

**Audio Title: Kina Reed**  
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### Transcript

**Rebekah Borucki:** Hey, friend! I heard you were looking for our spot and I'm here to help you.

So, you're going to go past the corner bodega and down the block from the fresh cuts barbershop, and there you'll find a brick row house at the intersection of Literature Place and Social Justice Blvd. That's where you will find the stoop.

Our host Amanda Lytle will be there to welcome you to the conversation. *The Book Stoop* is the place for the hottest takes on book culture, nerd culture, current events, with best-selling authors, change-makers, and risk-takers, our favorite kinds of people.

I'm Rebekah Borucki, President of Row House Publishing, and this is season two of our podcast. Thank you for listening.

Now, I'm going to let you get to Amanda.

**Amanda Lytle:** Thanks Bex. Hey friend. Let me be the second to welcome you to our spot, *The Book Stoop*. I feel incredibly honored to be the host of this podcast and I'm so grateful to have you here.

Today on *The Book Stoop*, I'm speaking with Kina Reed. Kina is a diversity, equity, and inclusion practitioner. She's also the creator and curator behind the social media platforms the Anti-Blackness Reader Project and Divesting from Whiteness.

She holds a Masters of Arts degree in Communication Studies and is a published researcher, conference presenter and public speaker. Her public advocacy is largely inspired by her academic research relating to social power and its interactions with race and gender identity constructions.

She formerly held a dual faculty administration appointment at Louisiana State University as the Director of Forensics. In the conversation today, Kina shares the back story to Divesting from Whiteness and the importance of finding one's personal ethnic heritage story.

Kina tells us about how 2016 was such a pivotal year for her and offers her perspectives on the construction of whiteness in our world. We talk about her gift to herself, the gift of ancestry and the pros and cons of online communities.

Before we jump in, I want to invite you to share *The Book Stoop* with your community. If you're loving this episode, grab a screenshot and tag us on Instagram, @rowhousepub. Every share,

five-star rating and written review helps us find more listeners and climb the charts. So we're super grateful for your help.

We start our chats on *The Book Stoop* with a rather fitting question, "So what are you reading these days?"

**Kina Reed:** Amanda, this is an impossible ask, an impossible ask.

**Amanda Lytle:** OK.

**Kina Reed:** So I'm not going to answer the question the way I probably should. The first thing I want to let you know is that when I was in the seventh grade, I used to read the dictionary for fun. Yeah, I said it. OK.

Did I tell you that I used to read the dictionary for fun? But it's my truth and I'm sticking to it. But books were my friends. Words were my friends. So even now in kind of my house, like there are stacks of books, you know, in different places.

The other day I felt really like sexy because I took the books and I organized them in the bookshelves and I have like the themes, you know. So it was like black theorists, and I have like international reads and then I have like my fiction corner and then I took a picture and put it on Facebook. I was like, "You want something sexy on your timeline? Look at my bookshelf."

**Amanda Lytle:** I love this. It does feel good organizing your books.

**Kina Reed:** It does. You know, they have a little theme. But I try to answer this question. So I wanted you to know that I try. So I want to get an A for effort.

**Amanda Lytle:** OK, you got it.

**Kina Reed:** So what we will say is the books that are in the bathroom. OK? The books in the bathroom are the books that I'm currently reading, all right. The bathroom stack is the like now stack.

**Amanda Lytle:** OK.

**Kina Reed:** All right? So I'm going to go to the bathroom stack. So the bathroom stack is *We Do This 'Til We Free Us* by Mariame Kaba. So it's all about evolution work. The second book that I'm rereading is *Undrowned* by Alexis Pauline Gumbs, and I'm going to sit here and say for full 30 seconds people need to get into it. Alexis is an amazing, amazing theorist but is so approachable and the whole book is about marine life, right? But also using marine life as this kind of artifact to understand how we navigate like systemic violence and shit.

So us sitting here reading the book, like damn, should I have been like a marine biologist in college? Like should I like – right? It’s amazing. It’s amazing. So that is a part of the Emergent Strategy series from AK Press.

