49p, Sarah	Daylight	1	
2/8/14, 6:11p, Matt Garnish		Grand Archives	4
2/8/14, 6:11p, Matt Garnish		Frank Ocean	2
2/8/14, 6:12p, Matt Garnish	Hypercome	1	I like it you should too!
2/8/14 6:13p, Matt Garnish	Sweet Apple	2	Seattle

2/8/14, 6:13p, Matt Garnish		Violent Femmes	2		Turn it up for this one
2/8/14, 6:29p, Matt Garnish		Against Me!	3		Sounded Great, Damn!
2/8/14, 6:29p, Matt Garnish	Super Suckers		1		
2/8/14, 6:30p, Matt Garnish	Slocan		1		
2/8/14, 6:30p, Matt Garnish	Hospitality		1		
2/8/14, 6:46p, Matt Garnish	The Strangers		2		
2/8/14, 6:46p, Matt Garnish	The Glassnotes		2		
2/8/14, 6:46p, Matt Garnish		Shrimps	1	Chicag o	Your local super group
2/8/14, 6:47p, Matt Garnish		Noi	2		Probably my favorite ... check It out
2/9/14, 7:12p, Kurk		Banarama	2		Maybe 30 years is too many
2/9/14, 7:12p, Kurk	Suzie and the banchees		1		
2/9/14, 7:13p, Kurk		Secret Machines	3		
2/9/14, 7:13p, Kurk		The Lemons	5	Chicag o	Come out and see them
2/9/14, 7:13p, Kurk		Flesh Panthers	5	Chicag o	Locally engage, get there early, defenitally be there - the whistler
2/9/14, 7:24p, Kurk (Craig?)		Magic Sam	2		
2/9/14, 7:37p, Kurk		Del the Funky Homosapien	2		We have to agree
2/9/14, 7:37p, Kurk		Urban Dance squad	2		
2/9/14, 7:37p, Kurk	LL Cool J		1		
2/9/14, 7:38p, Kurk		Gardens & villas	2		They got 3.5 out of 5 from our in house critique
2/9/14, 7:49p, Kurk	Peggy Sue		1		Local Pop Star Spotlight
2/9/14, 7:49p, Kurk	Toy		1		
2/9/14, 7:50p, Kurk		White Mystery	3	Chicag o	Lets hear from our local band
2/10/14, 8:11p, Patrick	Jason Stein Quartet		1		You can hear them at
2/10/14, 8:11p, Patrick	Cannabal Attley		1		
2/10/14, 8:12p, Patrick	Julian Cope		1		
2/10/14, 8:12p, Patrick	Keith Hudson		1		
2/10/14, 8:12p, Patrick		Sun Kil Moon	2		
2/10/14, 8:30p, Patrick		Step Brothers	2		It's good check it out
2/10/14, 8:30p, Patrick	Keith Brown		1		
2/10/14, 8:30p, Patrick	Julian Cope		2		
2/10/14, 8:31p, Patrick		The Make Up	2		
2/10/14, 8:52p, Patrick	The Black Lips		2		
2/10/14, 8:52p, Patrick		Hot Bagles	1	Chicag o	Local Chicago Band
2/10/14, 8:52p, Patrick		The Digits	1	Chicag o	Old Chicago Band
2/10/14, 8:52p, Patrick		6 Finger Satellite	2		
2/10/14, 8:53p, Patrick		Glen Rocks	3		Fans can look forward to
2/10/14, 8:54p, Patrick	Earnest Schults		1		
2/11/14, 9:13p, Tyler		Painted Palms	1		
2/11/14, 9:13p, Tyler		Drowners	1		
2/11/14, 9:13p, Tyler		Paul Westerberg	2		For you grunge fans out there
2/11/14, 9:14p, Tyler	The Promise Ring		1		
2/11/14, 9:14p, Tyler		Avry Tare's Slasher Flicks	3		If you like yo gabba and skeletons then this is for you

