Who Controls the Story? The Black Media Infrastructure of America

CULTURETECHLENS · "Culture, Clearly Seen." · Black Cultural Intelligence

William Maxey CultureTechLens NFP, Chicago, IL October 2026

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Author ORCID: 0009-0004-2837-8037

Abstract

Who controls the Black media story in America? Drawing on a structured research package of 140 entities, 482 evidence-graded claims, 255 timeline events, and 335 sources spanning 1827 to 2026, this paper argues that the infrastructure reaching Black audiences is increasingly not owned by Black institutions. Across print, radio, television, and digital platforms, one pattern repeats: federal policy built Black broadcast ownership — the 1978 Minority Tax Certificate grew minority-owned stations from roughly 40 to about 323 — and federal policy dismantled it, with its 1995 repeal and the 1996 Telecommunications Act leaving fewer than 180 Black-owned commercial stations out of more than 11,000 by 2020. The Black-owned national core has consolidated into three operators, while the largest Black-targeted assets sit in non-Black hands. The paper identifies four survival models — Black-capital buy-backs, scale-and-diversification, nonprofit conversion, and corporate-IP consolidation — and documents the archival record itself as endangered. Findings are presented at their verified evidence grades; what remains provisional, disputed, or unknown is named plainly.

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1. Introduction

The question sounds simple: who controls the Black media story in America? It is not. The answer requires keeping two different things apart that most coverage collapses into one — the audiences a media asset serves and the owners who hold it. A network can program for Black viewers and be owned by a conglomerate that is not Black-owned. A radio portfolio can dominate the urban format in a dozen cities and belong to no Black institution at all. Once that distinction is drawn, the story of

Black media in America changes shape. It stops being a story about representation on the air and becomes a story about who holds the deed.

That is the spine of this paper. The research behind it — the CTL-DR-MEDIA-001 package assembled by CultureTechLens — tracks 140 deduplicated entities across six media sectors: print, radio, television, digital, the economics underneath them, and archives. From 482 evidence-graded claims and 255 timeline events reaching back to 1827, the same pattern surfaces in every medium: the infrastructure that reaches Black audiences is increasingly owned elsewhere. The largest Black-targeted assets in American media — BET, the urban radio portfolios of iHeartMedia and Audacy — are not Black-owned. What remains of a Black-owned national core has consolidated into three operators: Urban One, Allen Media Group, and Essence Ventures.

This did not happen by accident, and it did not happen by market forces alone. Policy built Black broadcast ownership and policy took it apart. In print, where ownership could not be regulated in the same way, survival followed a different logic: family hands, held for generations, sometimes rescued out of bankruptcy by Black capital. In digital, the newest medium, ownership churns faster than anywhere else — a single publication can pass through four corporate owners in a decade — and dependence on platforms that Black publishers do not control has become a documented structural risk. And underneath all of it, the record of what happened is itself at risk: the century's largest Black-media archival event was a rescue, not a donation, and there are documented cases of loss — scrapbooks missing from the Schomburg Center, Tennessee Black newspapers of which no copy survives at all.

This paper presents what the research found, graded the way it was found. CultureTechLens works on a standing principle: evidence before authority, and uncertainty labeled rather than smoothed over. Claims the research team marked Verified are presented as such. Claims marked Provisional — including 38 that were downgraded from Verified after a red-team audit caught Wikipedia-only sourcing — are presented at that level or omitted. Disputed claims, including the famous "firsts" of Black broadcasting, are presented with both sides on the record, not resolved by editorial fiat. What the package does not know is said out loud in a limitations section, because that is what makes this scholarship rather than storytelling.

The paper proceeds in four movements. Section 2 describes the methodology: how the package was built, how its evidence-grading system works, and what the red-team audit changed. Section 3 distills the findings — the ownership map, the policy hinge in radio, print's family pattern, the advertising gap, the carriage choke point, platform dependence, digital churn, and the endangered archive. Section 4 is honest

about gaps: missing communities, missing women, missing workers, and the structural biases that shape what any archive of Black media can see. The references close the paper with the sources that carry its weight.

