

Global Media and Race

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Global Media and Race is a series focused on scholarly books that examine race and global media culture. Titles focus on constructions of race in media, including digital platforms, webisodes, multilingual media, mobile media, vlogs, and other social media, film, radio, and television. The series considers how race—and intersectional identities generally—is constructed in front of the camera and behind, attending to issues of representation and consumption as well as the making of racialized and antiracist media phenomena from script to production and policy.

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Indigenous Peoples Rise Up

The Global Ascendency of Social Media Activism

EDITED BY BRONWYN CARLSON AND
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Introduction

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The impetus for this project dates back to 2015, when the Forum for Indigenous Research Excellence (FIRE) hosted the “Reterritorialising Social Media: Indigenous People Rise Up” symposium.¹ FIRE is an international network of scholars interested in Indigenous research. Both editors and several contributors to this volume are members of this network. The symposium focused on Indigenous social media spaces and social and cultural connectedness, and Indigenous social movements and global solidarity. The presenters included a wide range of people active in Indigenous activism, both online and off. As it became more and more evident that Indigenous peoples were utilizing the technology offered by social media platforms, three Indigenous scholars (also FIRE members) collaborated on a special edition of the *Australasian Journal of Information Systems* on Indigenous activism on social media (see Carlson et al., 2017).

Not too long after this special issue was published, the idea for this book was born. Jeff Berglund was concluding his visit to Macquarie University to meet with honors and graduate students from the Department of Indigenous Studies helmed by Bronwyn Carlson. In a café near the Sydney International Airport, we (Jeff and Bronwyn) sketched out the idea for expanding our scope of social media activism that included the expressive arts, that foregrounded the function of Indigenous feminism and queer Indigenous perspectives, and that considered the affective impact of online environments, in short, its possibilities and constraints. We knew, importantly, that we wanted to include the insights of active, engaged social media activists, and we were pleased to retain

Alex Wilson's involvement in our efforts—as someone at the center of the Idle No More movement—and to eventually secure interviews with Carly Wallace, known online as comic CJay's Vines, and Debbie Reese, the originator of the influential blog *American Indians in Children's Literature*. We knew, too, that we wanted to be able to represent perspectives from Indigenous scholars and scholars working in Indigenous Studies in Australia, Canada, Aotearoa (New Zealand), the United States, and beyond. While this book was in production, many of the contributors to this volume previewed their work in progress at a symposium at Northern Arizona University in Flagstaff. There, Indigenous scholars from Australia, Canada, Morocco, Aotearoa, and the United States shared their thinking and engaged in discussions with symposium participants in a packed gathering room in the Native American Cultural Center.

While Indigenous peoples continue to make use of social media, there remains a paucity of scholarly literature on the topic. Recent research indicates that Indigenous populations are avid social media users, but there has been little focus from researchers on the topic. In recent times, there have been publications on the general subject of social media and activism, such as Manuel Castells's 2015 *Networks of Outrage and Hope* and, in 2012, *Tweets on the Streets* by Paolo Gerbaudo. Neither have any Indigenous content. In 2017, Marisa Elena Duarte, one of our contributors, published *Network Sovereignty: Building the Internet across Indian Country*, which establishes an important foundation for thinking about the potential and limits of access to social media and the online world, more broadly. The focus of these three books is primarily the United States. To date, there have been no books that focus specifically on Indigenous social media use and activism in a globalized context. Yet as we were finishing this project, an important book on Indigenous peoples' use of technology and social media was published: Jennifer Gómez Menjivar and Gloria Elizabeth Chacón's impressive *Indigenous Interfaces: Space, Technology, and Social Networks in Mexico and Central America*; this book makes a vital contribution to understanding how Indigenous peoples in this region are using social media as part of their sovereign and autonomous ways of being Indigenous in the twenty-first century. *Indigenous Peoples Rise Up: The Global Ascendancy of Social Media Activism*, extends the focus on Indigenous peoples and activism in an international context that includes North America, Australia, Aotearoa, and North Africa.