2/11/14, 9:24p, Tyler		Dum Dum Girls		2			
2/11/14, 9:24p, Tyler	Bleeding Rainbow		Tokyo Police Club	1			
2/11/14, 9:26p, Tyler				3		Great album if you like them you should check it out	
2/11/14, 9:38p, Tyler		The Flowers		2	Chicag o	their pretty fantastic - Do you agree?	
2/11/14, 9:49p, Tyler		Band of Jocks		2	Chicag o		
2/11/14, 9:49p, Tyler	Eaguls			1			
2/11/14, 9:50p, Tyler	Purity Ring			1			
2/11/14 10:01p, Tyler		Bula		1			
2/11/14, 10:01p, Tyler	The Essex Green			1			
2/11/14, 10:02p, Tyler		The Lemons		5	Chicag o	We love them check them out	You should head on over and check them out on the local music scene
2/11/14, 10:12p, Tyler	Fugi & Miyagi			1			
2/11/14, 10:13p, Tyler		Thunder		2	Chicag o		
2/11/14, 10:13p, Tyler		The Lemons		2	Chicag o		Performing Feb 20th @ Emporium
2/11/14, 10:13p, Tyler		Sondre Lerche		3	Norwa y		
2/11/14, 10:28p, TYLER		Sun Kil Moon		2		I hope you dig it	
2/11/14, 10:35p, Tyler			Marissa Naller	2			
2/11/14, 10:37p, Tyler		<u>Dereck Nelson</u>		3	Chicag o		
2/11/14 10:48p, Tyler			Mark Sandman	2			
2/11/14 10:48p, Tyler	Julie Byrne			1	Chicag o		
2/11/14 10:49p, Tyler		Speedy Ortiz		2			

Table 6 CHIRP DJ Business Discussion

Date, Time, DJ Name	State/Discuss Business	Promotes Business	Critique Business	Durat ion	Location	Active Participation	Community Engagement
1/27/14 6:24a, The Veech		Rainbow Club		2	Wicker Park	N	N
1/27/14 6:37a, The Veech		Growing Home		2	Chicago	Good Stuff	engage w/your community
1/27/14 6:48a, The Veech		K Records		2			
1/28/14 7:42a, Alex		Working Bikes		2		to learn more	
1/29/14, 8:04a, Sarah	Preservation Chicago	Coyote Records		2			Rekindle your voice
1/29/14, 8:27a, Sarah				1		find out more	find out more
1/29/14, 8:51, Sarah		The Whistler		3	Chicago		
1/30/14, 9:09a, Megan		Shubas		2	Chicago		Ticket giveaway
1/30/14, 9:35a, Megan		Paws Chicago		2	Chicago	If you're looking	
1/30/14, 9:59a, Megan		Shubas		4	Chicago	E-Mail me to get...	
1/31/14, 10:11A, Nicole		The Whistler		2	Chicago	More information check out	
1/31/14, 10:26a, Nicole	Preservation Chicago			1		find out more	
2/1/14, 11:36a, Mike Bennett	Dill Pickle Food Co-op			2	Logan Square	More information visit (website)	
2/2/14, 12:12p,	Jewel / Osco			1		Go pick up	
2/2/14, 12:34P,		Paws Chicago		2	Chicago	Contact	If you're interested
2/3/14, 1:36p, Josh		Growing Home		2	Chicago		looking for volunteers / get involved
2/4/14, 2:30p, Patrick Seamore	Preservation Chicago			1	Chicago	find out more	
2/5/14, 3:16p, Kyle Willingston		MyPalGod Lable		4			
2/5/14, 3:16p, Kyle Willingston		WPRB		1			

2/5/14, 3:43p, Kyle Willingston		Paws Chicago	3	Chicago	How can you not want to help	Come check them out and help these pups
2/6/14, 4:43p, Raceine		University of Chicago	2	Chicago	To find out more	Open to the public
2/6/14, 4:57p, Raceine		Chop Shop	5	Chicago	find out more	Pretty fun night - check out your local butchers / bands
2/6/14, 4:57p, Raceine		Molart	4	Chicago	Try one of their speciality cocktails at our events	
2/7/14, 5:14p, Steveo in for Emily		C.T.A. -The "L"	2	Chicago		Not Fun - Don't enjoy that - DJ Emily stuck on broke down L
2/7/14, 5:27p, Steveo in for Emily		CHIRP Radio Store	1	Chicago	You can visit	
2/7/14, 5:37p, Steveo in for Emily		Dill Pickle Food Co-op	2	Logan Square	Come visit them	Anyone can be a member
2/9/14, 7:38p, Kurk		Growing Home	2	Chicago	Always looking for, visit to learn more	Get involved
2/10/14, 8:12p, Patrick		CHIRP Radio - Underwriting	2	Chicago	Go to ... for more info	Interested in helping?
2/10/14, 8:31p, Patrick	Dill Pickle Food Co-op		2	Logan Square	For more informatin visit	
2/11/14, 9:38p, Tyler	CHIRP Radio		1	Chicago		excellent way to spend your night - cold weather
2/11/14, 9:38p, Tyler		Red Door Animal Shelter	3	Chicago	to learn more	Can't imagine a better cause, hope everyone decides to visit
2/11/14, 10:36p, Tyler		Women Bike Shelter	3	Chicago	Find out more, participate	Will host, you're going to want to do this
2/11/14, 9:48p, Tyler		Old Town School	3	Chicago	Visit	