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2. Methodology

2.1 How the package was built

The research behind this paper was organized into six parallel tracks, each covering one sector of Black media infrastructure: print beyond Chicago; Black radio; Black television; Black digital; infrastructure economics; and archives, preservation, and survival. (A sibling project, CTL-DR-BPM-003, covers the Chicago Black press in depth — the Defender, the Crusader, Johnson Publishing's Chicago operations, WVON and WGCI — and this package does not redo that work. Johnson Publishing appears here only through the national disposition of its archive and through Ebony and Jet as national publications.) Each track produced evidence-graded records in a common format: a claim, the evidence for it, the source, whether that source was primary or secondary, publication and date information, a statement of uncertainty, any contradictory evidence, and a verification status.

The tracks were merged programmatically. Cross-track duplicates — 34 of them, grouped into 22 merge families — were harmonized into 140 canonical entities with stable identifiers (MED-001 through MED-140), so every claim can be traced to an entity and folded into the shared Black Cultural Knowledge Graph the project maintains. Relationships between entities were remapped in the merge and filtered to Verified claims only: 78 verified relationships made it into the package, while 17 single-source relationships were held out pending corroboration. The timeline was normalized across three different input schemas, sorted, and checked — 255 events from 1827 to 2026. Sources were deduplicated across the tracks: 335 in total, 45 primary and 290 secondary. The entity mix tells its own story about where the evidence lives: 42 businesses, 29 people, 25 publications, 19 organizations, 12 institutions, 6 events, 4 technologies, and 3 policies.

2.2 The evidence grades

Every claim in the package carries one of five grades. They are not decoration; they are the method. The grades mean the following:

- **VERIFIED** — the claim is corroborated by independent sources, or documented in primary material: Congressional Record entries, SEC filings, corporate press releases, court records, archival finding aids. This is the strongest standing a claim can hold.
- **SUPPORTED** — the claim rests on a credible source but has not yet been independently corroborated. In this package's dataset, no claims ended up at this grade; the distribution clustered at Verified and Provisional, which is itself reported rather than adjusted.
- **PROVISIONAL** — the claim is single-sourced, self-reported, industry-reported, or otherwise awaiting corroboration. It is presented as what the evidence currently suggests, not what it establishes. The package's 38 downgraded claims sit here.
- **DISPUTED** — competing claims exist and are both recorded. Disputed claims are not resolved by picking the more convenient side.
- **UNRESOLVED** — no verified source was captured for the question at all. The honest grade for a blank.

The final distribution: 297 Verified, 164 Provisional, 18 Disputed, and 3 Unresolved, out of 482 graded claims. On the timeline, 206 of 255 events are Verified, 36 Provisional, and 13 Disputed.