Over the past decade, social media technologies, particularly handheld devices and social media apps, have gradually become part of our everyday lives. Researchers have shown that Indigenous peoples have always been early adopters of technology, and the present moment demonstrates that this is indeed the case with social media (Carlson and Frazer, 2018). Platforms such as Facebook, Twitter, YouTube, Vine, Snapchat, Instagram, and TikTok, blogs with social media interfaces, and mobile technology generally, have expanded the nature

of Indigenous empowerment, communities, and social movements. For example, social media has allowed Indigenous artists to expand audiences for their work and afforded opportunities outside of traditional curatorial structures like galleries and museums. The brilliant Indigenous artist who created this book's cover image, Charlotte Allingham, is a twenty-six-year-old Wiradjuri, Nginympa queer Blak woman from New South Wales, Australia. They have over fifty-three thousand followers as @coffinbirth on Instagram, with a considerable following on Twitter @drawnbysoymilk. With great frequency, Allingham's vibrant, thought-provoking, and memorable art circulates globally, sending messages of empowerment, body positivity, strength, power, and Indigenous self-love. Their work emphasizes the brutality of colonization but the resilience and possibilities of resistance and a commitment to Indigenous futures.

Diné writer Natanya Ann Pulley, in an essay titled "Indigetechs: The Origin Time-Space Traveling Native Americans," notes, "A Native American presence online is always a political act. It is a testament to our staying power and to the people's ability to surge onward. . . . I no longer need to open a book or work through my mother's memory of Navajoland to reach my people (though I deeply miss its sand and growing winds). I simply have to open an app. And I am not faced with static images, but with emergent and pulsing paths of inclusion and action" (2014, p. 100). David Treuer's critically acclaimed *Heartbeat of Wounded Knee: Native America from 1890 to the Present* (2019), a book written for a mainstream audience about the resilience of and resistance by American Indians in the twentieth century and beyond, includes a chapter titled "Digital Indians," in which he profiles individuals whose work is often supported by social media, including activist efforts that coalesced at Standing Rock and the #NoDAPL movement, a subject taken up by Nicholet Deschine Parkhurst's contribution to this volume.

Social media technologies bridge distance, time, and nation-states to mobilize Indigenous peoples to build coalitions across the globe to stand in solidarity with one another (including, for example, other social movements such as Black Lives Matter). From #IdleNoMore in Canada to protests defending sacred sites to publicizing the plight of missing and murdered Indigenous women, opposition to building projects at Mauna Kea and at Standing Rock by Water Protectors, #SOSBlakAustralia, which protested the closure of Indigenous communities, the Australian #ChangeTheNation campaign to protest the annual celebration of Australia Day on January 26, commemorating the arrival of the British and subsequent colonization of Aboriginal peoples, and social media campaigns driven by Māori to protect Ihumātao in Aotearoa, activist movements have succeeded and gained momentum and traction precisely because of the strategic use of social media. As we wrapped up the first draft of our manuscript in February 2020, social media was one vital force being used to galvanize the world's attention and support around the Wet'suwet'en First

Nation's resistance to the construction of TC Energy's Coastal GasLink pipeline set to cut through their unceded territory in northern British Columbia. Protests across Canada proliferated, shutting down trains and bringing traffic to a halt in major cities, all after social media—including the Twitter hashtags #Wetsuwetn and #WetsuwetenSolidarity—showed violent police raids targeting land defenders. And we saw how social media campaigns and activist causes continue to converge as defenders and protestors highlighted how the extraction industries are linked to #MMIWG and the epidemic of missing and murdered Indigenous Women and Girls in Canada and beyond.

Social media—Twitter and Facebook in particular—has also served as a platform for fostering health, well-being, and resilience, recognizing Indigenous strength and talent, and sustaining and transforming cultural practices when great distances divide members of the same community. And it has been used as a platform to provide and promote knowledge for Indigenous peoples about the law, Indigenous languages, and economic opportunities. It has also been fertile ground for consciousness-raising debates within publishing and the literary arts about the representation of Indigenous histories and lives by non-Indigenous artists and authors (some with very public specious claims), not to mention long-running debates about sports mascots and national founding myths and public memorials and holidays that support those myths of conquest, “discovery,” and nation-state building. Individuals and groups use social media to shape new understandings about Indigenous peoples. May through July 2020, the period when the final draft of this book was completed, saw reinvigorated and lively social media coverage of global actions in the #BlackLivesMatter movement that questioned these very issues, including the name change of the Washington, D.C., NFL franchise, ongoing systemic racism, and the removals of statues commemorating colonizers, genocidal actors, and members of the Confederacy in the United States.