Table 7 CHIRP DJ Event Discussion

Date, Time, DJ Name	State/Discuss Event	Promotes Event	Critique Event	Duration	Location	Active Participation	Community Engagement
1/27/2014 6:37a, The Veech	Growing Home Volunteer Pledge			1			engage w/your community
1/27/14 6:49a, The Veech		Chop Shop Eat Your Heart Out		2		Find out more	
1/28/14, 7:54a, Alex		Hubbard Street Dance Ctr - Lou Conte 40th Anniversary		2			
1/29/14, 8:52a, Sarah		CHIRP Night @ The Whistler		5		more info at	promote the local band
1/30/14, 9:59a, Megan		Hospitality / Airwaves @ Shubs		4		e-mail me for chance to win tix	
1/31/14, 10:11a, Nicole		CHIRP Night @ The Whistler		2		more info at events section in CHIRP	
1/31/14, 10:11a, Nicole		Record Crawl		2			get to know your local shop
2/1/14, 11:48a, Mike Bennett		Chop Shop Eat Your Heart Out		3		find out more	check out local bands
2/2/14, 12:48p, Josh	Super Bowl			1	NYC		
2/3/14, 1:25p, Kyle Willingston		CHIRP Night @ The Whistler		2	Chic ago	Mark your calendars	meet your local artists
2/5/14, 3:17p, Kyle Willingston		Comedy Minus 1		2	Chic ago		For a great time
2/6/14, 4:57p, Raceine		Chop Shop Eat Your Heart Out		5	Chic ago	For more details	Going to be a pretty fun night - support your local bands / butchers
2/7/14, 5:49p, Sarah		Chirp Night @ Empty Bottle		2		Come and See located at / more info	
2/8/14, 6:31p, Matt Garnish		CHIRP Night @ The Whistler		5			See local bands...
2/9/14, 7:14p, Kurk		CHIRP Night @ The Whistler		5	Chic ago	Always find out more at	Defenitally be there, local, engage, going there, go early
2/9/14, 7:50p, Kurk		Chop Shop Eat Your Heart Out		3	Chic ago	Find out more	To hear local favorites go to this event
2/10/14, 8:53p, Patrick	Weeknight plays @ Population			3	Chic ago	For more information	
2/11/14, 9:50p, Tyler		CHIRP Benefit Show @ Elbow Room		3	Chic ago	For more information	we hope you'll join us / theirs always room
2/11/14, 10:02p, Tyler		The Lemons @ the Emporium		2	Chic ago		You should check them out
2/11/14, 11:27p, Tyler		CHIRP Night @ The Whistler		3	Chic ago	Mark your calendars	
2/11/14, 10:49p, Tyler		Tribute to Punk @ Old Town School		3	Chic ago	More info visit	Sounds like a killer tribute - I hope ya'll can make it
2/13/14, 11:03p, Eugene		Andy Kirk		2			
2/13/14, 11:03p, Eugene	Ari Brown			1			
2/13/14, 11:04p, Eugene	The Fat Babies			1			