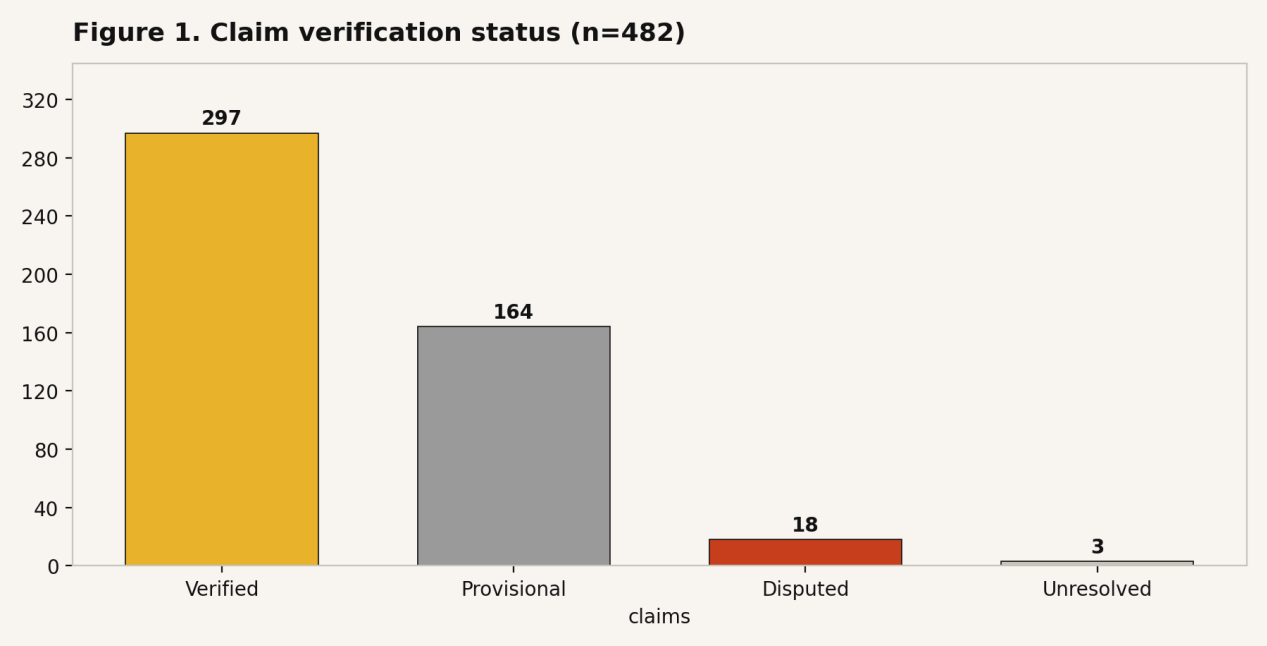

Figure 1. Claim verification status (n=482): Verified 297, Provisional 164, Disputed 18, Unresolved 3. Source: Computed from the status field of claims in CTL-DR-MEDIA-001/entities.json.

Figure 1 renders that distribution. The clustering at Verified and Provisional — with no claims at SUPPORTED — is the shape the data took, reported rather than adjusted; the eighteen Disputed and three Unresolved claims are the package's named uncertainties.

2.3 The red-team audit

After the tracks were merged, the package went through a red-team audit — a deliberate attempt to break its own findings. The audit's most consequential finding was about sourcing: 131 of the 335 originally-Verified claims, about 39 percent, cited Wikipedia. A rule was applied: any claim whose only substantive source was Wikipedia — or Wikipedia plus Alchetron, which is a Wikipedia mirror and not independent corroboration — was downgraded from Verified to Provisional, with an audit note appended to the claim's uncertainty field. Thirty-eight claims were downgraded. The remaining 93 Wikipedia-citing claims had independent corroborating sources and kept their grades. Re-sourcing those 38 claims is the project's top backlog item, and in this paper they are presented at Provisional level or not at all.

The audit also caught and corrected a causal claim. Traffic declines at digital publications — measured figures like The Root's 36 percent and EURweb's 63

percent drops — had been discussed alongside platform algorithm changes in ways that implied causation. The audit labeled these as correlational: the declines are real, the platform changes are real, and the causal link between them is not proven. This paper honors that correction throughout.

2.4 What grades cannot do

Grades measure the evidence, not the importance. A Provisional claim can matter more than a Verified one; it is simply less certain. And the grading system cannot fix what was never recorded. The limitations section of this paper (Section 4) describes the communities, people, and records the package failed to capture — because an honest account of Black media infrastructure has to include what the infrastructure's own records erased.

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3. Findings

The findings below draw on the 140-entity CTL-DR-MEDIA-001 corpus described in Section 2. Its shape is worth seeing before the argument begins.

