NOTES

INTRODUCTION
1 Tef Poe (@TefPoe), Twitter post, August 9, 2014 (7:35 p.m.), https://twitter.com/TefPoe/status/498251204389269505/photo/1?ref_src=twsrc^tfw.
5 I make a distinction here between “transmedia” and “transplatform.” I use “media” to refer to sound, text, and image in line with the concept of transmedia storytelling as worldbuilding and narrative spanning across multiple media. The term “transplatform” foregrounds technological elements of the discussion—materiality, interface, devices, and so on. I am not using the term “platform” in the strict computational sense, as the underlying programmable infrastructure that allows additional computing to be done. I instead employ the term as it has commonly come to be used—to refer to a range of digital services. This common usage is a structural metaphor that melds the computational definition of platform with nontechnological meanings that include the architectural meaning—“raised level surface on which people or things can stand, usually a discrete structure intended for a particular activity or operation”—and the figurative meaning—“the ground, foundation, or basis of an action, event, calculation, condition, etc.” It is important to remember, as Tarleton Gillespie highlights, that this structural metaphor is not neutral, but does discursive work that constructs platforms as “open, neutral, egalitarian and progressive support for activity.” (Tarleton Gillespie, “The Politics of ‘Platforms,’” New Media and Society 12, no. 3 [2010]: 347–63.)


17 Lori Kendall coined the term “deep data” during the Q&A at the “Small Data’ in a ‘Big Data’ World” panel at the 2013 International Congress of Qualitative Inquiry (May 17). Objecting to the use of the term “small data” as the qualitative counterpart to “big data,” Kendall instead suggested using the descriptor “deep.” She argued, “There is nothing small about ethnographic data.” Tricia Wang has used the term “thick data” to refer similarly to robust but nonquantitative data. See Wang, “Why Big Data Needs Thick Data,” Ethnography Matters, January 20, 2016, https://medium.com/ethnography-matters/why-big-data-needs-thick-data-b4b3e75e3d7.


20 Individualism, including Lockean individualism, which conceptualizes individual freedom as the freedom of “individuals to pursue profit in a marketplace,” has long been a strain of thought in US culture. But it was traditionally tempered by other discourses, including patriotism, civic republicanism, the labor movement,


24 Gallagher, “Color-Blind Privilege, 9.”


28 Harvey, *A Brief History of Neoliberalism*, 23.

29 Harvey, *A Brief History of Neoliberalism*, 41.


34 Cohen, *Democracy Remixed*, 46.


36 I use the term “Hispanic” here because that is the designation used by both the US Census and the Pew Research Center. However, it is important to note that this term is problematic. It was created by the US government in the 1970s as a way to capture the number of people in the country who trace their roots to Spanish-speaking countries. Research from the Pew Research Center indicates that a slight majority of people in this artificial category identify most often by their family’s country of origin, with only 24 percent preferring a panethnic label. I place the term “Hispanic” in quotation marks to indicate its contested nature.


42 Cohen, Democracy Remixed, 46.


45 Lopez, Asian American Media Activism, 5.


47 Jenkins, Convergence Culture.


54 Alice Marwick, *Status Update: Celebrity, Publicity, and Branding in the Social Media Age* (New Haven, CT: Yale University Press, 2013), 50–51.


68 Kishonna L. Gray, Race, Gender, and Deviance in Xbox Live: Theoretical Perspectives from the Virtual Margins (New York: Routledge, 2014).


71 Tal, “The Unbearable Whiteness of Being.”


Parham, “Sample, Signal, Strobe.”

I had initially defined the parameters of the study as including only noncommercial podcasts. But several of the podcasts I write about here have begun monetizing through subscriptions and donations, rendering the label inaccurate.

The Loud Speaker Network (LSN) was created by Reggie Osse, aka Combat Jack, and his partner, Chris Morrow, in 2013, after a few years of Osse hosting his online radio show, *The Combat Jack Show*, for PNC Radio. They started LSN with $500 and built it into a fully independent, profitable venture, commanding advertising fees in the five figures. Despite this, I have opted to exclude it from this project, because although in many ways LSN fits the parameters I have outlined, Osse and Morrow’s connections to and understanding of media industries make LSN qualitatively different from the Chitlin’ Circuit podcasts. Prior to LSN, Osse was an entertainment lawyer who worked with top Hip-hop artists and a former manager for *Source Magazine*; Morrow had experience in radio and had ghost written for celebrities such as Russell Simmons. Consequently, both men had access to significant social and cultural capital that facilitated their generation of financial capital. In this way, LSN stands apart from the other podcasts discussed here.