Table 8 CHIRP Radio Geo Cities Report

City	Accesses		Visitors	Size	Duration	Average duration
United States/IL/Chicago	68,378	57.70%	2,503	1000.96 G	2y 103d 06:18:04	0:17:32
United States/(unknown city)	9,379	7.90%	1,950	269.17 G	210d 01:55:18	0:32:15
United States/NY/New York	4,189	3.50%	100	18.42 G	14d 08:20:15	0:04:55
United States/VA/Ashburn	2,036	1.70%	31	83.38 M	0:30:39	0:00:00
United States/IL/Evanston	943	0.80%	84	24.94 G	19d 09:46:56	0:29:38
United States/MO/Saint Louis	905	0.80%	17	72.83 G	56d 15:59:00	1:30:09
United States/CA/Mountain View	877	0.70%	21	2.64 G	2d 00:33:29	0:03:19
United States/KY/Bowling Green	702	0.60%	3	19.47 G	15d 05:48:59	0:31:15
United States/MT/Bozeman	643	0.50%	11	24.78 G	19d 09:51:55	0:43:28
United States/IN/Indianapolis	576	0.50%	42	8.51 G	6d 15:23:32	0:16:36
United States/MN/Minneapolis	433	0.40%	38	12.62 G	9d 20:01:53	0:32:42
Netherlands/(unknown city)	408	0.30%	34	261.77 M	4:42:44	0:00:41
United States/IL/Oak Park	394	0.30%	26	17.05 G	13d 06:43:10	0:48:32
United Kingdom/(unknown city)	354	0.30%	72	2.83 G	2d 05:00:42	0:08:59
United States/NY/Brooklyn	347	0.30%	66	12.15 G	9d 10:55:45	0:39:14
United States/IL/Oak Lawn	339	0.30%	9	9.88 G	7d 17:14:10	0:32:47
United States/IL/Skokie	330	0.30%	14	17.05 G	13d 06:47:45	0:57:57
United States/CA/Costa Mesa	324	0.30%	4	18.33 G	14d 06:17:52	1:03:23
Mexico/(unknown city)	323	0.30%	105	1.52 G	1d 04:54:12	0:05:22
United States/CA/Los Angeles	304	0.30%	79	6.90 G	5d 09:13:03	0:25:30
United States/IN/Hammond	297	0.30%	4	8.89 G	6d 23:15:33	0:33:47
United States/TX/San Antonio	287	0.20%	9	1.89 G	1d 11:06:51	0:07:20
United States/IL/Des Plaines	285	0.20%	19	9.77 G	7d 14:55:50	0:38:30
United States/IL/Highland Park	276	0.20%	9	10.67 G	8d 07:59:53	0:43:28
United States/CA/San Francisco	270	0.20%	39	11.82 G	9d 05:26:17	0:49:12
United States/IL/Elk Grove Village	263	0.20%	11	6.08 G	4d 19:04:26	0:26:15
Germany/(unknown city)	260	0.20%	98	2.04 G	1d 14:07:38	0:08:47
Costa Rica/Cartago/Cartago	250	0.20%	3	16.02 G	12d 12:00:54	1:12:00
Canada/QC/Montréal	246	0.20%	29	3.55 G	2d 18:12:29	0:16:08
United States/NY/Lowville	212	0.20%	1	5.35 G	4d 03:57:32	0:28:17
United States/IL/River Forest	211	0.20%	9	13.74 G	10d 16:36:42	1:12:58
Canada/(unknown city)	211	0.20%	66	3.84 G	2d 23:39:27	0:20:22
United States/OH/Cleveland	209	0.20%	17	8.40 G	6d 13:02:22	0:45:04
United States/WI/Milwaukee	205	0.20%	40	2.24 G	1d 18:13:57	0:12:21
Germany/Berlin/Berlin	201	0.20%	40	2.62 G	2d 00:52:28	0:14:35
United States/OR/Portland	199	0.20%	39	7.88 G	6d 03:20:36	0:44:25
United States/IL/Arlington Heights	195	0.20%	9	4.84 G	3d 18:23:49	0:27:48
United States/CA/San Diego	194	0.20%	26	8.69 G	6d 18:21:03	0:50:12
United States/IL/Lincolnshire	192	0.20%	1	1.63 G	1d 06:35:21	0:09:33
United States/IL/Melrose Park	187	0.20%	72	1.92 G	1d 12:21:46	0:11:40