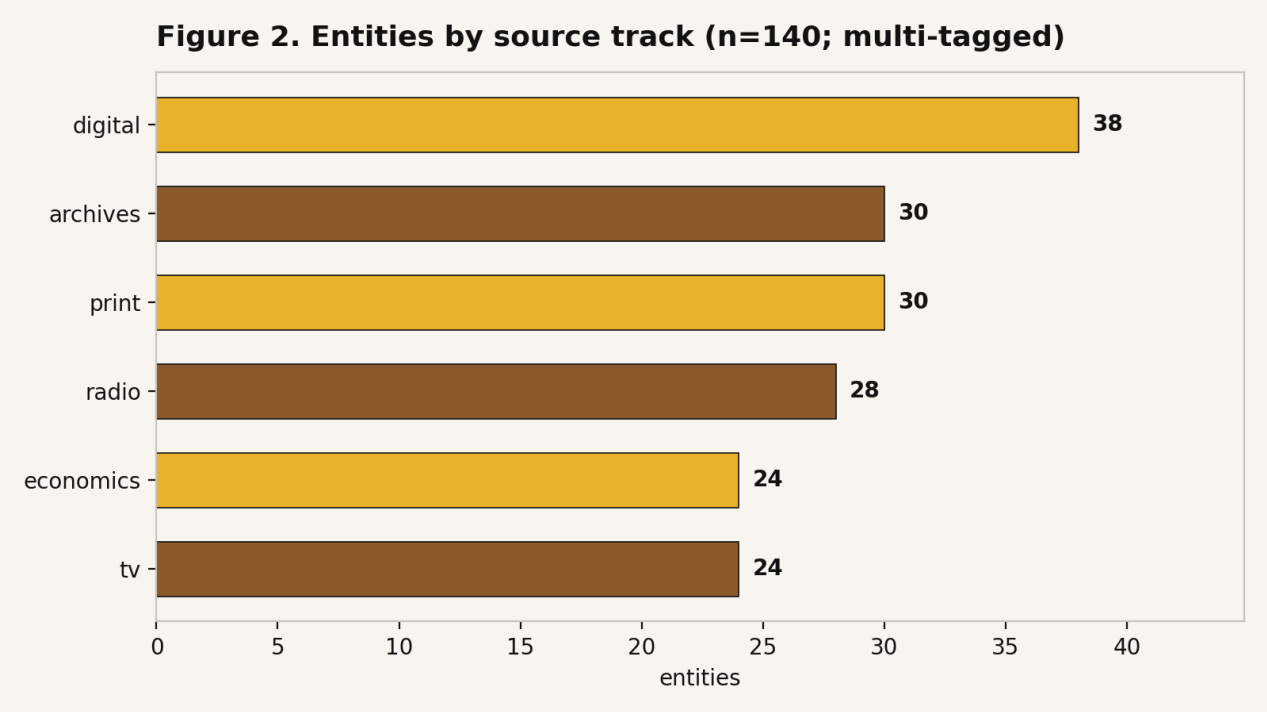

Figure 2. Entities by source track (n=140 entities; entities may carry multiple track tags, so counts sum above 140): digital 38, archives 30, print 30,

radio 28, economics 24, tv 24. Source: Computed from the source_tracks field in CTL-DR-MEDIA-001/entities.json.

Figure 2 breaks the 140 entities down by the research tracks that produced them. Because entities may carry more than one track tag, the per-track totals sum above 140.

3.1 Ownership is not targeting

The distinction is the analytical spine of the whole package, and it has to be stated plainly because readers misread it by default: **the largest assets targeting Black audiences are not Black-owned.**

BET, the flagship Black-targeted cable brand in America, is owned by Paramount Skydance — it is not Black-owned. The urban radio portfolios of iHeartMedia and Audacy, which dominate Black-targeted radio in major markets, are not Black-owned. Much of Black-targeted cable is not Black-owned. The Black-owned national core — the operators that are Black-owned and national in reach — has consolidated into three: Urban One, founded by Cathy Hughes; Allen Media Group, built by Byron Allen; and Essence Ventures, which bought Essence back into Black ownership in 2018. That is the current ownership map, and it is Verified.

This matters because targeting and ownership create different obligations. A non-Black-owned asset can program for Black audiences and still be governed by owners with no stake in Black institutional survival. When the research team traced what happened to Black-owned outlets under stress — bankruptcy, sale, carriage fights — the pattern was consistent: assets drifted out of Black hands more often than they drifted in, and when they came back, it took deliberate Black capital to bring them.

3.2 Policy built Black radio — and policy dismantled it

Radio is the medium where the federal government most directly shaped who could own what, and the record shows the hinge clearly.

In 1978, the FCC's Minority Tax Certificate gave sellers of broadcast stations a tax incentive to sell to minority buyers. It worked: minority-owned stations grew from roughly 40 to about 323. In 1995, Congress repealed the certificate — the Congressional Record debate on the repeal is in the package's primary sources. In 1996, the Telecommunications Act lifted ownership caps and set off a consolidation wave. The result: by 2020, fewer than 180 of more than 11,000 commercial stations in America were Black-owned — about 1.6 percent, per the National Association of

Black Owned Broadcasters. All of this is Verified, and the arc is the package's single best-documented policy story.

