Production: Academic, Journalism, Popular

NOTE: Underlined items are included as both hardcopy print editions within this dossier and/or are linked as text/audio/video at the previously described online web supplement page.

Even amidst shifting emphases in our school which accommodate a more industry production-based model to teaching and production, I have maintained a routine engagement with what is considered more “traditional” academic work. I have continued my relationship with the peer-reviewed legendary journal of Black Studies, The Black Scholar; in terms of publication, reviewer and editorial board member. I have also maintained a more direct academic connection to our field as an invited reviewer for the peer-reviewed journal Critical Studies in Media Communication (formerly “Mass Communication”):

Dear Dr. Jared Ball,

Thank you for reviewing manuscript # RCSM-2015-Sep-0010 entitled "Black Radio Today: An Inter-generational Dialogue in a Time of Structural Change" for Critical Studies in Media Communication. We very much appreciate your reviewing for Critical Studies in Media Communication. Your review makes a contribution to the field. Thank you for your participation in the online review process; we hope that we may call upon you again to review future manuscripts. As a token of our thanks, please find attached a coupon from Taylor and Francis which entitles reviewers for CSMC to a 30% discount on titles ordered from http://www.taylorandfrancis.co.uk/.

Sincerely,

Katherine Sender & Peter Decherney

As for the journal itself (quoted from its website):

Print ISSN: 1529-5036 Online ISSN: 1479-5809
5 issues per year

Abstracted/ Indexed in: America: History and Life; C S A Worldwide Political Science Abstracts; Communication Abstracts; Communication and Mass Media Complete; Current Abstracts; Current Contents/ Social and Behavioral Sciences; Education Research Index; Electronic Collections Online; Film Literature Index; Historical Abstracts; Humanities Index; Humanities International Index; International Bibliography of the Social Sciences; OCLC; R I L M Abstracts of Music Literature; SCOPUS; Social Sciences Citation Index; Social Sciences Full Text; Social Services Abstracts and Sociological Abstracts. National Communication Association and our publisher Taylor & Francis make every effort to ensure the accuracy of all the information (the "Content") contained in our publications. However, National Communication Association and our publisher Taylor & Francis, our agents, and our licensors make no representations or warranties whatsoever as to the accuracy, completeness, or suitability for any purpose of the Content. Any opinions and views expressed in this publication are the opinions and views of the authors, and are not the views of or endorsed by National Communication Association and our publisher Taylor & Francis. The accuracy of the Content should not be relied upon and should be independently verified with primary sources of information. National Communication Association and our publisher Taylor & Francis shall not be liable for any losses, actions, claims, proceedings, demands, costs, expenses, damages, and other liabilities whatsoever or howsoever caused arising directly or indirectly in connection with, in relation to, or arising out of the use of the Content. Terms & Conditions of access and use can be found at http://www.tandfonline.com/page/terms-and-conditions.
Further, I have maintained a regular rate of academic publication, even since my last promotion to Associate Professor in 2011. Included in this dossier are copies of the following with a more complete list of publications following that:

INCLUDED PUBLICATIONS:


My work with the incarcerated, including classes taught on media and Black history in the Jessup Correctional Facility (Jessup, MD.), and specifically with those considered to be political prisoners, is one reason I was invited to pen this introduction to the prison writings of Kevin “Rashid” Johnson. Johnson is considered by some to be his generation’s Emory Douglass whose journalism and art for the Black Panther Party remains legendary. Johnson is himself a brilliant writer and philosopher, as well as, a similarly styled political artist whose work is read and seen around the world.


I worked with my current chair Dr. Baruti Kopano on this chapter for another ensemble of communication studies essays from one of the field’s premier scholars Dr. Ronald Jackson. Here we are credited with developing a new cinematic trope as it relates to the (hyper) depiction of Black characters (males in particular) as marijuana smoking buffoons, or what we called, “Smokey: The Half-Baked Coon.”