One vital way that social media resists and refashions stereotypes of Indigenous peoples is through the seemingly simple tactic of making and sharing memes. By using familiar images and/or memes but changing them up, Indigenous peoples are controlling the conversation, inspiring each other, and reaching Indigenous social media users with a positive message, using both humor and contemporary, current language. The framework of “woman yells at cat” meme, popular in 2019, is a case in point: Indigenous social media users employed this in myriad ways. This meme, for example, was transformed on a calico ribbon skirt, with an Indigenous woman on one side of the skirt yelling at a cat stitched on the other side of the skirt. Aqqalu Berthelsen, an Inupiaq musician from Greenland, “Inukified” or “Indigified” the meme as a woman yelling at a seal and offered it up through Instagram without text to interested users (figure 1.1). Numerous examples proliferated. A recent meme, using the iconic image of Victor and Thomas from Chris Eyre’s 1998 film *Smoke Signals*,

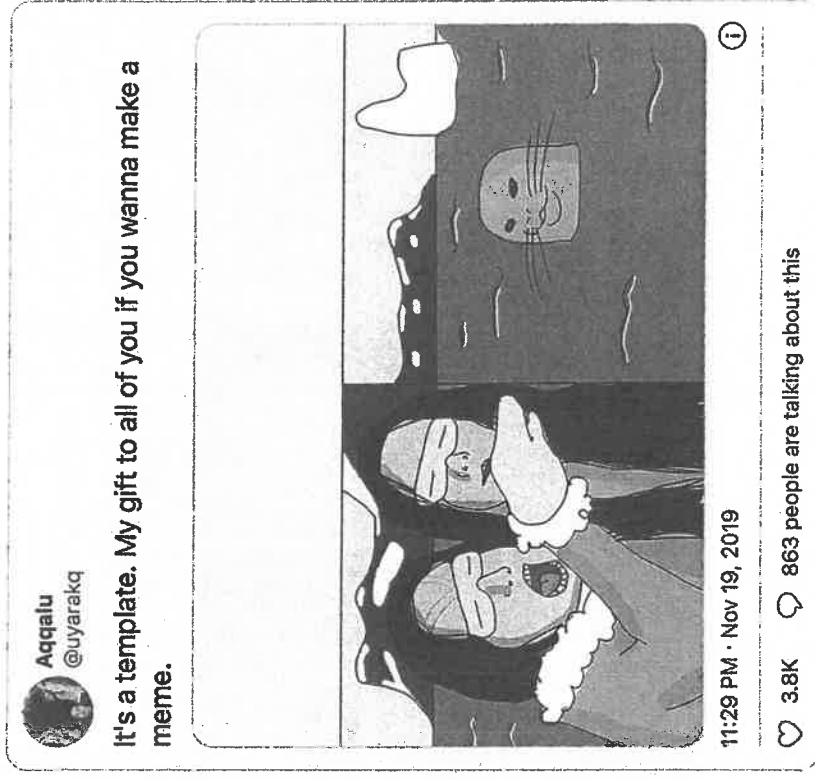


FIG. 1.1 Meme template created by Aqqalu Berthelsen. (Credit: Screenshot by authors of Instagram post @uyarakq.)

considers memes as “good medicine.” Their powers to make people laugh, to reach deeper understandings of themselves and the world around them, and to revise negative cultural scripts are a testament to their impact (figure 1.2).

While memes in and of themselves are not social media, they exist only if they proliferate and circulate; their lifeblood is social media, and it's through their dissemination on social media that they participate in activist capacities through engaged dialogue. Social media also serves as a vehicle for artists, comedians, filmmakers, and musicians to share their work and expand the ways that Indigenous peoples find entertainment and artistic reflections that are relevant and responsive and accurate. Aboriginal comedian Carly Wallace, for example, circulates her work through CJay's Vines on Facebook and YouTube to fans who eagerly await her next installment of hilarious and revealing commentary about herself and others in the Indigenous community. Similarly, the 1491s, an American Indian comedy troupe, disseminates its work via YouTube

"INDIGENOUS PEOPLE ARE POWERFUL PEOPLE VICTOR. THEY CAN EVEN TURN MEMES INTO MEDICINE"



FIG. 1.2 *Smoke Signals* viral meme. (Credit: Screenshot by authors, origin unknown.)

and lampoons simultaneously the Native community and settler colonialism and the entertainment industry; from this comedic platform, with an established fanbase in the hundreds of thousands, the 1491s have launched other celebrations of resilience and resurgence that honor the vibrancy and creativity of Indigenous peoples. In short, social media has afforded the possibility of claiming the means of production to restore to the center Indigenous viewpoints and paradigms too often relegated to the margins by mainstream media formats.