87 Baym, *Playing to the Crowd*; Christian, *Open TV*; Ellcessor, “Tweet @Feliciaday”; Lopez, *Asian American Media Activism*.
89 Cunningham and Craig, *Social Media Entertainment*, 5–6.
91 Lopez, *Asian American Media Activism*, 149.
96 There is conflict over the role of “Black Lives Matter” in Ferguson. Garza has said that she, Cullors, and Tometi used their resources to participate in the Black Lives Matter Freedom Ride (www.colorlines.com) and bring journalists, creatives, and others to Ferguson. Some of the Ferguson protestors, however, have argued that this Black Lives Matter contingent spent time in the streets only when it was safe, stayed in their hotel, and coopted the momentum of the Ferguson movement.
98 Alicia Garza (@aliciagarza), Twitter post, July 27, 2017 (7:52 p.m.), https://twitter.com/aliciagarza/status/625816117307678720; Twitter post, July 28, 2015 (4:57 p.m.), https://twitter.com/aliciagarza/status/626134367094575108; Deray McKesson (@deray), Twitter post, August 17, 2015 (9:21 a.m.), https://twitter.com/deray/sta-
Notes


Chapter 1. Mapping the Transplatform Network

1 @nicju, Twitter post, January 28, 2016 (3:28 p.m.), https://twitter.com/nicju/status/692806582123245568.
2 Harlem Pride, Inc. (@HarlemPride), Twitter post, January 28, 2016 (3:09 p.m.), https://twitter.com/HarlemPride/status/692801655826305024.
4 General William T. Sherman’s Special Field Order No. 15, issued in 1865, stipulated that land should be redistributed in forty-acre plots to emancipated slaves in the wake of the Civil War. Though Sherman issued the order, the idea originated with twenty Black ministers in Savannah, Georgia. In a later order, Sherman stipulated that the Army could lend mules to the Black farmers—thus the well-known phrase “forty acres and a mule.” Sherman’s Order was overturned by President Andrew Johnson. Black landowners were displaced and the land returned to the white Southern plantation owners. (Henry Louis Gates, Jr., “The Truth Behind 40 Acres and a Mule,” PBS, accessed May 16, 2019, www.pbs.org.)
10 “Ep. 46 Nerd Outrage.” What’s the Tea?


14 Rodimus Prime (@rodimusprime), Twitter post, June 19, 2015 (7:35 a.m.), https://twitter.com/rodimusprime/status/61859942685847555.


20 This Week in Blackness, “Ep. 102: Question Everything,” *Blacking It Up!*, Podcast audio, June 28, 2011. “Ratchet,” a term from Black Vernacular English, is used to refer to the practices, tastes, and aesthetics commonly characterized by dominant cultures as excessive, improper, and inappropriate. The term is also often used in a derogative manner to describe ways of being common among low-income Black women. TWiB! has since stopped using the term because of its sexist and classist implications.

21 This Week in Blackness, “Ep. 102.”


25 This Week in Blackness, “Ep. 536.”
32 Bloggers such as Choire Sicha, who wrote a blog post for *The Awl* titled “What Were Black People Talking about on Twitter Last Night?” and Alan Wolk, who wrote “What ‘Thuglife’ Can Teach Us about Twitter” in *Advertising Age*, were among the first to note “Black Twitter.” In 2011, Slate’s Farhad Manjoo wrote “How Black People Use Twitter,” starting a heated conversation about the Black presence on the platform.
35 Clark, “To Tweet Our Own Cause,” 88.
36 Clark, “To Tweet Our Own Cause,” 85.
37 Brock, “From the Blackhand Side.”
39 Fox, “Travyon Martin Petition.”

44 Imani Gandy, (@AngryBlackLady), Twitter post, July 19, 2015 (10:37 a.m.), https://twitter.com/AngryBlackLady/status/622777372547284992.