Included here is my introductory essay to this volume of essays criticizing the work on Malcolm X by the late Dr. Manning Marable. Our work has generated wide discussion academically and popularly, including international coverage an example of which is included in the web supplement to this dossier, a debate with Marable researcher Zaheer Ali on Al-Jazeera with Riz Khan. Our anthology included the works of famed political prisoner Mumia Abu-Jamal, Malcolm X colleagues and confidants Rosemari Mealy, Peter Bailey and William Strickland, former attorney to one of Malcolm’s accused killers Kamau Franklin and leading scholars of that history Karl Evanzz and Kali Akuno.


My essay, an edited interview with my mother, was included in this Indie Excellence Book Award-winning collection and was focussed on the particular politics and upbringing that led me to my work and recognition by Calderon as worthy of inclusion in a book that features contributions from many of my generation’s leading artists and activists, from Mutulu of Dead Prez, Talib Kweli, Rosa Clemente and many others.


My essay for this issue of Black Scholar was part of a commemorative look at the journal’s founder the late Robert Chrisman. Updating his prescient work in the impact of a globally shrinking corporate media ownership on Black America I extended some of those concepts to look more specifically at the way in which the internet and social media were assisting media consolidation and magnifying the impact of that constriction.

I contributed this essay as part of a tribute to Amiri Baraka after his death by a journal I co-created in 2004-2005 and was meant as a warning, one that is perhaps too late, that many of the analyses and approaches to the study or practice what is a multi-elemental hip-hop culture suffer what Baraka had claimed in his lifetime had happened to jazz and blues; a kind of separation of radical political analysis and activity in favor of empty praise for or soft, liberal critique of the expression.

“Hip-Hop Fight Club: Radical Theory, Education, and Practice In and Beyond the Classroom,” *Radical Teacher, No. 97,* (Fall) 2013.

This article I published in this peer-reviewed journal about work I had extended and brought to Morgan State’s campus. Similar to the argument made in my Candidate Statement about the impact of my scholarship and media production themselves generating more of the same here, almost in reverse, I have turned community and classroom work into academic publication. My work in Fight Club, or a structured dialogue debate society, a chapter of which I formed on MSU’s campus in 2012, was the basis for this exploration into the challenges faced by activist academics; specifically, perennial 4-4 teaching loads, commercial encroachment into the classroom, anti-intellectual top-down biases, the complexity of countervailing politics, etc.


This is a peer-reviewed journal article I published as a summary of my larger work that would come out later that year in single-author book form. However, in this article I focused more on the shifting terrain of the communications studies field during the decades preceding the rise of radical nationalisms that produced not only the multiple elements of hip-hop but the specific rise of the mixtape as national and dissident media. Again, this work remains seminal in its centering of the mixtape and then the consideration of the mixtape as a national anti-colonial media project.

BOOKS/CHAPTERS


JOURNAL ARTICLES/ESSAYS/REVIEWS

- “Hip-Hop Fight Club: Radical Theory, Education, and Practice In and Beyond the Classroom,” Radical Teacher, No. 97, (Fall) 2013.

Regarding my journalism work or popular public intellectual work I must, once again, encourage perusal of the web supplement to this dossier as it is essential to fully grasping the totality (in amount and impact) of my work. I have worked as a weekly radio/essay commentator for the leading Black Left news group, Black Agenda Report. I have produced countless radio segments for BAR, WPFW 89.3 FM in the national top 10 market of Washington, D.C. and for MSU/Baltimore’s own WEAA 88.9 FM and over the past year while on sabbatical with Baltimore’s The Real News Network I produced, edited, hosted and contributed to more than 200 segments, more than 170 that were my own and which are linked for viewing and consideration as part of my web supplement to this dossier.