One barometer of the sphere of influence exerted by social media technologies in Indigenous communities is its representation in literature. If new fiction is any indication, it's a vital component of everyday reality. Readers of Aboriginal novelist Anita Heiss have seen the contemporary reality of Indigenous life reflected in the pages of her books. Her 2014 novel *Tiddas*, for example, features a cast of five women, four of whom are Aboriginal, who provide love, support, and understanding to one another and maintain their connection with each other in Brisbane, Queensland, through texting and following goings-on on blogs and Twitter. This is an unremarkable and realistic reflection of life as we know it today, but in the history of literature featuring or about Indigenous peoples, it's remarkable to see the deep integration of technology as a force for

connection in everyday life. Tommy Orange's (Cheyenne) critically acclaimed novel *There There* (2018), set in contemporary Oakland, California, similarly features a large cast of mainly Indigenous characters who text, chat online, reconnect to family via Facebook and Facebook Messenger, tweet, Facetime, and use phone apps to control camera drones as well as a character, the teenager Orvil Red Feather, who learns about tribal cultural traditions and pow-wow dancing via YouTube. One character, Edwin Black, after finishing a graduate degree in Native American studies and literature, dives deep into an online world (its own "there" that some may consider "unreal"), and it threatens to swallow him up. He is agoraphobic and inactive and separates himself from the offline world, until one day when he grabs a lifeline that connects him with a tribal community organization and a job that capitalizes on his knowledge and his interests that the online world has further fostered. He rejoins the face-to-face "there" that is located, placed, and part of the now that is continuous with the past, another "there." Like *Tiddas*, Orange's fictional meditation on the urban experiences of Indigenous peoples from many tribal nations living in one West Coast American city looks at the multiple ways that identity is understood and that community is fostered, both online and offline, in the "real" world.

This edited volume on Indigenous social media activism begins with Alex Wilson and Corals Zheng's "Shifting Social Media and the Idle No More Movement." In the early winter of 2012, the landscape of activism for Indigenous peoples in North America dramatically changed, and Wilson was there as a leader and participant. At the end of November of that year, four women began to organize Idle No More (INM), an Indigenous and environmental protection movement. INM grew with remarkable speed, powered by the founders' use of social media to reach out to Indigenous peoples throughout Canada and across the globe. For the first time, Indigenous peoples—particularly Indigenous women and two-spirit people—had a significant and impactful presence on social media. Indigenous peoples in the Americas have engaged in activism and resistance since their lands were first colonized, but Idle No More helped change the nature of that activism and resistance by encouraging Indigenous people to take leadership and organize locally to address issues that affect us and our communities, directly challenging and working outside of the systems and institutions that oppress us. Wilson and Zheng discuss the importance of social media to INM and analyze how social media has changed over the past six years since the group's inception. The monetization of social media platforms has created a new extraction industry, one that mines and markets data about Indigenous (and non-Indigenous) users and renders the platforms far less useful or safe for Indigenous (or any other) organizing and activism. Idle No More has now shifted its focus to providing support for on-the-ground actions such as Tiny House Warriors, Standing Rock, Mauna Kea, Missing and Murdered Indigenous Women, and One House Many Nations.

In our second chapter, Nichole A. Deschine Parkhurst shares how the movement to protect the Standing Rock Sioux Tribe's primary source of clean water, sacred cultural heritage sites, and burial sites from the Dakota Access Pipeline emerged in 2016 and how it was supported by social media through the #NoDAPL and #StandwithStandingRock hashtags. "Mni wiconi, water is life" was chanted at the frontlines, and "Mni wiconi" adorned banners in Instagram photos, was chanted in the background of Facebook Live stories, and even became a hashtag on social media platforms. The #NoDAPL movement demonstrates how Indigenous peoples' use of social media for activism extends beyond recognition and consciousness raising to building virtual and physical communities around the value of #MniWiconi and is a call to action for people to #StandwithStandingRock in their demand for their treaty rights to be honored. "From #Mniwiconi to #StandwithStandingRock: How the #NoDAPL Movement Disrupted Physical and Virtual Spaces and Brought Indigenous Liberation to the Forefront of People's Minds" focuses attention on the ways the #NoDAPL movement garnered solidarity across the United States and the world, drawing thousands of people to converge in the rural area home to the Standing Rock Sioux Tribe in North Dakota. By examining the #NoDAPL movement from a decolonizing perspective, Deschine Parkhurst highlights the ways that social media can be harnessed to disrupt public spheres, center Indigenous voices, challenge political processes, and create communities of change.