54 Marwick and boyd, “I Tweet Honestly, I Tweet Passionately.”


56 Christian, Open TV, 99.


64 Loviglio, “Vox Pop,” 91.


67 Crawford, “Following You,” 528.


75 Elon James White (@elonjames), Twitter post, March 6, 2014 (12:32 p.m.), https://twitter.com/elonjames/status/441627503543582720; Twitter post, March 6, 2014 (11:10 p.m.), https://twitter.com/elonjames/status/441787934270701568; This
Week in Blackness, “Dear ‘Dr.’ James David Manning . . . A.K.A. Dr. #Homode-
watch?v=pYGmdZlkors.

76 Rodimus Prime (@rodimusprime), Twitter post, March 6, 2014 (1:58 p.m.),
https://twitter.com/rodimusprime/status/441648955353743360.

77 Rodimus Prime (@rodimusprime), Twitter post, March 6, 2014 (2:01 p.m.),
https://twitter.com/rodimusprime/status/441649773066846208.

78 “Questions about the Real Mrs. Elon James White: Dr. #Homodemons Gives
Rod of The Black Guy Who Tips Podcast, and ALL of Us, a Thing or 21 to Think

79 The Black Guy Who Tips, “Ep. 657 #DrManningBars,” The Black Guy Who Tips,
xml.

80 In Hip-hop, “diss,” a shortened iteration of the word “disrespect,” is used to refer
to insult or harsh criticism. Hip-hop MCs, who have a long tradition of verbal
sparring and bragadocio, may release what is known as a “diss track,” a song
that insults or attacks another MC. In the late 1990s and early 2000s, Hip-hop
stars Jay-Z and Nas released a series of diss tracks attacking and disparaging one
another. Among these was Nas’s “Ether,” which has become one of the most well-
known and influential diss tracks in American Hip-hop.

Chapter 2. Enclaves and Counter-Publics

1 Jürgen Habermas, The Structural Transformation of the Public Sphere, trans.
Thomas Burger and Frederick Lawrence (Cambridge, MA: MIT Press, 1991); So-
and Publics: When Cultural Engagement Matters for the Public Sphere, ed. Sonia

2 Nancy Fraser, “Rethinking the Public Sphere: A Contribution to the Critique of
Actually Existing Democracy,” Social Text, no. 25/26 (1990): 68–69; Michael War-

3 André Brock, Jr., “Black Joy as Frame for Digital Practice: A Libidinal Economic
Approach to Black Online Culture,” lecture, Arizona State University, May 18,
2017; Catherine Knight Steele and Jessica Lu, “Defying Death: Black Joy as Re-
sistance,” paper presented at International Communication Association, Prague,
May 28, 2018.

4 danah boyd, “Social Networking Sites as Networked Publics: Affordances, Dy-
namics, and Implications,” in Networked Self: Identity, Community, and Culture on
39; emphasis added.

5 danah boyd, “Why Youth <3 Social Networking Sites: The Role of Networked
Publics in Teenage Social Life,” in Youth Identity and Digital Media, ed. D
Buckingham, 119–42 (Cambridge MA: MIT Press, 2007); Ganaele Langlois, Greg
Elmer, Fenwick McKelvey, and Zachary Devereaux, “Networked Publics: The


8 Squires, “Rethinking the Black Public Sphere,” 464.


39 Hagood, “Quiet Comfort,” 574; emphasis in original.

40 Hagood, “Quiet Comfort,” 581.

41 Nunely, *Keepin’ It Hushed*, 156.

42 Nunely, *Keepin’ It Hushed*, 47.

43 Hagood, “Quiet Comfort,” 585.

44 Hagood, “Quiet Comfort,” 582.


47 boyd, “Social Networking Sites.”


49 @SayDatAgain, Twitter post, July 12, 2015 (5:25 p.m.), https://twitter.com/SayDatAgain/status/620343547900768256.

50 @SayDatAgain, Twitter post, July 12, 2015 (5:30 p.m.), https://twitter.com/SayDatAgain/status/620344425621798912.