The human texture of that arc is in the timeline. WDIA in Memphis, which went to an all-Black format in 1948 under white ownership, and WERD in Atlanta, the station at the center of the first-Black-owned-station dispute, belong to the early chapter — Black voices on air before Black ownership was common. The middle chapter is the certificate era's builders: Percy Sutton's Inner City Broadcasting, the Carter Broadcast Group's KPRS in Kansas City, Sara Lomax-Reese's WURD in Philadelphia. The late chapter is consolidation's casualties: Inner City's bankruptcy, KCOH's end as a historic Black-owned Houston station, and the quiet disappearance of small-market Black stations after 1996 — a category the radio track flagged as systematically under-documented, because stations that die leave thin records.

One current question the package could not settle, and records as Disputed: whether American Urban Radio Networks still counts as Black-owned, given the Access.1/Guggenheim control question. The competing claims are both on the record; the paper does not pick one.

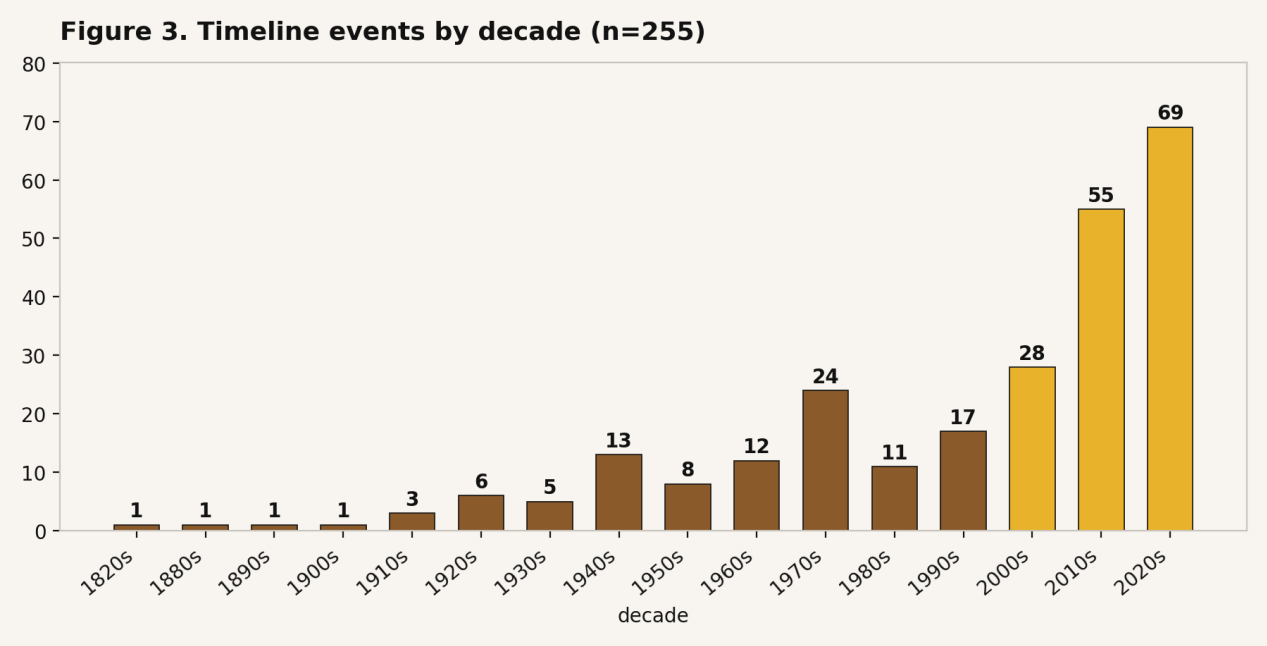

Figure 3. Timeline events by decade (n=255), 1827–present. Source: Computed from CTL-DR-MEDIA-001/timeline.json (date field).

Figure 3 plots the 255 timeline events by decade, from a single event in the 1820s to sixty-nine in the 2020s. The weight of the record sits in the late twentieth and early twenty-first centuries — the broadcast era and the platform era — while the nineteenth-century origins survive as a handful of events. The shape carries the

section's structural caveat with it: the eras that kept the fewest records look the quietest.