In our next chapter, "Anger, Hope, and Love: The Affective Economies of Indigenous Social Media Activism," Bronwyn Carlson and Ryan Frazer draw on Sara Ahmed's notion of "affective economies" to explore the political affordances of emotions in Indigenous activism. For Ahmed, emotions are never private but always political—they "work to shape the 'surfaces' of individual and collective bodies" (Ahmed, 2004, p. 10). Building on Ahmed's conceptual work, they follow two social-media-driven cases of Indigenous activism in Australia (#SOSBlakAustralia and #IndigenousDads), interrogating what the emotions of anger, hope, and joy do in agitating for change. While emotions are absolutely central in forging political solidarities and mobilizing action, they are also highly volatile and even dangerous things, moving in unexpected ways and often leading to unforeseen and undesirable outcomes. Carlson and Frazer argue that different emotions have different political affordances for Indigenous activists and that there exists a difficult balance between political expediency and care. Emotions are often effectively mobilized to galvanize and animate people into progressive action, but they can equally be leveraged against activists, with anger and hatred often being pathologized by reactionary groups.

Steve Elers, Phoebe Elers, and Mohan Dutta continue this examination of affective economies in "Responding to White Supremacy: An Analysis of Twitter Messages by Māori after the Christchurch Terrorist Attack." On March 15, 2019, an Australian white supremacist, Brenton Tarrant, shot dozens of Muslim

worshippers at two mosques in Christchurch, New Zealand, resulting in the deaths of fifty-one people and the serious injury of many others. The first seventeen minutes of this act of terrorism was livestreamed using Facebook. Elers, Elers, and Dutta draw attention to the ways that social media, namely Twitter, was used as a communication tool by Māori for antiracist activism, to express their *whakaaro* (thoughts/opinions) of racism and white supremacy in Aotearoa (New Zealand) after the Christchurch terrorist attack. In the hours, days, and weeks that followed this tragedy, many New Zealanders took to Twitter to vent and share their frustrations about hate speech, racism, and white supremacy—*tangara whenua* (people of the land) have experienced all of these since colonization. Indigenous voices on social media during this time reworked the meaning of Aotearoa, grounding it in the Māori concepts of invitation, openness, and dialogue and, in doing so, worked to disrupt strategies of whiteness that erase conversations on white supremacy under the pretense of dialogue.

Viral conversations about maintaining and reinvigorating Indigenous culture, language, and identity are the focus of Mounia Mnouer's "The Imazighen of Morocco and the Diaspora on Facebook: Indigenous Cultural and Language Revitalization." Mnouer examines how three Moroccan Amazigh associations have turned to Facebook as a social media space to connect with other Amazigh people (once referred to as Berbers by colonizers) in Morocco and in the diaspora. Specifically, she examines three Facebook sites: the National Federation of Amazigh Associations (FNAA), which encompasses a large number of activists who work on issues related to Imazighen; *La Voix de la Femme Amazighe* (VFA), which means the Voice of the Amazigh Woman in English and focuses on the matters of Amazigh women and their role in the preservation and revitalization of the cultural heritage of the Amazigh; and Tamazgha Voice Media (TVM), created by activists living outside of Tamazgha to support activism through language and cultural revitalization in North Africa and in the diaspora. Mnouer shares how these associations use their pages as a way to connect with Amazigh communities and to revitalize the language and the cultural aspects of the Amazigh people. These Facebook pages, Mnouer contends, also serve as a reminder for everyone in the lands of Imazighen and in the diaspora to be held accountable for the status of Tamazigh.