52 Squires, “Rethinking the Black Public Sphere: An Alternative Vocabulary for Multiple Public Spheres,” 460.


54 Bloggers such as Choire Sicha, who wrote a blog post in 2009 titled, “What Were Black People Talking about on Twitter Last Night?” and Farhad Manjoo, who wrote “How Black People Use Twitter” in 2010, started a heated conversation about the Black presence on the platform. Manjoo’s article was accompanied by the image of what has become known as the “Brown Twitter Bird,” a brown bird in a fitted baseball cap holding a cell phone, presumably tweeting. One of the primary criticisms of Manjoo’s article was that it was reductive, homogenizing Black users and treating them as an undifferentiated monolith. The critique manifested in the response from the blog *Instant Vintage* and its readers, who photoshopped the Brown Twitter Bird with a variety of different hats, hair-styles, accessories, and backgrounds to represent the fullness of Black life. By


58 Elon James White (@elonjames), Twitter post, November 17, 2011 (1:53 p.m.), https://twitter.com/elonjames/status/137241989417668608.


61 @popfreeradio, Twitter post, November 29, 2011 (10:10 a.m.), https://twitter.com/popfreeradio/status/141534581869395968.

62 @LJbouge, Twitter post, November 29, 2011 (5:12 p.m.), https://twitter.com/LJbouge/status/141640719587753984.

63 @V3rsus, Twitter post, November 29, 2011, deleted.

64 @Belle_Todrani, Twitter post, November 29, 2011 (10:12 p.m.), https://twitter.com/Belle_Todrani/status/141716194792185856.

65 Elon James White (@elonjames), Twitter post, November 29, 2011 (3:45 p.m.), https://twitter.com/elonjames/status/141618916458889219.

66 @solbutterfly, Twitter post, November 29, 2011 (4:06 p.m.) accessed September 19, 2017 https://twitter.com/solbutterfly/status/141624149654245376.

67 Elon James White (@elonjames), Twitter post, November 29, 2011 (4:09 p.m.), https://twitter.com/elonjames/status/141624897276146368; Twitter post, Novem-
This was prior to the addition of features that allowed easy creation of threads on Twitter. In 2014, Twitter added a reply feature that connected a tweet with the one to which it was a reply. At this point, users began replying to their own tweets to connect the tweets in their tweetstorms. In 2017, Twitter added the ability to thread the tweets of tweetstorms together, and similar practices are now often referred to as a “thread.”


Warner, “ABC’s Scandal and Black Women’s Fandom,” 35.

Often the network participates as part of the larger Black Twitter. Since 2009, the annual BET Awards has dominated the national Trending Topics on Twitter. In fact, it was this event that began to bring the Black Twitter network to greater attention. For example, the 2009 BET Awards’ domination of the Trending Topics sparked commentary on what many white users felt was a surprising and inappropriate use of Twitter by Blacks.

Several of the problematic responses were cataloged at the website “OMG! Black People!” which had the stated purpose of highlighting “some
of the interesting reactions to the trending topics related to the 2009 BET Awards.” Tweets highlighted on the site include comments such as “The trending topics a disturbing today. BET awards [sic] are number 1!” and “i’m [sic] sad that the first 7 of 10 trending topics on twitter have to do with the BET awards [sic].” The overtly racist tone of some tweets highlight the perils of Black users engaging in visible fan practices—“Did anyone see the new trending topics? I don’t think this is a very good neighborhood. Lock the car doors kids” and “wow!! too [sic] many negros in the trending topics for me. I may be done with this whole twitter thing.”


78 Fiya Starter, audio podcast, July 7, 2012; @TheREALHeemDee, Twitter post, May 13, 2012 (9:06 p.m.), https://twitter.com/TheREALHeemDee/status/201403336308224.


83 The Gadsden flag is the iconic yellow flag depicting a coiled snake inscribed with the phrase, “Don’t Tread on Me.” It gets its name from Christopher Gadsden who designed it during the American Revolutionary War.

84 @Wes_St_Clar, Twitter post, May 8, 2016 (9:44 p.m.), https://twitter.com/Wes_St_Clar/status/72948727354172929.


90 @saleemjourney, Twitter post, July 19, 2015 (5:04 p.m.), https://twitter.com/saleemjourney/status/622874692492374016.

91 @MJGWrites, Twitter post, July 19, 2015 (5:14 p.m.), https://twitter.com/MJG-Writes/status/622877156167696384.