The web supplement also includes a link to the audio book I recorded, edited and hosted on my IMWIL! website, Son-Shine on Cracked Sidewalks. It is the work of Dr. Todd Steven Burroughs and his on-the-ground coverage from start to finish of the Ras Baraka Newark, NJ. mayoral campaign and is a work that was included in the Killens Review of Arts & Letters (Spring/Summer 2015), the official journal of the National Black Writers Conference. Published by the Center of Black Literature, Medgar Evers College, New York City.
The academic reach of my work has also found new form. As can be reviewed in greater detail in my CV or Executive Summary, not only have I continued to be productive since my previous promotion to Associate Professor, I have just since then produced several peer-reviewed journal articles and book chapters even while maintaining the previously described high standard of teaching a 4/4, and even amidst a shifting emphasis within our School of Global Journalism and Communication (SGJC) away from a more traditional academic standard to one that privileges popular journalism and media production. For example, a sociology professor in Oakland, CA. contacted me last year regarding my first book *I Mix What I Like! A Mixtape Manifesto* (AK Press, 2011) to participate in her online forum (<https://storify.com/UrFavCharity/saywordbce-discussion-jun-1-2015>) which featured my work. She wrote:

Dr. Ball, My name is Charity Clay (@urfavcharity), I am a product of Hip Hop culture who works as a youth advocate and sociology professor here in Oakland California. First I want to thank you for your amazing work. You have inspired me to continue pushing through academia uncompromisingly even though I've been told numerous times that I would go further if I "toned it down" I am writing because I moderate an online Hip Hop studies Book Club and would LOVE to put The Mixtape Manifesto on the agenda. It is one of my favorite books.

*I Mix What I Like!* also continues to circulate having sold more than 2800 copies (enough to qualify for a 2nd edition) and reverberates in a variety of ways beyond academia. According to Google Scholar, for example, the book has been referenced 15 times most recently in a 2016 master’s thesis:

A Conscious Citizen: Sam Cooke, Racial Performativity, and the Crisis of Crossover Music
GJ Rosenberg - 2016
Page 1. Wesleyan University The Honors College
A Conscious Citizen: Sam Cooke, Racial Performativity, and the Crisis of Crossover Music by Gabriel Jacob Rosenberg

But this belies the reality of the continuing reach of that and my other work. For instance, because of that book, I am a signature interviewee in a forthcoming documentary *Cassette: A Documentary Mixtape* (<https://imixwhatilike.org/2014/01/01/cassette/>) featured alongside such music industry luminaries as DJ Bobbito, DJ Ron G, Henry Rollins, Thurston Moore and many others. I am also listed among scholars contributing to work on the history of the rap music mixtape at the Mixtape Museum about which I hosted an interview, *The Hidden History of the Mixtape* (<https://imixwhatilike.org/2015/06/18/hiddenhistoryofmixtapes/>), with founder Sommer Regan McCoy for The Real News Network.

It is also true that my work beyond traditional academia has an impacting reach. As mentioned, my more popular commentaries, essays, interviews and statements have appeared in the Amsterdam News, DC Indy Media, Free Speech Radio News, The Institute for Public Accuracy, Black Commentator.com, Black Agenda Report.com, LefTurn Magazine, Socialist Worker, The Nation, National Newspaper Publishers Association (NNPA), San Francisco Bay View, DaveyD.com, Free Press Media Re-form Daily, Democracy Now!, TheGrio.com, TheRoot.com, The Washington Post, Common Dreams, Al Jazeera (English & Arabic), The Green Institute, Pacifica Radio and Truth-Out.org. In fact, the latter popular political website has published two interviews with me where according to the inviting journalist Daniel Falcone:

I learned from the entire interview, a great deal. I'm just trying to establish more credibility as an interviewer and you helped me to see that I was flawed in that portion. I think the answer provides a lot and supports the rest of the interview. The former editor at TO said that you gave the best interview of the 40 or so I have done and I think the new editor will share same view (emphasis added).
Those two interviews with TruthOut.org are linked via the web supplement but are also included as hard copies below. They demonstrate not only the value of my work broadly speaking but also my continued deep engagement with journalism and media analysis, as well as, the emerging movement moment we are in.