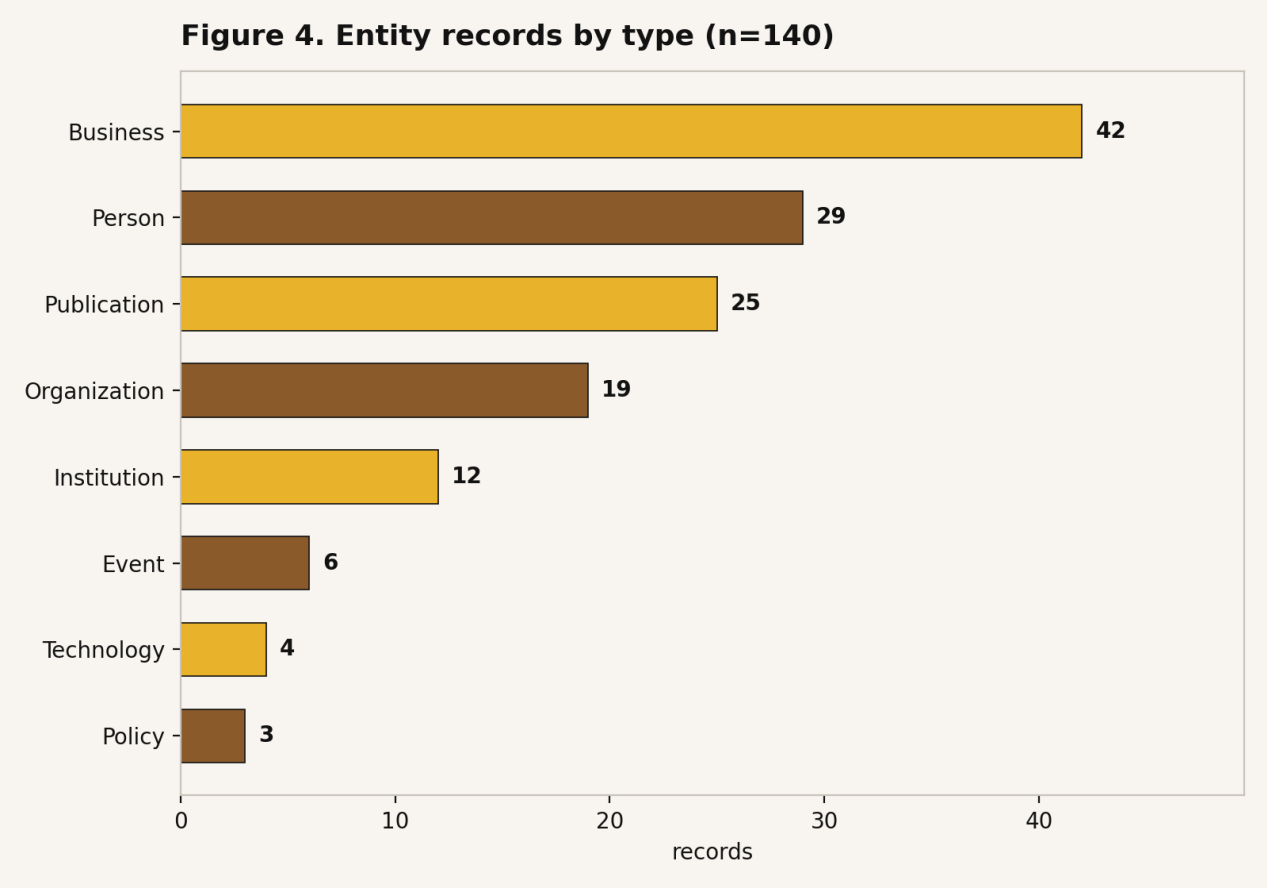

Figure 4. Entity records by type (n=140): Business 42, Person 29, Publication 25, Organization 19, Institution 12, Event 6, Technology 4, Policy 3. Source: Computed from CTL-DR-MEDIA-001/entities.json (entity records).

Figure 4 shows the same corpus by record type. Businesses and people make up half the entities, which is where the ownership story of the following sections is principally documented.

3.3 Print survives in family hands

Where radio was shaped by federal policy, print was shaped by families — because nobody could regulate a printing press out of existence, and nobody subsidized one either. The survival pattern the package documents, across cities and across a century, is family ownership held for generations, sometimes rescued by Black capital at the moment of failure.