92 @kidfick, Twitter post, July 19, 2015 (5:17 p.m.), https://twitter.com/damonfick/status/622877990934986752.

93 @trayNTP, Twitter post, July 19, 2015 (12:00 p.m.), https://twitter.com/trayNTP/status/622798198365683713.


110 For example, Karen tweeted, “Some of them Bernie stands [sic] through they were gonna get in our private Facebook group? Hahahahahahahahahahahahahahahahahahahahahahahahahahahahahahahahahahahahahahahahahaha” (@SayDatAgain, Twitter post, August 10, 2015 [9:21 p.m.], https://twitter.com/SayDatAgain/status/630911915930226688).

Chapter 3. “MLK, I CHOOSE YOU!”
2 This Week in Blackness, “Ep. 21.5.”
7 Stuart Hall, “Cultural Identity and Diaspora,” in Theorizing Diaspora, ed. Jana Evans Braziel and Anita Mannur 35–47 (Malden, MA: Blackwell, 2003). It is important to note that Hall also emphasizes the fluid and ever-changing nature of identity. These points of identification are by no means static or stable.


12 Erll, “Cultural Memory Studies,” 5.


15 Schwartz, “Memory as a Cultural System.”


22 I draw on Foucault’s descriptors of “dominant” versus “counter-” to indicate how differing versions the past relate to larger sociocultural relations of power. I refer to versions of the past that emerge from and perpetuate hegemonic power relations and dominance as “dominant” histories, while I term accounts of the past
that make visible and challenge these hierarchies of power “counter-histories.”
Neither dominant histories nor counter-histories are monolithic, unified con-
structions. Both are complex, multilayered, contingent, and in constant dialectic
interaction with one another. Given the role of remembering in our interpreta-
tion of the present, the interactions and tension between histories and counter-
histories are central to the maintenance or transformation of social relationships.
Foucault, Michel. “Nietzsche, Genealogy, History,” Language, Counter-Memory,
Practice: Selected Essays and Interviews with Michel Foucault. Edited and with
introduction by Donald F. Bouchard. Translated from French by Donald F.
23 Manning Marable, Living Black History: How Reimagining the African-American
24 Marable, Living Black History, 12.
25 This Week in Blackness, “Ep. 74: A Life of Reinvention,” Blacking It Up!, Podcast
26 Blair L. M. Kelley, Right to Ride: Streetcar Boycotts and African American Citizen-
ship in the Era of Plessy v. Ferguson (Chapel Hill: University of North Carolina
Press, 2010).
27 This Week in Blackness, “Ep. 23: Historical Beef,” Historical Blackness, Podcast
28 This Week in Blackness, “Ep. 23: Historical Beef.”
29 This Week in Blackness, “Ep. 14: The Red Pill,” Historical Blackness, Podcast audio,
30 This Week in Blackness, “Ep. 14.”
31 This Week in Blackness, “Ep. 14.”
32 This Week in Blackness, “Ep. 14.”
33 This Week in Blackness, “Ep. 14.”
34 This Week in Blackness, “Ep. 2: We’ve Been Here Before,” Historical Blackness,
35 This Week in Blackness, “Ep. 2.”
36 Renee Romano, “Narratives of Redemption: The Birmingham Church Bombing
Trials and the Construction of Civil Rights Memory,” in The Civil Rights Movement
in American Memory, ed. Renee Romano and Leigh Raiford (Athens: University of
Georgia Press, 2006), 122–24, 40.
37 Owen Dwyer, “Interpreting the Civil Rights Movement: Contradiction, Confir-
mation, and the Cultural Landscape,” in The Civil Rights Movement in American
Memory, ed. Renee Romano and Leigh Raiford (Athens: University of Georgia
Press, 2006).
38 Jacquelyn Dowd Hall, “The Long Civil Rights Movement and the Political Uses of
39 Morgan, “The Good, the Bad, and the Forgotten.”
47 Cited in Morgan, “The Good, the Bad, and the Forgotten,” 141–42.
48 Morgan, “The Good, the Bad, and, the Forgotten,” 143.
52 Bostdorff and Goldzwig, “History, Collective Memory, and the Appropriation of Martin Luther King Jr.,” 670.
54 Bostdorff and Goldzwig, “History, Collective Memory, and the Appropriation of Martin Luther King Jr.,” 675.
55 Bostdorff and Goldzwig, “History, Collective Memory, and the Appropriation of Martin Luther King Jr.,” 674.
56 Morgan, “The Good, the Bad, and the Forgotten,” 143.
58 Morgan, “The Good, the Bad, and the Forgotten,” 146.
61 Zernike, “Where Dr. King Stood.”
63 In 2011, the state of Wisconsin saw massive protests over collective bargaining rights of state workers. The Republican governor, Scott Walker, supported a bill that would lessen budget shortfalls by limiting raises for public employees and by taking away the rights of state workers, with the exclusion of law enforcement, to collectively bargain for pensions and healthcare benefits. Protests against the bill lasted for months and, at their height, reached crowd sizes of up to 100,000 people.