The next set of chapters in our collection foregrounds how gender and sexuality impact social media activist spaces and how related issues are represented. First, Marisa Elena Duarte and Morgan Vigil-Hayes offer readers a theorization of Indigenous feminist approaches to digital studies by offering a meditation on the ways that researchers should take up methodological concerns regarding inclusion, voice, and representation. By adopting feminist Indigenous approaches within social media studies, a reconfiguring of advanced digital methods will occur because it takes into account a feminist ethics of care in understanding the political and social exigencies of Indigenous women and girls engaging in activities,

from sustaining family and friend groups at a distance to social protest, community well-being, and individual self-expression. This work helps us all discern how we create intellectual, spiritual, political, and social connections—and the limitations of those connections—through our approaches to science and technology as well as through our mediated interactions.

In “Indigenous Social Activism Using Twitter: Amplifying Voices Using #MMIWG,” Taima Moeke-Pickering, Julia Rowat, Sheila Core-Meek, and Ann Pegoraro explore how social media can be a positive source to amplify voices and create a sense of mobilization and collective conscientization among users around the national crisis of murdered and missing Indigenous women and girls in Canada. They set this epidemic against the backdrop of subversive texts about Indigenous women on social media that perpetuate racialized and violent discourse. This information circulates and is consumed by Indigenous social media users and non-Indigenous social media users alike and further subjugates Indigenous women and girls and vilifies and dehumanizes them, leading to victim blaming and a refusal to address systemic, colonial, and institutional causes.

Curcha Risling Baldy’s “Radical Relationality in the Native Twitterverse: Indigenous Women, Indigenous Feminisms, and (Re)writing/(Re)righting Resistance on #NativeTwitter” traces how Indigenous women’s activism has led the way in (re)claiming land, life, history, and futures, from early memoirs and autobiographies written by Indigenous women to the contemporary activism of Indigenous women on social media. In particular, Baldy analyzes Indigenous women’s voices on Twitter and centers how Indigenous women use social media to dismantle and shift dominant narratives and settler-colonial claims to legitimacy through a type of storytelling that (re)claims and (re)stories land, life, and history to not only “make space” but create new spaces of connection and “radial relationality.”

In our ninth chapter, “The Rise of Black Rainbow: Queering and Indigenous Digital Media Strategies, Resistance, and Change,” Andrew Farrell explores the development of Black Rainbow, a grassroots collective of lesbian, gay, bisexual, transgender, intersex, and queer (LGBTIQ) Aboriginal and Torres Strait Islander peoples. Through the affordances of social media, Black Rainbow has developed meaningful and impactful strategies to address the communities’ needs and desires—from individual and community support through an online presence to structural change that lobbies for competent, inclusive, and safer services. The health and well-being of Aboriginal and Torres Strait Islander LGBTIQ peoples is considerably underrecognized and underresourced and lacks a policy framework that identifies and ensures that the gender and sexual diversity of Indigenous peoples are considered. Black Rainbow, Farrell argues, addresses the many needs of a community who seeks justice and healing from violence, isolation, and a range of ill effects from queophobia and racism.

The last section of *Indigenous Peoples Rise Up* concentrates attention on the activist potential and reach of social media to support Indigenous art, literature, music, and expressive arts generally, including comedy. In many respects, such forums provide ways for Indigenous epistemologies and ideologies to entertain and move people, to trade in the affective economies of empathy and understanding that will lead to action and change. For example, in chapter 10, Miranda Belarde-Lewis highlights the ways several activist movements—specifically #MMIW (Walking with Our Sisters and the Urban Indian Health Institute’s report on MMIW) and #WaterIsLife (various art inspired by the #NoDAPL movement)—have employed the arts and leveraged their impacts through the use of specific social media strategies. Tristan Kennedy’s “United Front: Indigenous Peoples’ Resistance in the Online Metal Scene,” our twelfth chapter, explores how Indigenous metal fans and bands are using social media platforms to disseminate messages of resistance and truth telling that bypass traditional mainstream record industry channels and that resist Western hegemonies. Specifically, attention garnered by the Sydney-based band Homesick in the online metal scene illustrates the efficacy of social media platforms such as Facebook and YouTube in solidifying a political presence for Indigenous peoples. Kennedy concludes that digital communication technologies afford heightened degrees of permanence and visibility to interactions between metalheads in these disintermediated, digital social spaces.