The AFRO in Baltimore, published by the Murphy family, marked 132 years of publishing in 2024 — the longevity is documented in the NNPA's own primary record. The Philadelphia Tribune marked its 140th anniversary the same year, recognized in the Congressional Record. The St. Louis American reached 95 years; the Final Call, 40. When the Sengstacke newspaper chain — the Chicago Defender's parent chain — faced its crisis, it was Real Times Inc. that rescued it in 2003 in a deal reported at about $12 million, keeping the papers in Black hands. These transfers, Verified or Provisional depending on the sourcing, are the mechanism by which the Black press outlasted every prediction of its death.

But the package also documents how nostalgia inflates print's remembered influence. Historic circulation figures are almost entirely self-reported and unaudited: the Pittsburgh Courier's 350,000 to 400,000, Muhammad Speaks at 950,000, Ebony at 2 million. Readership and circulation are conflated throughout the secondary literature — a paper that claimed two million readers was often reporting a fraction of that in verified circulation, and the package flags the conflation wherever it appears. These figures are Provisional. They may be true; the evidence does not establish it.

The Black press also built its own institutions: the National Newspaper Publishers Association, founded in 1940, and before it the Associated Negro Press wire service. The package records disputes it will not resolve: the ANP's cessation is dated 1964 in some sources and 1967 in others; the Atlanta Daily World's first daily edition is 1931 or 1932 depending on the source; Muhammad Speaks' founding year is 1960 or 1961. Each is graded Disputed with both sides kept. NNPA's own current state is partly Provisional — its membership count is given as "200+" in some sources against 160 listed titles, and claims of a late-2025 leadership crisis rest on one-sided sourcing and are graded Disputed.

3.4 The advertising dollar detour

The economics track documented a structural pattern: advertising dollars bypass Black media. The figures, all labeled as industry-reported rather than independently verified, are as follows. Multicultural media received about 5.2 percent of total U.S. advertising and marketing spend against roughly 40 percent of the population, per the ANA and AIMM with PQ Media data from 2018. Diverse-owned media captured 2.5 percent of the largest holding companies' 2023 spend. Of more than $5 billion in federal advertising spending from fiscal years 2014 through 2023, $51 million — 1.02 percent — went to Black-owned firms, per GAO data reported through the NNPA.

These are Provisional claims, and the paper presents them that way. They are not independently verified, and the federal-spend figures carry a framing dispute between the NNPA's presentation and the GAO's — the red team kept that dispute on the watch list. But the direction of the pattern is consistent across sources: the money does not follow the audience. Nielsen's own reporting has long found that Black audiences consume more media than any other group; the advertising does not reflect it. Group Black, the Black-owned media collective that sought to aggregate advertiser commitments, faced lawsuits over alleged unpaid bills in 2025 — a reminder that even well-capitalized attempts to fix the bypass run into the industry's structure. The litigation claims around Group Black are marked disputed in the package; the lawsuits themselves are reported.

The response from inside the industry has included building Black-owned agency infrastructure: Burrell Communications, one of the oldest and largest Black-owned ad firms, and UniWorld Group, which entered a joint venture with WPP in 2000. These are the institutions that tried to route the money differently.

3.5 Carriage is the choke point

In television, the decisive bottleneck is not production — it is carriage: who gets a channel slot on the cable and satellite systems that distribute television. The package documents this as a Verified finding through the career of Byron Allen, whose Allen Media Group used §1981 civil-rights litigation against Comcast to win carriage, with the dispute settling in 2020–21 and carriage following. Cable blackouts recur as leverage events in the timeline — the 2012 Viacom–DirecTV blackout is the documented example — and they function as the distribution system's pressure valve: whoever controls the pipe can squeeze whoever needs the pipe.