United States/MD/Silver Spring	187	0.20%	9	5.43 G	4d 05:20:45	0:32:31
Brazil/(unknown city)	182	0.20%	104	1.19 G	22:26:44	0:07:23
United States/CO/Littleton	181	0.20%	4	11.47 G	8d 22:42:53	1:11:10
United States/MT/Missoula	181	0.20%	6	5.44 G	4d 05:48:19	0:33:44
United States/TX/Austin	177	0.10%	28	10.41 G	8d 02:49:26	1:06:02
United States/MI/Belleville	176	0.10%	65	1.87 G	1d 11:36:22	0:12:08
United States/IL/Aurora	168	0.10%	8	2.17 G	1d 16:49:24	0:14:34
United States/IL/Wheaton	167	0.10%	27	2.60 G	2d 00:50:33	0:17:32
Japan/Tokyo/Tokyo	164	0.10%	80	1.43 G	1d 02:34:44	0:09:43
United States/IL/Schaumburg	158	0.10%	9	10.98 G	8d 13:15:16	1:17:56
United States/IA/West Des Moines	155	0.10%	3	6.96 G	5d 10:24:45	0:50:28
United States/TX/Houston	153	0.10%	38	6.48 G	5d 01:06:16	0:47:29
United States/IL/Glendale Heights	152	0.10%	62	2.72 G	2d 03:22:34	0:20:16
United States/WA/Seattle	141	0.10%	42	3.56 G	2d 18:30:05	0:28:17
United States/AZ/Flagstaff	140	0.10%	2	10.23 G	7d 23:20:43	1:22:00
United States/MI/Coloma	138	0.10%	49	2.69 G	2d 02:43:17	0:22:03
Canada/ON/Toronto	137	0.10%	35	3.95 G	3d 01:38:15	0:32:15
United States/IL/Lake Bluff	136	0.10%	3	2.95 G	2d 06:57:35	0:24:14
United States/IL/Willowbrook	134	0.10%	3	21.19 G	16d 12:07:53	2:57:22
United States/IL/Grayslake	131	0.10%	3	3.45 G	2d 16:40:17	0:29:37
United States/IL/Villa Park	127	0.10%	5	2.76 G	2d 03:38:41	0:24:23
United States/NJ/Hoboken	126	0.10%	3	16.43 G	12d 18:58:24	2:26:10
United States/WI/Madison	125	0.10%	15	6.64 G	5d 04:02:46	0:59:32
United States/IN/Silver Lake	125	0.10%	1	6.49 G	5d 01:42:58	0:58:25
United States/NC/Charlotte	122	0.10%	19	2.66 G	2d 01:58:20	0:24:34
United States/IL/Park Ridge	117	0.10%	9	1.07 G	19:53:07	0:10:11
United States/NY/Bronx	116	0.10%	28	2.71 G	2d 03:04:01	0:26:24
United States/OH/Cincinnati	114	0.10%	8	4.59 G	3d 14:11:45	0:45:21
United States/IL/La Grange	112	0.10%	10	6.08 G	4d 17:37:24	1:00:52
United States/IN/Fort Wayne	108	0.10%	5	3.53 G	2d 18:01:28	0:36:40
United States/IL/Huntley	106	0.10%	10	M	552.16 10:09:22	0:05:44
United States/NJ/Oak Ridge	105	0.10%	1	18.21 G	14d 04:15:51	3:14:26
France/(unknown city)	105	0.10%	57	1.16 G	21:49:19	0:12:28
United States/TX/Manvel	101	0.10%	1	18.55 G	14d 10:32:29	3:25:51
United States/IN/Fortville	101	0.10%	1	8.79 G	6d 20:11:24	1:37:32
United States/IL/Waukegan	98	0.10%	2	15.94 G	12d 09:41:19	3:02:15
United States/WI/Sun Prairie	96	0.10%	39	1.60 G	1d 06:16:31	0:18:55
United States/NC/Durham	96	0.10%	5	7.88 G	6d 03:16:55	1:32:03
United States/IL/Oak Brook	93	0.10%	10	7.49 G	5d 19:50:49	1:30:13
United States/NJ/Princeton	92	0.10%	50	4.10 G	3d 04:38:37	0:49:59
United States/IL/Roselle	89	0.10%	2	7.26 G	5d 15:40:18	1:31:27
United States/IL/Naperville	88	0.10%	20	3.41 G	2d 15:57:55	0:43:36
United States/OH/Columbus	87	0.10%	19	1.92 G	1d 12:00:51	0:24:50
Japan/(unknown city)	87	0.10%	63	1.84 G	1d 10:21:52	0:23:41
United States/CA/Ventura	86	0.10%	1	3.20 G	2d 11:42:39	0:41:39