This Week in Blackness, “Ep. 47: MLK <3’ ed Unions.”


David Sirota (@davidsirota), Twitter post, July 16, 2013 (11:30 p.m.), https://twitter.com/davidsirota/status/35734357127591936.


This Week in Blackness, “The 'This Motherf*cker Right Here' Hour.”


@JamiaStarheart, Twitter post, July 18, 2015 (3:47 p.m.), https://twitter.com/Jamia-Starheart/status/622493030172487681.

@yippigirl, Twitter post, July 18, 2015 (12:15 p.m.), https://twitter.com/yippigirl/status/6224847850767974840.


@NifMuhammad, Twitter post, July 18, 2015 (5:25 p.m.), https://twitter.com/NifMuhammad/status/622562984154501120.
86 This Week in Blackness, “Ep. 451: The ‘This Motherf*cker Right Here’ Hour.”
91 Kathleen McKinley, Twitter post, January 17, 2015 (6:08 p.m.), tweet deleted.
92 @loltanisha, Twitter post, January 17, 2015 (6:02 p.m.), https://twitter.com/loltanisha/status/556599425167273984; Kathleen McKinley, Twitter post, January 17, 2015 (7:02 p.m.), https://twitter.com/KatMcKinley/status/556602598719897602.
100 @WyzeChef, Twitter post, January 19, 2015 (5:10 p.m.), https://twitter.com/WyzeChef/status/55729984337174528.
Chapter 4. “This is the Resource Our Community Needed Right Now”


4 Hermida, “Twittering the News.”


6 Hermida, “From TV to Twitter.”


11 Hermida, “Twittering the News,” 301.

12 Hermida, “From TV to Twitter.”


15 TWiB! Nation (@TWiBnation), Twitter post, January 6, 2009 (1:00 p.m.), https://twitter.com/TWiBnation/status/1099972399.

16 Mary Grace Anthony and Ryan J. Thomas, “‘This Is Citizen Journalism at Its Finest’: YouTube and the Public Sphere in the Oscar Grant Shooting Incident,” *New Media and Society* 12, no. 8 (2010) 1280–96.


19 @InvincibleDET, Twitter post, May 16, 2010 (5:22 p.m.), https://twitter.com/invincibleDET/status/14120702131.


23 For example, this exchange: Elon James White (@elonjames), Twitter post, July 5, 2013 (1:23 p.m.), https://twitter.com/elonjames/status/353202403148972032; @HollaBlackGirl, Twitter post, July 5, 2013 (1:29 p.m.), https://twitter.com/HollaBlackGirl/status/353204093965189120.


25 @GayPatriot, Twitter post, July 13, 2013 (10:19 p.m.), https://twitter.com/GayPatriot/status/356236430256775172; @KennethWebster3, Twitter post, July 13, 2013 (10:25 p.m.), tweet deleted.


29 Johnson, “Black Radio Politically Defined.”


36 This Week in Blackness, “Ep. 447: #ZimmermanTrial Verdict.”


38 Monica Roberts (@TransGriot), Twitter post, July 14, 2013 (1:50 a.m.), https://twitter.com/TransGriot/status/356289502790164480.

39 This Week in Blackness, “Ep. 447: #ZimmermanTrial Verdict.”

40 This Week in Blackness, “Ep. 447.”
41 @lilsoulsista, Twitter post, July 14, 2013 (2:26 am), https://twitter.com/lilsoulsista/status/356298604488568832.