So that is in the bathroom stack and then there’s this book by Mia Bay. It’s called *To Tell the Truth Freely* and it’s about Ida B. Wells and Ida B. Wells is a black journalist who was reporting on racial terror lynching while racial terror lynching was happening. All right? Full-on stop, right? Because think about what that means to be like a black woman in the 1850s. That’s hard.

Then like breaking into the field of journalism, also hard as hell, and then reporting on lynching, right? One of the amazing things she has done during this time is she really helps Black people organize like mass migrations from the south to the north.

So anyway, I have that book because what I do is sometimes when I’m having a really shitty day, I need to be reminded I can do hard things. So I look at that book. I pick that book up. I read the page and it reminds me of like Ida B. Wells who reported on lynching. I can do Wednesday.

**Amanda Lytle:** Yeah.

**Kina Reed:** Right? And then lastly it is *How the World is Passed* by Clint Smith. That’s a recent one. I just added that to the bathroom stack. And the last thing is *She Means Well* by Quinta Brunson. I don’t know if I’m saying Quinta’s last name, but Quinta is a comedian and you have seen her in something. I’m trying to think of something you’ve seen her on.

She has a lot of memes. She’s on the show on HBO called “Black Lady Sketch Show”. But she’s just hilarious. She used to be on BuzzFeed, but the book is called *She Means Well*. So whenever I need like something to just make me laugh and be tickled, right, I look at both extremes. Kina is either reading about racial lynching or internet memes. There’s the gamut.

**Amanda Lytle:** That’s it.

**Kina Reed:** You know, so that is what I’m currently reading.

**Amanda Lytle:** I love it. Thank you so much.

**Kina Reed:** Yeah. Amanda, I am hardly ever just reading one book at one time, to be honest.

**Amanda Lytle:** Yeah, and actually prerecording, I would love to get into this too because you had a fabulous answer for this. I said, “Kina, are you interested in writing a book? Are you currently writing anything?” and you said, “Who needs another book?” But even more, you have a pretty sweet project on the go right now.

**Kina Reed:** Yeah, it’s a podcast. And who needs another podcast?

**Amanda Lytle:** So good. Tell me all about it because it’s a real journey.

**Kina Reed:** It is a real journey, OK. So for all of our listeners out here, I want you to know that I live in the south in the United States. If I had to describe myself, in the most simplest way, I would say if Scarlett O’Hara from *Gone with the Wind* would have made a baby with Malcolm X, this is who would come up, me, me. Don’t get caught up in the logistics.

**Amanda Lytle:** OK, OK.

**Kina Reed:** Scarlett O’Hara is a fictional character from *Gone with the Wind*, a very racist film. Malcolm X, our glorious ancestor. Don’t try to figure it out. Just know that if they had a baby, that’s Kina. OK?

So I have the dramatic [0:08:01] [Indiscernible] flair of Scarlett, the black, militant revolutionary rhetoric of Malcolm. That’s all of the things I am. So I – last year of 2020 and I’m not sure what we’re calling that period. I mean some people are calling it the “racial reckoning”. I mean the George Floyd aftermath. I don’t want to get stuck in the specifics of it. But what was interesting is that there were a lot of I would say White people but also like people who weren’t Black, who were contacting me on social media, telling me how they felt about Breonna Taylor and George Floyd, and it was really irritating, Amanda.

What was interesting is I just thought it was me. I thought it was like the one [Indiscernible] of Black people that people are like phoning a Black friend, right? So I was like, oh my gosh, like this is – what is going on, right? And then I don’t know how I found out, but I found out it was happening to other Black people. I was like, “Wait, this is a thing?”

Like people are like phoning a Black friend right now? What the hell? And so I had never, never, never done a Facebook Live. But when I am just irate and so I get on Facebook Live, I’m like, “How do you turn this thing on?” You know, like very old lady.