In addition, there is the popularly distributed (within academic circles at least) review I wrote of Peniel Joseph’s latest book on Stokely Carmichael/Kwame Ture, Stokely: A Review of ‘Our Premier Interpreter’ of Black Power Studies, which despite including light critiques of leading historians Drs. Gerald Horne and Robin D.G. Kelly is seen as substantive and accurate enough to have even elicited the following in response from Kelly himself, “My blurb doesn't change the content as your excellent review demonstrates” (emphasis added). This review is also included via web supplement and hardcopy showing, once again, my capabilities in moving with dexterity between teaching, traditional academia, public intellectualism, media producer and journalist.

And with renewed energy around the concept of radical journalism emerging with the broader movement for Black Lives the impact of my work is evident. For instance, award-winning journalist Thandisizwe Chimurenga based in Los Angeles, CA. has launched her new website (http://www.thandisizwe.net/) which recognizes my work as inspiring her own journalistic approach and her own application of EJ. Furthermore, I was invited this year to present on my work on “#BlackLivesMatter and the Imperative of Emancipatory Journalism,” at the Colloquium on “Citizen Journalism, New Media and Activism,” sponsored by the Center for Black Diaspora and the African and Black Diaspora Studies Program at DePaul University, April 22, 2016 where I was asked to share how my approach and practice of EJ might inform this moment and burgeoning movement. Incidentally, while there, exemplifying the truest of “Backpack Journalism,” I conducted, edited and posted via my website this interview (https://imixwhatilike.org/2016/04/23/surveillance-literacy-the-political-economy-of-the-internet-and-black-death/) with Dr. Safiya Umoja Noble about her pioneering and seminal work into the “political economy of the internet and Black death.” I followed up with her more recently for this interview (https://imixwhatilike.org/2016/07/14/media-coverage-and-the-political-economy-of-black-death/) I hosted, produced and edited in which she can be heard praising my work as well.

My work in “mixtape journalism” was one reason this year I was selected among a few activists, scholars and journalists to join a gathering of Movement for Black Lives activists convened by Chicago-based, internationally known scholar Dr. Barbara Ransby, who wrote in inviting me:

Jared, We would love love love to have you join us for a national convening on the state of Black freedom movement organizing in Chicago. I think Rosa has told you a bit about it. Attached are two documents that give an overview. Let us know if you can join us. From what I know of the work you are doing and the ideas and analysis that has been percolating between you, Rosa and Kali, we could all benefit from your presence. In solidarity, Barbara.

The All Power to the People Conference mixtape I made and subsequently delivered to the participants and circulated via my website (https://imixwhatilike.org/2016/05/29/app2016/) features interviews with participants and related music that further demonstrates the multiplicity of who I am and the work I create; it is a journalistic mixtape I produced about activism and scholarship with which I am involved, in this iteration, as part of a national gathering of artists, activists and scholars themselves seeking to more deeply engage, advise and organize a burgeoning Movement for Black Lives.

In addition, and in that same vein, my previous radio work, which featured much of this “mixtape radio” style was again recently sought after in light of recurring events. Specifically, a special edition of my former Super Funky Soul Power Hour radio show featured a mix I created in response to the acquittal of George Zimmerman for the killing of Trayvon Martin. Exemplifying the reach and impact of my work, this letter came from a colleague at the University of Miami requesting, The Super Funky Soul Power
Dear Professor Ball,

I hope this e-mail finds you well. I was writing to ask if it were possible to have a copy of the transcript of the audio recording of “Super Funky Soul Power Hour F*!K The George Zimmerman Verdict Trayvon Martin Mega Mix”? I am a professor of ESL at the University of Miami’s Intensive English Program. My students are at the most advanced level of learning the English language and I would like to create a social justice and poetry themed module for them. I came across this particular station and recording in my search for an audio recording that would appropriately target our curricular needs, student growth and development, and overall social importance in this present day. I want to include vocabulary and thought provoking questions in my module, but having a transcript would be invaluable for my students especially since they are still expanding their listening and note taking skills. I do have some students with special needs and the transcript would also help them follow along while listening to the recording. Would this be possible? Sorry for a lengthy e-mail, but I wanted to provide the context for my request. Thank you for the consideration. Happy Friday and kind regards, Saghar.