43 Alexander, “Toward a Theory of Cultural Trauma, 22.”

44 Elon James White, personal communication, 2013.


47 This Week in Blackness, “Ep. 447”


49 @AwakeBlackWoman, Twitter post, July 14, 2013 (12:53 a.m.), https://twitter.com/AwakeBlackWoman/status/356275256308150274.

50 @CoquiNegra, Twitter post, July 14, 2013 (2:19 a.m.), https://twitter.com/CoquiNegra/status/356477981650194433.

51 This Week in Blackness. “Ep. 447: #ZimmermanTrial Verdict.”

52 This Week in Blackness, “Ep. 447.”

53 @HaggsBoson, Twitter post, July 14, 2013 (1:23 a.m.), https://twitter.com/HaggsBoson/status/3562827977275968.


61 Elon James White (@elonjames), Twitter post, July 16 2013 (11:03 p.m.), https://twitter.com/elonjames/status/357334816032694272.

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64 This Week in Blackness, “Ep. 451: The ‘This Motherfucker Right Here’ Hour.”

65 This Week in Blackness, “Ep. 453: The Obama Plantation.”


69 I am deliberately obscuring the details of these posts because of the sensitive nature of their content. As of the time of writing, the tweets were still available and still led to images of Mike Brown’s body. Brown’s family has publicly requested such images be removed and not circulated. Because of this, and sense of general human decency, I have deliberately made an exception to the citational practices otherwise adhered to throughout and have opted to omit details that could enable readers to seek these posts themselves or tweets that are threaded with others containing these images. These posts are recorded elsewhere and can be found by other means if one feels a strong need to verify my claims. But, I chose not to facilitate their further circulation.


71 Wesley Lowery (@WesleyLowery), Twitter post, August 11, 2014 (1:51 p.m.), https://twitter.com/WesleyLowery/status/49889339192903196.

72 Brittany Noble-Jones, Twitter post, August 9, 2014 (8:25 p.m.), https://twitter.com/noblejonesonTV/status/498263738013585408; Twitter post, August 9, 2014 (6:42 p.m.), https://twitter.com/noblejonesonTV/status/49823813297178568.

73 Ashley Yates (@brownblaze), Twitter post, August 10, 2014 (6:57 p.m.), https://twitter.com/brownblaze/status/4988640098867849728; Twitter post, August 10, 2014 (7:03 p.m.), https://twitter.com/brownblaze/status/4988605610418660032; Twitter post, August 10, 2014 (7:05 p.m.), https://twitter.com/brownblaze/status/498605920864043009; Twitter post, August 10, 2014 (7:05 p.m.), https://twitter.com/brownblaze/status/498606065329091648; Twitter post, August 10, 2014 (7:06 p.m.), https://twitter.com/brownblaze/status/498606629944193041; Twitter post, August 10, 2014 (7:08 p.m.), https://twitter.com/brownblaze/status/498600691979163648; @WyzeChef, Twitter post, August 9, 2014 (11:12 p.m.), https://twitter.com/WyzeChef/status/49830562726273024; Twitter post, August 9, 2014 (11:47 p.m.), https://twitter.com/WyzeChef/status/49831473684532488;
Twitter post, August 9, 2014 (11:50 p.m.), https://twitter.com/WyzeChef/status/498315402506539009; Twitter post, August 9, 2014 (11:51 p.m.), https://twitter.com/WyzeChef/status/498315601777934336.

74 T-Dubb-O (@T_DUBB_O), Twitter post, August 9, 2014 (3:19 p.m.).

75 Tef Poe, Instagram post, August 9, 2014.

76 Tef Poe (@TefPoe), Twitter post, August 9, 2015 (5:09 p.m.), https://twitter.com/TefPoe/status/49829501911121920.

77 Feminista Jones (@FeministaJones), Twitter post, August 9, 2014 (7:19 p.m.), https://twitter.com/FeministaJones/status/498247271516225541.

78 Feminista Jones (@FeministaJones), Twitter post, August 9, 2014 (7:21 p.m.), https://twitter.com/FeministaJones/status/498247673741602816.

79 Baratunde Thurston (@baratunde), Twitter post, August 11, 2014 (6:54 p.m.), https://twitter.com/baratunde/status/498965606222139392.