Make it work, make it work, you know. And I get on the Facebook Live and I basically say, rah, rah, rah, White people. It’s OK if you feel bad about George Floyd. It’s OK if you feel like you’ve been lied to. It’s OK if you’re having cognitive dissonance and I go into what cognitive dissonance is. But leave us alone! Don’t call your Black friend or try to hug your Black friend. Go hug your White friends, all right? So that’s how the video is. Like hug them. If you’re sad, find another white person.

So the video ends. I do this whole – it’s very like emotional Facebook vomit, right? I’m not – well, no one is going to see that vomit. It was a rant. But like within an hour, like 300 people had seen it. So then this is also me being a lady. I’m like, “Does this mean I’m going viral? How do you know if you’ve gone viral?” With the Google, what’s – right?

So later than night, it had gotten up to a thousand people. So I was like, “Oh, shit. I didn’t know,” and then what’s really funny is the next day, this is the teacher of me. I’m like I just did an emotional vomit. But I didn’t give anybody anything to do. I gave no action steps. So I recorded a second video.

It's like this is what you can do instead, right? So that was the little teacher moment, and I didn't expect anyone to watch the video either and that's not what happened. People watched that video as well. The video got shared.

So then I was like, "Huh, OK. Maybe I'm saying some shit that matters to people," and so, you know, that was last year. Since then, that one video that ended with hug your White friends has become the Divesting from Whiteness platform.

So the conversation that is happening is really trying to get people to understand the toxicity that is attached to white supremacy culture and the system of whiteness and to help people understand that those things, while very much connected to people who identify as White, is not the same thing, right?

So really having these nuance conversations, right? One of the things that happens across that platform, as we talked about. Like what were you before you were a white person? Because you were something, right?

People are always floored, and I saw this in real time a lot because part of being a diversity, equity, inclusion consultant, I taught higher education for 16 years. So I was somebody's college professor for a long time.

So when I would talk about white racial identity with college students, I was either met with extreme anger like, "Grrr! Why are you telling me these things? We're all the same color blind. Grrr!" Right, you know? But every now and again I would have students who were very shocked but also thankful. So one of my favorite students, I will say his name was Tom, but his name was not Tom.

So we go through the whole – like it's a setup. We usually spend two weeks to talk about what racial identity is and what it is **[0:12:27] [Inaudible]**. So Tom raises his hand up and he's like, "Wait. So you're trying to tell me that my great-great-great-great-great grandfather wasn't a white guy?" I was like no. He was a white guy, right? He was Italian and then he came to United States, then became a white guy.

He's like, "Wow! Thank you," right? So really helping people like kind of sort out how to find real story in that and it's sticky and it's messy but it's also beautiful work, right? So helping people reclaim that ethnic heritage, that has story, that had value, that's not rooted in supremacy, is a pretty powerful gift. So that's part of what I'm doing in the podcast. So there's that.

**Amanda Lytle:** Yeah. This is so neat. I love the backstory. Thank you for sharing it. Is it going to be a conversational podcast or are you sharing things that you've learned? How is it going to be formatted?

**Kina Reed:** I think it's going to be both, right? So like this first season is me having conversations that kind of lay the foreground for the guest. The second season, what I imagine,

and I'm assuming that somebody listens, Amanda. We're being super positive here. We're assuming that someone is going to listen to yet another podcast.

**Amanda Lytle:** Well, hey, I mean if that Facebook Live video had 300 in one night and it got up to 1000, like come on, we're good. We've got a track record of success here.

**Kina Reed:** I think – so I'm having conversations with folks, season one, and I think if we get to season two, which I hope we do, I'm going to become really much more intimate about my own. I say when I stopped subscribing to whiteness. It happened in 2016.

So I'm going to probably be more intimate in terms of my own journey and what that has meant for me because the truth of the matter is whiteness is the enterprise that is upheld by a whole bunch of people who are White, right?