Saghar Leslie Naghib
University of Miami
Faculty, IEP Lecturer and Level 5 Coordinator
PH: (305) 284-2753 FAX: (305) 284-3633

The academic reach of my work has also found new form. As can be reviewed in greater detail in my CV or Executive Summary, not only have I continued to be productive since my previous promotion to Associate Professor, I have just since then produced several peer-reviewed journal articles and book chapters even while maintaining the previously described high standard of teaching a 4/4, and even amidst a shifting emphasis within our School of Global Journalism and Communication (SGJC) away from a more traditional academic standard to one that privileges popular journalism and media production. For example, a sociology professor in Oakland, CA. contacted me last year regarding my first book *I Mix What I Like! A Mixtape Manifesto* (AK Press, 2011) to participate in her online forum (https://storify.com/UrFavCharity/saywordbc-discussion-june-1-2015) which featured my work. She wrote:

Dr. Ball, My name is Charity Clay (@urfavcharity), I am a product of Hip Hop culture who works as a youth advocate and sociology professor here in Oakland California. First I want to thank you for your amazing work. You have inspired me to continue pushing through academia uncompromisingly even though I've been told numerous time that I would go further if I "toned it down" I am writing because I moderate an online Hip Hop studies Book Club and would LOVE to put The Mixtape Manifesto on the agenda. It is one of my favorite books.

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GJ Rosenberg - 2016
Page 1. Wesleyan University The Honors College A Conscious Citizen: Sam Cooke, Racial Performativity, and the Crisis of Crossover Music by Gabriel Jacob Rosenberg

But this belies the reality of the continuing reach of that and my other work. For instance, because of that book, I am a signature interviewee in a forthcoming documentary *Cassette: A Documentary Mixtape*
It is also true that my work beyond traditional academia has an impacting reach. As mentioned, my more popular commentaries, essays, interviews and statements have appeared in the Amsterdam News, DC Indy Media, Free Speech Radio News, The Institute for Public Accuracy, Black Commentator.com, Black Agenda Report.com, LefTurn Magazine, Socialist Worker, The Nation, National Newspaper Publishers Association (NNPA), San Francisco Bay View, DaveyD.com, Free Press Media Re-form Daily, Democracy Now!, TheGrio.com, TheRoot.com, The Washington Post, Common Dreams, Al Jazeera (English & Arabic), The Green Institute, Pacifica Radio and Truth-Out.org. In fact, the latter popular political website has published two interviews with me where according to the inviting journalist Daniel Falcone:

I learned from the entire interview, a great deal. I'm just trying to establish more credibility as an interviewer and you helped me to see that I was flawed in that portion. I think the answer provides a lot and supports the rest of the interview. The former editor at TO said that you gave the best interview of the 40 or so I have done and I think the new editor will share same view (emphasis added).

Those two interviews with TruthOut.org are here:

- Professor Jared Ball on Ferguson and the Media
- Calling Out "Activist Tourism" and the "Progressive" Mainstream

In addition, there is the popularly distributed (within academic circles at least) review I wrote of Peniel Joseph's latest book on Stokely Carmichael/Kwame Ture, Stokely: A Review of ‘Our Premier Interpreter’ of Black Power Studies, which despite including light critiques of leading historians Drs. Gerald Horne and Robin D.G. Kelly is seen as substantive and accurate enough to have even elicited the following in response from Kelly himself, “My blurb doesn't change the content as your excellent review demonstrates” (emphasis added).