				141.75		
United States/CA/South Lake Tahoe	86	0.10%	2	M	3:09:02	0:02:11
United States/MI/Farmington	85	0.10%	6	6.06 G	4d 17:30:57	1:20:07
United States/NJ/Newark	85	0.10%	6	7.85 G	6d 02:48:15	1:43:37
United States/CO/Denver	85	0.10%	37	2.72 G	2d 02:52:08	0:35:54
United States/IL/Woodridge	84	0.10%	28	6.63 G	5d 04:08:16	1:28:40
United States/CO/Fort Collins	84	0.10%	4	3.28 G	2d 13:27:06	0:43:53
United States/OK/Oklahoma City	83	0.10%	5	3.41 G	2d 15:46:17	0:46:05
United States/MI/Ferndale	80	0.10%	3	2.49 G	1d 22:35:20	0:34:56
United Kingdom/London, City of/London	79	0.10%	34	3.10 G	2d 10:11:03	0:44:11
United States/IL/Elmwood Park	79	0.10%	7	1.76 G	1d 09:22:14	0:25:20
Russian Federation/(unknown city)	79	0.10%	61	1.28 G	23:52:44	0:18:08
United States/CA/Rancho Cordova	79	0.10%	2	1.84 G	1d 10:22:42	0:26:06
United States/IL/Lombard	78	0.10%	4	M	17:42:04	0:13:36
United States/MO/Maryland Heights	78	0.10%	1	10.95 G	8d 12:37:11	2:37:23
United States/IL/Romeoville	77	0.10%	35	1.26 G	23:42:42	0:18:28
					337d	
2676 other items	14,632	12.40%	-	358.77 G	18:00:09	29d 04:53:31
					2356.77	
Total	118,467	100.00%	-	G	5y 123d 12:43:38	32d 07:32:57

Table 9 CHIRP Artist Geography

Band Name - Time, Date	Time	Chicagoland	Midwest	National	International
01/27/14					
The Chemical Brothers	6:00a				1
The Rebel Set	6:12a			1	
Hot Bagels	6:15a	1			
Spirit Kid	6:18a			1	
Liz Phair	6:24a			1	
Elenor Murray	6:27a			1	
Deerhoof	6:31a			1	
Ginger Brooks Takahashi / Mirah Yom Tov Zietlyn	6:39a			1	
Hayden	6:41a				1
Page France	6:44a			1	
Painted Palms	6:50a			1	
Destroyer	6:53a				1
Joakim Spiders	6:57a				1
01/28/14					
Xiu Xiu	7:02a			1	
Antony & the Johnsons	7:05a			1	
Mountain Men	7:07a			1	
Blakie and the Rodeo Kings	7:12a				1

Big Star	7:14a		1
William Elliott Whitmore	7:17a	1	
Lucero	7:21a		1
Magic Sam	7:28a	1	
Twinkie Jiggles Broken Orchestra	7:32a		1
Martha Reeves & the Vandellas	7:37a		1
Reverend Horton Heat	7:38a		1
New York Dolls	7:45a		1
Wooden Shjips	7:45a		1
Titus Andronicus	7:49a		1
Onuinu	7:56a		1
01/29/14			
Annoy Fort	8:02a	1	
Mogwai	8:06a		1
The Apples in Stereo	8:12a		1
Pentangle	8:16a		1
Many Places	8:19a	1	
Dog Bite	8:23a		1
Dreamers of the Ghetto	8:27a		1
The Lawrence Arms	8:31a	1	
Call Me Lightning	8:35a		1
Harry Nilsson	8:39a		1
Simian	8:41a		1
The Black and White Years	8:45a		1
Stereolab	8:52a		1
01/30/14			
Pelican	9:01a	1	
Built to Spill	9:10a		1
Mogwai	9:15a		1
The Faint	9:22a		1
Supersuckers	9:27a		1
The Lawrence Arms	9:30a	1	
The Get Up Kids	9:33a		1
The Black and White Years	9:37a		1
My Gold Mask	9:40a	1	
MGMT	9:45a		1
Sea Lions	9:50a		1
The Beach Boys	9:52a		1
U.S. Girls	9:54a		1
Lou Reed	9:59a		1
01/31/14			
MS MR Bones	10:00a		1
Xiu Xiu	10:04a		1