So that's why it's important and that's why I talk about it like, hey, we have to divest because we're actively subscribing. But we can stop asking for the newspaper. You know what I'm saying? It could stop arriving at our door. So season one conversational. Season two will probably be much more intimate.

**Amanda Lytle:** You just mentioned 2016. I would love it if you could take me back to 2016 and how that was a pivot for you.

**Kina Reed:** Well, you know, back in my day. So I think I mentioned to you in a former life I was a college professor. I taught at high education. I mean I taught at colleges and university across the south and what was my professional experience was that I was often – when I got hired in the department, I would find myself being the only person of color, sometimes the only woman, sometimes the only woman who's a person of color.

But either way it goes, I said in a lot of rooms where I was the only person who looked like me and sounded like me in this space. So without getting into too much like top-heavy here, what I will know is that when you are the only, the first or the only, sometimes the first and the only that shows up in the space, there's a lot of things you may gain in that but there's a lot of things you lose.

So for my own kind of professional survival, I had to adapt whiteness as a way to understand myself, to understand others and to understand what it means to be professional. So that had been my whole professional journey.

So I want to give some backstory because when you grow up as a young Black person in the United States, rather your parents or your community members mean to tell you this – I mean sometimes it's much more direct but sometimes it's more subtle. You grow up hearing things like you need to sound like a White person to be taken seriously.

Your hair needs to be permanently straightened for you to appear professional. Like there are all these things that communicate to you, that who you are authentically will not get you through the door. You're going to have to become some version of a whitewashed person to have success.

So that only gets compounded in a professional setting, right? So even if none of my supervisors or anyone who hired me was like, "Hey, Kina, you know, you got to act White to get this job," no one needed to say that. That exploitation had been already communicated to me even in grad school.

So fast forward. So 2016, I moved to the last university that I will be teaching in and it's the – they call it the flagship university in my part of the country. Three things happened in 2016. So I will be more specific. I'm OK sharing this.

So I moved to Baton Rouge, Louisiana and Baton Rouge, Louisiana in the summer of 2016 is the place where Alton Sterling is murdered, right? So it's one thing to hear about that kind of violence from afar. It's another thing altogether to live in a community that has experienced that type of racial terror, right?

So I moved. That's the first thing. The second thing is I moved to a place where they've all had this like community – the community of grieving, right? So that's the second thing and Bill Cosby is indicted, all right?

So whenever I tell this story, I always try to say at the top very much guilty, OK? Very much guilty of the crimes he has committed. Very much deserve to go to jail. Very much a criminal. Full stop.

But what is interesting for me, what the takeaway for me is, this is the whitest black guy in the United States. At any given Sunday, he can out-white the whitest white guy. I mean this is Jell-O Pudding Pops. This is the sweater. Like, right? It's Bill Cosby and what encodes in that moment, it doesn't matter how much you perform whiteness. At the end of the day, you're still a Black guy and I say this because the sexual deviance and the sexual violence of Bill Cosby is very much marked by a lot of other people in Hollywood, a lot of other White people in Hollywood who did not get that level of notoriety.

So an example that I used to compare them is like *Seventh Heaven* father. I don't remember the actor's real name, but I just remember "Seventh Heaven" and he was the father who was Reverend Camden. But also a sexual deviant has – like done all these sexual crimes. But what ends up happening to him is like he gets to go away in some corner and like never be heard of again. You hear what I'm saying? Meanwhile like Bill Cosby is like, oh yeah, you are going to become the example of what happens when you're left to dry because of sexual deviance and the sexual violence.

Well, in my mind, I say if the whitest black guy in the United States is not protected by whiteness, I sure as hell won't be. Those three things together make me say I'm going to figure out how to unplug and that's where the journey begins.

**Amanda Lytle:** Hey friend. We are coming straight back to *The Book Stoop* after a quick break.

**Amanda Lytle:** OK. So all of that was in 2016 you said.

**Kina Reed:** Uh-huh.

**Amanda Lytle:** So then moving forward and into your own journey of this, when did the Divesting from Whiteness as more of just your platform and into the podcast begins?