85 Tef Poe (@TefPoe), Twitter post, August 9, 2014 (6:21 p.m.), https://twitter.com/TefPoe/status/498232750336643072.

86 @Khan_SHEGOG, Twitter post, August 9, 2014 (10:34 p.m.).

87 https://twitter.com/cjayconrod/status/49824791674836992.

88 C. Jay Conrod (@cjayconrod), Twitter post, August 9, 2014 (8:30 p.m.), https://twitter.com/cjayconrod/status/498265073161220096.


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110 This Week in Blackness, “Ep. 557: #Ferguson,” (http://feeds.feedburner.com/twibradio.)

111 @tealdeer, Twitter post, August 11, 2014 (10:54 a.m.), https://twitter.com/tealdeer/status/498844847776993280.


114 Elon James White (@elonjames), Twitter post, August 12, 2014 (11:10 p.m.), https://twitter.com/elonjames/status/499392534599454720.

115 Brittany Packnett, Twitter post, August 13, 2014 (12:56 a.m.), https://twitter.com/MsPackyetti/status/499419235958132736.

116 @GeekNStereo, Twitter post, August 13, 2014 (12:10 p.m.), https://twitter.com/GeekNStereo/status/499588801980014592.

117 @TheREAL_MBrooks, Twitter post, August 13, 2014 (1:36 a.m.), 2017 https://twitter.com/TheREAL_MBrooks/status/499429187392790528; Twitter post, August 13, 2014 (1:40 a.m.), https://twitter.com/TheREAL_MBrooks/status/499430338125246465.

118 Elon James White (@elonjames), Twitter post, August 13, 2014 (6:30 p.m.), https://twitter.com/elonjames/status/499684402616864768.


123 Elon James White (@elonjames), Twitter post, August 14, 2014 (7:18 p.m.), https://twitter.com/elonjames/status/500058927321858049.


“The Physiological Effects of Tear Gas.”


Movie Trailer Review Network, “The Black Episode.”


Spawn on Me, “Ep. 26: #MikeBrown Lived in Brookago Too.”


**Conclusion**


31 Leslie Mac (@LeslieMac), Twitter post, August 9, 2015 (3:29 P.M.), https://twitter.com/LeslieMac/status/63046088663859204.
34 Bernstein, “Here’s How Breitbart and Milo Smuggled White Nationalism into the Mainstream.”


44 I am certain that some of the conflict around racial lines in the 2016 Democratic primary were stoked by Russian intelligence deploying sock puppet accounts. Some of the “Bernie Bros” were real American citizens. Many of the people in the network I write about in this book personally knew some who were arguing with them about Sanders. It would require further analysis, but, I am inclined to believe that Bernie Bots were being deployed to amplify the “Bernie Bros” and exacerbate tension, a known tactic of this Russian campaign.


47 Naficy argues that the interstitial mode of production is multilingual. He is speaking specifically of filmmakers living in exile from their homelands and notes that the films feature the use of two or more languages. This could apply to TWiB!, given that Black Vernacular English is a distinct form of English and one that many consider a dialect. The phenomenon of code-switching, shifting between ways of speaking based on context and audience, is well documented in Black American communities. Given TWiB!’s priority of functioning as a counter-public, addressing white progressives on issues of race, multiplicity, and language are relevant here, although this characteristics of interstitial modes of production is not immediately relevant to my discussion above. Naficy, Accented Cinema.


49 Amazon’s affiliates program pays a small fee to a website if that site refers users to Amazon and they make a purchase. Each affiliate was assigned a unique Amazon link; for TWiB! it was amazon.com/twib, and purchases made by users arriving at Amazon via that link yielded a small percentage for TWiB!. Many of the podcasts in the network used this program to generate revenue, until Amazon changed the program in 2017, causing revenues to decline.


Notes


54 Black Astronauts Podcast Network, Patreon.

55 Where’s My 40 Acres?, Patreon.

Methodological Appendix


8 Unfortunately, I have not always adhered to this self-imposed ethical guideline. In my earlier work, particularly that written between 2010–12, I followed the academic standard, which holds that anything publicly available online could be quoted. As the issue of citation and quotation was discussed more and more online, I began adjusting my methods in response to the critiques and concerns coming from marginalized users.