And perhaps even more emblematic of my work and its reach regards my truly seminal, original and singular research and critique into the notion of “buying power.” This concept, often repeated to claim that Black America has and foolishly spends more than $1 trillion annually and is, as the myth would claim, therefore, “powerful,” is one that I have taken on since 2008. In that work and persistently updated research I demonstrate not only that this concept is mythological but do so single-handedly and against tremendous misunderstanding and media misinterpretation. This has led to a number of local, national and international appearances on my part as those around the world try to grapple with this oft-repeated notion. Most recently I produced THIS VIDEO on my appearances on local and international radio which supplements this more long-form research which itself includes interviews I have produced and hosted on the subject, as well as, those I have participated in as a guest (including national spots on NPR, Marketplace and the London-based Africans Arise). I have appeared on panels with the Urban League, the aforementioned media spots around the country and in the previously mentioned latest video I produced can be seen/heard debating the current president and CEO of Industrial Bank in Washington, D.C. and demonstrating that even those in banking and finance are entirely misinformed (in part by mainstream media dissemination of misinformation) on the concept of “buying power;” income, wealth and capitalism as an economic and social system.

My service to the university dovetails again with my work as an activist, journalist and academic in the form of my being a regular guest on WEAA 88.9 FM’s Marc Steiner Show, and more importantly, my
being a co-host and producer with Mike Middleton, aka DJ Mike Nyce, of “No Hooks,” a talk, news segment part of the award-winning Hip-Hop Chronicles on WEAA. Of my work with him Middleton says:

Dr Ball is an excellent asset to a number of WEAA programs. His style of journalism and insight on a number of social issue, captures the attention of both the student (interns) and the listeners.

I similarly demonstrate a service to MSU through my collegiality in support of and work with fellow faculty. I have co-authored a peer-reviewed book chapter with my current Chair Dr. Baruti Kopano, invited Drs. Raymond Winbush and Natasha Pratt-Harris to my symposium Dr. King, supported via my radio work and organizing Dr. Anika Mann’s massive Black Girls Matter town hall in 2014 and I’ve paved paths for colleagues to expand their profiles and experience in media via my work with Baltimore’s independent news organization The Real News Network where Dr. Lawrence Brown now holds a position and where Drs. Jennifer Williams, Raymond Winbush, Anika Mann, Baruti Kopano, as well as, several student interns have all been interviewed or involved in production work there.

It is with The Real News Network (TRNN) that I also spent the last year on sabbatical. During that time I produced and hosted **170 segments**, created an intern track for our students to learn more about all levels of news and media production, honed my own craft regarding hosting, video and audio production and brought a freshness and energy to that space as attested to in the letter submitted on my behalf from Paul Jay the founder and CEO, as well as, the several statements submitted by my now former colleagues there. They write:

Dr. Ball places a priority on mutual respect and communication in the workplace, his professional demeanor and genuine concern for the well-being of his coworkers also make him a skilled conflict resolver. It was a pleasure working with Jared.

-David Dougherty, Journalist, Producer

Within those 170 segments were also some signature pieces that gained wide audience as a result of TRNN having a significant worldwide subscription base and reach with more than 270k followers on Facebook, 149k YouTube subscribers, 37k Twitter followers and a partnership with Venezuela’s TeleSur which expands that audience even more. Among these I would include the segments done on behalf of political prisoners, those like the formerly incarcerated Eddie Conway who now works with TRNN. Others include:

**George Jackson: Releasing the Dragon (a video mixtape)**

This is truly my signature piece. It most encompasses my politics and seminal advance of the concept of the mixtape as journalism. While my colleague Bashi Rose did the heavy-lifting as it pertained to editing, I did contribute there as well but it is mostly in overall concept, arrangement of voices, texts, music and delivery that my imprint is most felt. The idea is based on an original audio mixtape I created in 2006 wherein I had dozens of DC-area artists and activists read portions of Jackson’s work and the blended those clips with relevant music. That mixtape can be heard [HERE](https://imixwhatilike.org/2013/07/27/georgejacksonmixtape/). In *Releasing the Dragon*, taken from a Ho Chi Minh poem that Jackson favored in which Minh wrote, “once the prison doors open, the real dragons emerge,” we tell the story of George Jackson, an imprisoned intellectual giant whose writings inspired the Black Panther Party and revolutionaries around the world and whose assassination in August of 1971 led not only to the Attica prison uprising but the entire modern-day prison abolitionist movement. His omission from histories told of this country and its civil/human rights and Black Power struggles is criminal and it was truly an honor to work on this project. In it there are luminaries such as Laini Mataka, Eddie Conway and Last Poet Umar bin-Hasan. There are performances and readings from our family members and from internationally known artists/activist Rebel Diaz, Slangston Hues, Son of Nun, The Cornel West
Theory and music submitted for the project by Morgan State University alum and jazz drumming legend Billy Kilson, a DMV super producer Hec Dolo and Red Eagle. It is 102 minutes of rhyme, reason and revolution!

Class and the Movement for Black Lives
This was another major piece for me to work on in that it involved on my part everything but the shooting itself. I called into being, arranged, produced, co-hosted and edited this special look at one aspect of the Movement for Black Lives often missing, the question of class. With so much focus on White Supremacy, justifiably, the concept of class is still one we struggle with. So this was a way for me to inter-generationally discuss the issue with former members of CORE and SNCC, labor unionists, today’s leadership from across the political spectrum and to produce a piece that is still seminal in nature as that issue of class still fights for inclusion within that movement.

Living Genealogies of Black Studies with Dr. Greg Carr
This was obviously (to any viewer) a joy to participate in. Dr. Carr and I have known each other for quite some time and he knows an aspect of my previous work that I am not able to directly or immediately engage as often as I’d like, specifically my background in Africana Studies, and my focus at one point on the work of Dr. John Henrik Clarke with whom Dr. Carr was once close. In this discussion Carr shares publicly his appreciation for my work and helps place it within a broader tradition or genealogy.

Critical Reflections of the Million Man March
This was in some ways a labor of love. My brother in interviewed in this piece, a leading figure within the Nation of Islam, but my own proclivities were to be critical of the gathering after having been so inspired by the original. So it was a challenge to balance all of those interests while attempting to provide a different kind of document of the march. Our focus was not those on the podium but those in attendance and then with those behind the scenes and outside critics. In the end, however, I think we left an important and challenging record of what is still one of the largest gatherings of Black people convened in recent history.

Rites of Passage Programs as Cultural Science
It was a pleasure to produce and edit this piece and to include yet two more MSU colleagues in the process. Dr. Jeff Menzise and educator/student Ayize Sabater who I’ve known for many years were two of the subjects interviewed for this piece on lesser known aspects of Black education. Stories of and about the necessity of these programs are difficult to find and the participants themselves were aware of that and happy to help us break that trend.

It is also this approach to journalism, the attempt to practice EJ, that engenders the letters of support from fellow activist journalists from around the country. In the included letters, notably from Claude Marks at the legendary Freedom Archives and longtime journalist and researcher Arlene Eisen, the value and reach of my journalism (broadcasting with WPFW, WEAA, Black Agenda Report/Radio, TRNN, imixwhatlike.org, etc.) is described. Marks notes the public radio segments we’ve worked on and the “subjugated” histories we attempt to unveil and Eisen makes note of my support as part of the initial media team that popularized the now ever-present phrase “Every 28 Hours” (referring - actually graciously - to the average time passing between police killings of Black women and men). In fact, she explains better my impact and that of the broader report:

Dear Committee Members:
I am writing as an author, journalist and university lecturer to support the application of Dr. Jared Ball for full professor.