**Kina Reed:** So I think the hug your white friends of last year definitely started that conversation for me publicly, right? So they're having a conversation privately. Like I start with myself, you know, in 2016 and then obviously I started having that conversation with like people, friends, family members, those kind of things in 2016.

**Amanda Lytle:** OK.

**Kina Reed:** 2020, I started having it publicly because one of the things I realized is – now I'm going to be really thoughtful because I think antiracism education is super important, all right? Super, super, super important and people need to make an investment in figuring out how institutionalized racism has impacted them and the people in their communities, right?

But I did feel last year that there was this like – have you ever been in a conversation, decision-making conversation, people are trying to like decide where to have dinner or what are we going to do for summer vacation, whatever it is.

But there are these big parts of the conversation people aren't asking folks about. Like hey, you all want to go to Disney. Like who's going to pay for this? There are big parts of the conversations that people are skipping over and that's what it felt like in 2020 that people were skipping over these big parts of the conversation.

If we want to talk about racial justice, that is fine. But we have to be able to talk about what are some of the things that like speed this machine of racial injustice and then is the construction of whiteness. It's the construction of whiteness that creates a hierarchy that says everyone who is white-identifying gets to be at the top of the ladder and then everybody else falls in somewhere in – like at the bottom with Black people being at the very last rung.

So I was like we can have conversations about institutionalized racism. That's important. But if we don't couple that conversation with this huge, this monster that's like sitting in the wings, then the antiracism conversation will fall apart in some capacity. So that's when I started having the conversation publicly in 2020.

**Amanda Lytle:** Oh, and such a necessary conversation to have been had out loud.

**Kina Reed:** Well, and I'm just like this Amanda because you got me started.



**Amanda Lytle:** OK, keep going.

**Kina Reed:** Right? So if you would have asked somebody – and again I want to be really specific because I’m thinking about the United States. I’m thinking about the Americas, right? Because like how this stuff functions in different parts of the world is very different.

A lot of people don’t realize that like the racial identity market doesn’t even exist globally, right? I always used to tell students, like no one cares if you’re White or Black in North Korea. You just better not call somebody from South Korea North Korean. Shit is going to get real. Do you get what I’m saying?

Like those things – like races and identity isn’t the same worldwide, right? But what is powerful worldwide is the construction of whiteness. That means that wherever you go, across the continents, whiteness means something.

So if you were to ask a typical person from the US like when did racism start, they’re probably going to say, “Oh, like 1960s, 1950s,” and I mean you could argue depending on how you’re defining racism that that is a solid timestamp. I wouldn’t. But I can see why people would do that. That’s our goal.

The problem, right, because in 1619, when we have a bill of sale that says that here are the humans that we are like transporting from one part of the world to this part of the world for free labor, I wouldn’t say that transition transaction was only marked by racism. I would say that that transaction was also marked by anti-Blackness and the construction of whiteness that was occurring even then.

So I was just saying like for us to see the world, we want to see and to imagine. We can’t be afraid to dig deeper and sometimes the antiracism question really leads people to think, oh, we just have to like, you know, read the book, and then change the policies and then we’re great. I’m like, oh, this is so baked into who we are and how we understand the stories of each other. So we have to dig deeper.

**Amanda Lytle:** Not only do we have to dig deeper but there is something that you had mentioned prerecording that was highlighting the importance of naming and language. So can you dive into a little bit of that for us?

**Kina Reed:** Oh, Lord. I mean I just – you know, man, you’re going to have somebody – I’ve been so lucky I don’t really get trolls and I feel like now, I’m going to get a troll. OK. So like for example, the student Tom who’s like, “You mean my great-great-great-grandfather was not white.”

So I was in the second grade. My teacher’s name was Mrs. Milano. I will never forget. She talked to us about Ellis Island and growing up in New York, it’s a big thing. It’s like you go to a school trip. You go to Ellis Island. It’s a whole cultural marker, rite of passage.