We Are Scientists	10:07a		1	
Cibo Matto	10:12a			1
Ringo Dethstarr	10:16a		1	
Summer Girlfriends	10:22a	1		
Foxygen	10:26a		1	
Supersuckers	10:31a		1	
The Julie Ruin	10:34a		1	
Sharon Jones & the Dap Kings	10:38a		1	
Tennis Timothy	10:42a		1	
Princess	10:46a			1
Biz Markie	10:51a		1	
I Break Horses	10:55a			1
Penny & The Quarters	10:59a	1		
02/01/14				
The Rebel Set	11:03a		1	
Eleventh Dream Day	11:06a	1		
Clearance	11:13a	1		
Otis Redding	11:15a		1	
Divine Fits	11:19a			1
Iggy and the Stooges	11:23a		1	
TOY	11:26a			1
The Chemical Brothers	11:30a			1
Fishbone	11:36a		1	
The Black and White Years	11:39a		1	
Supergrass	11:42a			1
Step Brother	11:48a		1	
Mexico 70	11:52a			1
Sufjan Stevens	11:54a	1		
02/02/14				
Paul McCartney	12:00p			1
Mirah	12:04p		1	
Charles Bradley	12:09p		1	
American Football	12:13p	1		
Gap Dream	12:16p		1	
Nick Waterhouse	12:20p		1	
ceo	12:25p			1
Bert Jansch	12:27p			1
All-Time Quarterback	12:31p		1	
Gardens & Villa	12:35p		1	
Basic Cable	12:39p	1		
Warpaint	12:41p		1	
Valerie June	12:45p		1	
Broncho	12:49p		1	

Kathryn Calder	12:51p			1
Uncle Tupelo	12:54p		1	
02/03/14				
Sharon Jones & the Dap Kings	1:03p			1
Smokey Robinson & the Miracles	1:06p		1	
Mike Reed's People, Places & Things	1:10p			1
Willie Nelson	1:16p			1
Twinkie Jiggles Broken Orchestra	1:18p		1	
The Byrds	1:22p			1
The Lawrence Arms	1:25p	1		
Beastie Boys	1:29p			1
Rosanne Cash	1:32p			1
Miles Davis	1:37p		1	
The Liminanas	1:39p			1
Public Enemy	1:44p			1
David Bowie	1:46p			1
Donny Hathaway	1:51p	1		
Loretta Lynn	1:56p			1
02/04/14				
Lee Hazlewood	2:00p			1
Bobby Herb	2:08p			1
Wendy Rene	2:09p			1
Tara Jane O'Neil	2:14p			1
Robert Wyatt	2:17p			1
Connie Smith	2:21p		1	
Peggy Sue	2:24p			1
Robbie Fulks	2:25p	1		
Mickey	2:31p		1	
Mick Ronson	2:33p			1
Mott the Hoople	2:36p			1
Be Forest	2:43p			1
Gary Numan & Tubeway Army	2:47p			1
Mozes and the Firstborn	2:52p			1
Fred Anderson and Hamid Drake	2:55p			1
02/05/14				
We Ragazzi	3:04p	1		
Triple Darkness	3:08p	1		
Rhymefest	3:11p	1		
Elvin Spencer	3:18p	1		
Mike Reed's People, Places & Things	3:20p	1		
"Johnny ""Hammond"" Smith"	3:25p	1		
Julie Byrne	3:31p	1		
Delights	3:35p	1		

Jay Bennett	3:36p	1		
The Five Stairsteps	3:45p	1		
R. Kelly	3:47p	1		
Ari Brown	3:52P	1		
02/06/14				
Metronomy	4:03p			1
Yelle	4:08p			1
Erasure	4:13p			1
Sharon Jones & the Dap Kings	4:17p		1	
Al Green	4:19p		1	
Paul Ruske	4:23p			1
The Gaslight Anthem	4:28p		1	
Hot Water Music	4:32p		1	
The Thons	4:35p		1	
The Strypes	4:39p			1
Cornershop	4:44p			1
Del The Funky Homosapien	4:48p		1	
Boogie Down Productions	4:51p		1	
Scenic	4:58p			1
02/07/14				
Four Tet	6:01p			1
John Coltrane	6:07p		1	
Son Lux	6:15p		1	
Blurry	6:19p		1	
The Velvet Underground	6:27p		1	
Step Brother	6:31p		1	
Flesh Panther	6:31p	1		
The Clash	6:40p			1
Paul Revere & The Raiders	6:42p		1	
Cocteau Twins	6:45p			1
Daughter	6:50p			1
Tara Jane O'Neil	6:56P	1		
02/08/14				
Frank Ocean	7:03p			1
Grand Archives	7:06p			1
Violent Femmes	7:14p		1	
Sweet Apple	7:18p			1
Supersuckers	7:23p			1
Against Me!	7:25p			1
Hospitality	7:31p			1
Shrimpss	7:36p	1		
The Glass Notes	7:38p		1	
The Stranglers	7:41p			1