Two key components of this section are in-depth interviews with social media practitioners Debbie Reese and Carly Wallace. Reese, who is Nambé Owingeh, is an expert in children’s literature and educational curriculum as well as a former professor; in 2006 she launched the now greatly influential blog *American Indians in Children’s Literature*. In her interview Reese discusses her move to start a blog after listservs flamed out and the eventual migration to Twitter as an adjunct platform. In addition to reflecting on some important books and key debates, Reese shares the ups and downs of activist engagement online and through social media. Similarly, Wallace, a Dulguburra Yidinji woman, reflects on the positive and negative components of being on social media as an Indigenous comic. When she started posting her videos—always using a filter to create a screen between herself and the persona she was projecting—Wallace had no idea that her personal stories and silliness would resonate among viewers and lead to CJay’s Vines, with nearly forty thousand followers and over two million views. She reckons that people have connected with her because “Blackfella humour is just that little bit different and it’s a real part of our kinship.”

In our last chapter, “We’re Alive and Thriving . . . We’re Modern, We’re Human, We’re Here!” The 1491s’ Social Media Activism,” Jeff Berglund offers a parallel inquiry about the activist role of comedy in his examination of work

on YouTube and other social media spaces by the comedy troupe named the 1491s. Since 2009 the 1491s have used the positive energy of comedy to galvanize others, with a particular emphasis on shaping the ways Indigenous peoples are seen, how Indigenous peoples see themselves, and how changes might lead Indigenous people to think critically about the conditions under which they are living. In addition to examining their comedic output, Berglund discusses their videos, which honor Indigenous resilience and advocate for political causes; these efforts are also supported by their production infrastructure and disseminated via their YouTube channel. Strategically disseminating their videos to a global audience through YouTube, Berglund contends, the 1491s should be seen as a major force in social change, inspiring Indigenous and non-Indigenous audiences alike, many of whom interact and form a core fanbase despite being separated by time and space.

Social media is ever-changing. The platforms are constantly being updated and functions are added and removed; and the way that Indigenous people use them is under continual transformation and innovation. While we present fourteen informative chapters in this collection, we know that the experiences of Indigenous social media users are too diverse to ever contain within a single book.

It would be remiss of us not to signpost how social media was leveraged in late May and early June 2020 to rally a movement that continues to build across the globe. As this collection reached the final stage prior to production, we find the world has been changed. In the midst of the fifth month of the global COVID-19 pandemic, around the globe we all watched footage documenting the death of George Floyd at the hands of the Minneapolis, Minnesota, police on May 25, 2020. The video, filmed on a bystander's phone, showed Floyd lying face-down, struggling to breathe. One officer held his feet, and he was handcuffed. Derek Chauvin, a white police officer, knelt with his knee firmly lodged in Mr. Floyd's neck. Bystanders heard Mr. Floyd saying, "You're going to kill me, man." Four police officers had arrested Floyd. He did not resist being taken into custody yet was forced to the ground. As a Black man he no doubt understood the ramifications of resisting arrest. Chauvin held the position for eight minutes and forty-six seconds until Mr. Floyd was unconscious and unresponsive. He continued to apply pressure for a full minute after the paramedics arrived (Hill et al., 2020). About an hour later at a medical center, Floyd was pronounced dead.

The video of George Floyd's killing in this midwestern city went viral across social media and was quickly shared worldwide. It sparked unprecedented global anger about this injustice and others, resulting in protests around the world. The hashtag #BlackLivesMatter, which emerged first in 2013, was used to express anger not only about the unlawful death of Mr. Floyd but also about the structural racism that results in the killing of Black and Indigenous peoples

globally. In the United States, Native Americans have the highest proportion of fatal encounters with law enforcement of any minority group, yet their deaths result in little media attention (Hansen, 2017; Schroedel and Chin, 2020). Similarly, in Australia, the unlawful deaths of Aboriginal and Torres Strait Islander people rarely result in media focus. The rise of the #BlackLivesMatter movement, which continues to reverberate—has by no means come to an end. It profoundly demonstrates, though, how social media platforms have provided a means for our stories to be told, where we can rally support for injustices we face and come together to support each other in our trauma, our anger, our joy, our hope.

Note

- 1 To view videos of the symposium, see <https://www.mq.edu.au/research/research-centres-groups-and-facilities/resilient-societies/centres/forum-for-indigenous-research-excellence/journal-of-global-indigenity>.

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