I remember her introduction into that which was to say like my great-great-great-grandfather came to this country and when he came from the old country from Italy, he came to America. She proceeds to tell us about how he changes his name and that he's a part of the American fabric, the American dream, la-di-da-di-da-di-da and in that telling that I imagined, that story, that has passed from generation to generation and people can, they can name the triumph of someone going like thousands of miles to a whole another place and building a whole new life for themselves and their family.

That is a remarkable thing. But often in the retelling of that, what gets missed is the trauma and what gets lost, right? Because you get to the Ellis Island, and you have this full name that has like seven syllables that speaks of an ancestral past. I mean that's as important as the book of recipes you bring over with you too and then to have to shorten that to something else, so that you can again – you know, we call it – assimilate, right?

But at the same time, you're losing something really valuable. So not naming that as both a triumph but also a tragedy, I mean that creates impacts that people still haven't processed to this day. So that's what I'm talking about. I taught in South Louisiana and, you know, when we talk about a racialized experience, in the United States, Louisiana was like colonized by the French in a span – off and on for a series of time and some of those people came from Canada, French-Canadians and they became Acadians and Creoles and created this rich culture.

So again, part of this assimilation that ends up happening is people literally have to divorce themselves from the French language so that they're not considered other, but they're considered white.

People have to name that to be empowered, right? They have to recognize this is this thing we lost in order to gain something that we thought would be greater, better, and that's not a critique. That's the truth.

So being able to name something, to call something what it actually is as opposed to what I like to call the remix version of stuff, you know, that's powerful. It can be scary, you know. I mean I gave myself the gift of ancestry a few years ago and yeah, that's what I gave myself for a birthday present. Kina spinning the tube. Send it to a bunch of strangers. OK, all right. That's what I did and ...

**Amanda Lytle:** It would be so interesting.

**Kina Reed:** So interesting. Well, first of all Amanda, I was no good for weeks, right? Because I found out I was 93 percent African. You couldn't tell me nothing. I was like 93 percent African over here. OK, OK, OK. And it made me interested about – like, so what does that mean? So like what countries? What tribes?

It felt like I got something. But simultaneously it also really made that loss even more profound, right? To the extent that when I hear people from different like African countries with like –

speaking like a tribal language, I'm like, "Ah!" Like it creates this longing for me. Like I wish I knew what that was. Like I wish I can speak to that. I wish I can understand that.

So being able to say, you know, I'm 93 percent African. I don't know what all of that means. That's a powerful thing for me to have access to and then to be able to articulate that to family and friends that again, we have this huge history that has a lot of blank spots. But there are some places where there are some directions. At least we know where we can start looking at.

What direction can we start looking at? And this naming isn't just powerful for racial identity though. I mean the language that we have access to and the stories we have access to really shape our reality. One of the things I used to talk about is I've met a lot of people who English is not their first language, right? It's like their third or their fourth and some of the critiques I've heard is that, well, English could be difficult because there's not enough feeling words and I'm like, "Ha!" Meanwhile we have like 32 ways to describe money.

**Amanda Lytle:** Yeah.

**Kina Reed:** Right? So it tells us what our values are. So when we start to understand language, we can understand what are the communal values of a space. You know, in some Hindu cultures, there's not just one word for aunt. There's oldest aunt, youngest aunt, middle aunt because the role of auntie is so powerful. You know what I'm saying?

So the language is like a communal understanding that this role is so powerful in our lives that it has to have – we have to have multiple ways to think about it and to talk about it, right?

So we have to increase our lexicon. We have to increase our range whether we're talking about justice-related issues, whether we're talking about the way we see ourselves. Naming and having stories is like a powerful component of that.

I encourage people – again, I don't want to say this is absent from trauma. But like what does it mean? You know, sometimes Amanda, I think about my grandma, my maternal grandmother's past but my paternal grandmother is still alive. And there are all these stories that I – and even as I'm talking to you, it's a reminder. You know, I called my grandma on Sunday, and she didn't answer and so I need to try to call again tomorrow.