Sloan	7:48p			1
The Cripples	7:52p			1
Neu!	7:55p			1
Hot Chip	7:58p			1
02/09/14				
Secret Machines	8:00p		1	
Siouzsie & The Banshees	8:06p			1
Bananarama	8:09p			1
Mogwai	8:14p			1
Magic Sam	8:20p	1		
LL Cool J	8:27P		1	
Urban Dance Squad	8:29p			1
Del The Funky Homosapien	8:34p		1	
Gardens & Villa	8:39p		1	
TOY	8:41p			1
Peggy Sue	8:46p		1	
White Mystery	8:50p	1		
Tori Amos	8:53p		1	
02/10/14				
Jason Stein Quartet	9:03p	1		
Sun Kil Moon	9:14p		1	
Thao & The Get Down	9:18p		1	
Keith Hudson	9:25p			1
Step Brother	9:25P		1	
The Make-Up	9:32p		1	
Erase Errata	9:35p		1	
Theoretical Girls	9:38p		1	
Six Finger Satellite	9:40p		1	
Didjits	9:42p		1	
Hot Bagels	9:45p	1		
Black Lips	9:48p		1	
Ernest Schultz	9:54p			1
Can	9:57p			1
02/11/14				
Paul Westerberg	10:02p		1	
Drowners	10:07p		1	
Painted Palms	10:12p		1	
Avey Tare's Slasher Flicks	10:17p		1	
Bleeding Rainbow	10:21p		1	
Dum Dum Girls	10:22p		1	
Tokyo Police Club	10:26p			1
Temples	10:29p			1
The 1900s	10:35p	1		

The Flowers	10:39p			1
Eagulls Nerve Endings	10:42p			1
Band of Jocks	10:46p			1
The Promise Ring	10:50p	1		
The Essex Green	10:54p		1	
Beulah Warmer	10:57p		1	
02/11/14				
The Lemons	11:03p	1		
Thunders	11:04p	1		
Fujiya & Miyagi	11:08p			1
Sondre Lerche	11:14p			1
John Martyn	11:17p			1
Terry Callier	11:22p	1		
Sun Kil Moon	11:27p		1	
Marissa Nadler	11:31p		1	
Derek Nelson	11:37p	1		
Julie Byrne	11:40p		1	
Morphine	11:43p		1	
Speedy Ortiz	11:50p		1	
Someone Still Loves You, Boris Yeltsin	11:53p	1		
Television Personalities	11:57p			1

Figure 15.1 – Chicagoland Region



Retrieved from National Atlas of the United States

Figure 15.2 – The Midwest defined by the Chicago Council on Global Affairs



Retrieved from Chicago Council on Global Affairs

Figure 17. Shawn Campbell defining business mentions and volunteer base for CHIRP Radio

From: Shawn Campbell <shawn@chirpradio.org>

Sent: Monday, March 17, 2014 6:51 PM

To: Stephen Fogg

Subject: Re: CHIRP Study

Hi Stephen,

Answers below in red:

First off, is it true that CHIRP Radio has a volunteer base of roughly 200 people? What do they do? Schedule events? Support the radio station? solicit donations?

Shawn Campbell's Response:

"CHIRP has approximately 250 volunteers and just two part-time staff members (and the second was just hired in February). Volunteers literally do pretty much everything required to make the station run: they are the DJs, they handle marketing, partnership-building, event-planning, technology, promotions, music department duties, fundraising, and everything else in the daily life of the station."

Secondly - business and event mentions - Many of them are co-op / non-profit. Are these businesses donating to CHIRP Radio in return for on-air mentions? Or - like CHIRP Night @ the Whistler you promote an event and take a cut of the revenue? Or are they good natured mentions with no financial transaction?

Shawn Campbell's Response:

"PSAs are free and provided to non-profit organizations in a non-specific rotation. Typically, we have 10-20 PSAs rotating at any time, airing once an hour. These can be submitted by any non-profit, and we pick those that we feel are relevant to the lives of our listeners. We do have occasional paid underwriting spots (e.g. for Jam Productions or the MCA) where a business buys underwriting (basically the non-commercial version of sponsorship -- what you hear on any public station, and typically starting with, "support for CHIRP Radio is provided by..."), but those are pretty few and far between. In addition to those, we work in partnership with a lot of music venues to "welcome" or "present" shows (language for this varies by venue). This means we get to put our name on shows that are booked by X venue and give away some tickets for the show. In return, we run spots on the air and on social media. "

Happy St. Patrick's Day,

Stephen

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