Doctor Ball’s published and broadcast work, as well as private consultations, were critical to the success of my 2013 report Operation Ghetto Storm (aka “The Every 28 Hour Report”). The hashtag and meme generated by the Report, #every28hours, and, more importantly, the analysis found in the Report, has had a significant impact on the mass media’s understanding of extrajudicial killing of Black people by police and on the movement that challenges excessive use of force by police. Doctor Ball’s contribution to my Report, in turn, is reflected in the decisions
of both The Guardian and Washington Post to invest major resources in amassing and publishing databases that include all people killed by police since beginning 2015.

I first encountered Doctor Ball’s work when I taught a course, “Racism as a Risk Factor in Public Health”, at the School of Public Health at the University of California, Berkeley. I aired a number of his broadcasts in my classes. Later, as a lecturer at the Central University of Venezuela in Caracas, again, I relied on Doctor Ball to consistently present viewpoints on the Black Lives Movement that was making headlines around the world. Also, in Caracas, as a staff writer for Venezuela Analysis, I found Doctor Ball’s analysis incisive and invaluable.

I especially appreciate Doctor Ball’s commitment to air the voices of people involved in grassroots struggles and consistently raise challenging questions with his interviewees. There are very few broadcast journalists who bring a thoughtful academic perspective to issues that a mass audience cares about. For these reason, the impact of his I Mix What I Like has been wide and deep.

Please do not hesitate to contact me if you require further information.

Sincerely,

Arlene Eisen

Arlene Eisen, MA. MPH.

I should also make note of the fact that, as Free Speech Radio News coined in 2008, I was in-fact “the first hip-hop presidential candidate” (http://archive.fsrn.org/content/election-unspun-july-10-green-party-convention-starts-amid-criticism/2749) while actually running then for the Green Party nomination. But it is that run from 2007-2008 and subsequent support for the first all female and all woman of color presidential ticket in history, that of Cynthia McKinney and Rosa Clemente, that has helped propel the current resurgence of that party where Jill Stein is now polling as high as 6% and it is that run that still generates reporting and scholarship. Most notably and recently is the 2015 publication from Oxford University Press, The Hip-Hop & Obama Reader (eds. Travis Gosa and Erik Nielson). In his chapter, “Message From the Grassroots: Hip-Hop Activism, Millennials, and the Race for the White House,” Dr. Jeffrey Ogbar discusses my run and its impact at some length. In it I and my campaign are described as part of a push to challenge “hip-hop’s love affair with Senator Obama” and as involved in critical discussions of the roll and application of hip-hop in political campaigns (p. 38).

Finally, as a pioneer in the aforementioned concept of Emancipatory Journalism (EJ) I have academically - via book, peer-reviewed journal publication and practice - exemplified the very concept and its grassroots-activist-journalistic philosophy. My book, I Mix What I Like! A Mixtape Manifesto (AK Press, 2011) is not only seminal in its academic/philosophical deployment of the internal colonial analytical approach to the study of society and media but in its particular application of EJ in combination with the tradition of the rap music mixtape, all of which was based on actual work I pioneered in using the rap mixtape as “radio” and as a source of an emancipatory/activist-based journalism project. The title itself is an adaptation of the work produced by South African freedom fighter Steve Biko titled I Write What I Like, and also speaks to the activist philosophical approach to journalism and media-making associated with Biko and EJ. And as can be HEARD (https://imixwhatilike.org/imixfront/aboutimwil/) in my interview with journalism professor and founder of the concept Dr. Hemant Shah acknowledges the seminal nature of my work and its radical accuracy.

For my work on the mixtape as EJ, national and dissident communication please see the included print copy of I Mix What I Like! In Defense and Appreciation of the Rap Music Mixtape as “National” and “Dissident” Communication in the International Journal of Communication (2011) and via the online web supplement the entire galley copy of my book, I Mix What I Like! A Mixtape Manifesto (AK Press, 2011), is also available.