I want to have these stories. They matter. You know, we live in a world where people are obsessed with TikTok and Instagram and all the cool stuff. But there's history around us every day that we're just completely bypassing and those are the stories that will help us understand not only who we are now but the possibility of the future.

**Amanda Lytle:** Just because we've been talking so much about podcasting and the importance of connection, I hope that you are OK in a space where you can record some of these conversations because how beautiful to have an audio format of these incredible stories and conversations moving forward.

**Kina Reed:** Yeah, yeah. I mean, you know, if TikTok is the medium for which will be the witness, oh my god. I'm so scared. I'm so scared. Why? Like TikTok being like future generations hieroglyphics.

**Amanda Lytle:** It's wild.

**Kina Reed:** What's going to be left Amanda?

**Amanda Lytle:** Yeah, I know, although I am going to use this as a fun segue only just because you and I could both go on and on and on about, well, many things. But I want to know about the importance of online community building.

**Kina Reed:** Oh, gosh. So I am a communication scholar by trade. So we talk about these various markers of major communication exchanges in the world. So initially, people were – we went from like tribal cultures, oral storytelling and then there was the invention of the printing press, the Gutenberg Printing Press, so then that created this printing era and then the telegraph created like an electronic communication era because now people could like communicate across large masses of land.

Then the television created another one. You know the media. So there are all these different chapters and then the creation of – the internet created like the digital era and so we're in the post-digital era. I don't know what this is going to be called. No one, as far as I know, has named this era yet. OK?

But 100 years from now, if we haven't died by the zombies, people are going to be looking back and studying this. So people are telling stories on TikTok and then from what I gather, like there are all these different corners of it that exist.

So here's this amazing way for people to find people who have similar values added to the perspectives, right? So that's the game, right? I can easily find all the people. Like for example, this is not a TikTok community but on Facebook, I joined this group called Black Women in Trader Joe's and it was a whole new world.

I was like, "This is a whole new way to see Trader Joe's. Great! Awesome!" So I find my people. So that's a game. But at the same time, it makes it that much more easy for us to be in silos, to find our corner, find our people and stay there.

So there's a lot of research at this point that talks about just how much of a media bubble most people live in that at this point people – and the algorithm, right? So not only the agency I have to like use certain hashtags so I can find my people on Facebook, TikTok, Instagram. But also the ways in which the algorithm knows how to figure out who I want to see, who I don't want to see and then lends itself to giving me that kind of gratification.

So this is something that we're losing in that, and I don't know all the things we're losing Amanda. We won't know until like probably 50 years from now, right, what we lost in this

exchange. So it is great that I get to be a part of a *Black Women at Trader Joe's* group, you know. Simultaneously, I also think, especially for the people who are connected to groups that really kind of build their houses on violence, that creates even more opportunities for danger, you know.

Thirty years ago Amanda, it would have been hard for someone like Dylann Roof, the young man who went into the church and killed nine people from bible study to find his people. That's just not difficult now.

Simultaneously, I get to be on Instagram and have conversations about Divesting from Whiteness, right? So that's what I'm saying. I'm not trying to be one of those people who's all like, "Throw it all away," because there's something rich and valuable about the kind of communities and the conversations we're having.

But I want us to be careful, you know, because like one of the conversations I was having with the friends today is sometimes I feel like a pusher. You know, I'm like putting it online. I'm giving people the drug, you know. I don't know. I mean nobody who is following me is addicted to this shit, right?

But we're getting news about people who are addicted to TikTok and people who can't stop scrolling and all that stuff, right? So like I'm like, oh, I feel like a pusher, you know. Like I'm not a user but I'm a pusher, right? So anyway, then you know, the question I ask is I'm constantly thinking about the ethics of this.

**Amanda Lytle:** Right.

**Kina Reed:** And for people who create content, for people who create channels, podcasts, whatever the thing is, you know, I think we let our passion lead us. We're like, hey, this is – I'm passionate about this topic. I'm passionate about this conversation and I want to have it and share it.

That is amazing. That is awesome sauce, all right? But on the other side of that, I think we need to start really having some both thoughtful individual but collect the conversations about what is the ethics of it, right? What is? So I think – I mean those are the things I consider a lot and even with my podcast, you know what I'm saying, like I want responsible users. But I also want to be a responsible creator simultaneously.

**Amanda Lytle:** Right. And I think even in a space where you're doing the creating is that allows you, like you've said, to seek out the people that share that value with you or share similar values with you. Then once you're in alignment, I think that that's where the magic happens. But there is so much danger online.

**Kina Reed:** Yeah, yeah, and I – it's so funny because like in 2020, when we had the election here, I would see people on my Facebook timeline. I can't believe this person said this or I can't

believe this person said this. So they believe that and I'm like, "What dusty corner of the internet are you on?"

Like I don't – like or even the COVID people, right? Like these people are wearing masks or these people are denying COVID or whatever. I'm like who are the people you know? So in some ways, I'm like hey, Zuckerberg's Facebook, I already know what I'm trying to see. I guess I can be thankful. But that also proves that I'm in a silo too, right? You know, because I don't have the COVID denials on my timeline. I don't know where they live. I don't know who they are, you know. Thank you Mark. Thank you for protecting me. You know, I don't know.

**Amanda Lytle:** Oh, you know, honestly, I could hang out with you on here all day long. I'm loving this conversation. Being mindful of your time I want to give you an opportunity to give a shoutout to an account, a person, an organization, disruptor, activist or change agent.

**Kina Reed:** So there's like Courtney Napier who is the editor of the Black Oak Society and so she's literally creating ezines, creating a place where Black writers and journalists and artists from Raleigh, North Carolina can like create this think tank. That's awesome! Then there are people like my friend Sonja Price Herbert. She's decolonizing Pilates. Like come on! And really making a space for all types of bodies feel comfortable there. Let's go ahead and think about how have you made Pilates all white, you know?

Then there are people like my friend Eliana who's a decolonial educator and she has created something. She has created something called the Anti-Oppression Club and so it's places where people can like meet online to just talk – like people who want to not talk about Game of Thrones but instead talk about like how do we overthrow capitalism. Then the last person I can think about is my good friend Tasha Hunter who is a therapist.

**Amanda Lytle:** You know Tasha?

**Kina Reed:** I know Tasha.

**Amanda Lytle:** I love Tasha.

**Kina Reed:** Cheers.

**Amanda Lytle:** Cheers to Tasha. Oh my goodness. OK. Keep going. Keep singing her praises. I love ...

**Kina Reed:** Yeah, right? But like Tasha who has made such a significant part of her own practice, her therapy practice to take care of Black and Brown people, right? Because it is hard. Therapy is tricky. For the people who love Jesus – when I saw my mom was in therapy a couple of years ago, I was like, oh, I don't want no problems. Like I could go to therapy and love the Lord. Those things are not divorced from each other.

So like she gets the nuances and the challenges people have, right? So I mean there's just – and that was just a shortlist. Like I just like oh my god, there are so many people who are doing so many dope things and we no longer have to wait for mainstream media to create a conversation we just really need. You know what I'm saying? Because they ain't about to do it, you know. So those are some of the people.

**Amanda Lytle:** Amazing.

**Kina Reed:** Yes.

**Amanda Lytle:** Thank you so much, so, so much Kina. This is so much fun and it was informative, and it was engaging, and it's just – it has been nourishing. I've loved it.

**Kina Reed:** I'm so glad Amanda. It was very nice to meet you.

**Amanda Lytle:** Nice to meet you too.

**Kina Reed:** Not another podcast.

**Amanda Lytle:** Thank you so much for being with us. Please be sure to follow us on your podcast app and leave a rating where you're able. Written reviews help us reach more listeners too. Be sure to check out the show notes for all the links and share *The Book Stoop* with your community. Talk soon.

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