The ownership history of Black-targeted television shows the same drift as radio. BET launched in 1980 as a Black-owned network; the Viacom acquisition — reported at $2.3 billion in contemporaneous coverage, with some sources putting the figure near $3 billion, a Disputed point — moved it out of Black ownership in 2000/2001 (the closing year itself is Disputed). A 2023 exploration of a BET sale, which drew reported interest from Tyler Perry among others, ended with Paramount backing off; in August 2025 Paramount's CEO said BET was not for sale. TV One, by contrast, has held its position as Black-owned and Black-operated under Urban One — its leadership said so explicitly in a 2024 interview. Bounce TV launched in 2011 as the first broadcast network created for African American audiences and was later acquired by Scripps. Revolt, founded by Sean Combs in 2013, saw its founder sell his stake in June 2024, with employees becoming the company's largest shareholder

group. And the floor of the whole story: in December 2013, trade press reported that the number of Black-owned television stations in the United States had fallen to zero.

3.6 The platform trap

Digital Black media grew up inside platforms it does not own, and the package documents the risk that created. Facebook's January 2018 news-feed shift hit publishers that depended on Facebook traffic across the industry; Meta deprecated Facebook News in 2024; and Blavity's CEO has confirmed on the record that a Facebook page block forced the company to diversify its revenue. Those facts are Verified or Provisional. What the package does not do — by explicit red-team correction — is treat traffic declines as proven effects of platform changes. The declines are measured and real; the causation is correlational, not established. The paper holds that line.

The deeper pattern in digital is ownership churn. The Root's path is the extreme case and it is Verified: founded under the Washington Post Company, sold to Univision, then to G/O Media, then to Watering Hole Media — and in October 2025, back under Black ownership. Four corporate owners, one publication, one decade. It is the digital era's version of the drift the paper documents everywhere else, with the same ending the print chapter keeps repeating: it took Black capital to bring it home.

The digital track also surfaced the nonprofit turn: Capital B, founded by Lauren Williams after she left Vox, and Word In Black, built by ten Black newspapers joining forces and later organized as a public benefit corporation with Google News Initiative funding. These are the philanthropy-conversion survival model in action — and the package notes, honestly, that digital-track funding and traffic figures are largely founder-reported: primary sources, but self-interested ones.

3.7 Four ways to survive

Across all six tracks, the outlets that survived — stayed Black-owned, stayed publishing, stayed on air — did it through one of four models:

1. **Black-capital buy-backs.** Essence, bought back into Black ownership by Essence Ventures in 2018; Ebony, bought out of bankruptcy by Ulysses "Junior" Bridgeman in a reported $14 million deal in late 2020; TheGrio, acquired by Byron Allen's Entertainment Studios; The Root, returned to Black ownership in

October 2025. The mechanism is the same every time: an asset drifts out of Black hands, and deliberate Black money brings it back.

2. **Scale-and-diversification.** Urban One — Cathy Hughes's company, built from radio outward into television, digital, and events — is the model. Growth across mediums and revenue lines, so that no single shock kills the company.
3. **Nonprofit and philanthropy conversion.** Capital B and Word In Black, funded by foundations and structured outside the advertising market that bypasses Black media. The trade is independence from advertisers for dependence on funders — a different risk, not the absence of risk.
4. **Corporate-IP consolidation.** BET and the Soul Train brand, acquired by BET: Black cultural intellectual property held inside non-Black corporations. The content survives; the ownership does not. This is the model that keeps the programming and loses the deed.

None of these is presented as the answer. Each is a strategy with costs, documented in the package at the grades the evidence supports.

3.8 The archive is at risk

The package's archives track documents a paradox: the richest record of Black media history ever assembled was a rescue, and much of the rest is already gone.

The rescue: in 2022, a consortium purchased the Johnson Publishing Company archive — 3 to 4 million images plus audio-visual material, the photographic memory of Ebony and Jet — for $30 million, with joint ownership by the Smithsonian's National Museum of African American History and Culture and the Getty Research Institute. It is the century's largest Black-media archival event, and it happened because JPC went bankrupt. The archive survived the company's death by being bought.

The losses are documented where documentation exists, and the package is careful about what that means. The Schomburg Center's finding aids record missing Garvey scrapbooks — known loss, named and specific. Tennessee Black newspapers exist for which no copy survives at all — known loss at the level of whole titles. The Howard University Black Press Archives, the Library of Congress's Chronicling America additions, the Amistad Research Center, and the Beck Cultural Exchange Center's preservation work in Knoxville are the nodes of what remains. But the red team flagged the structural problem honestly: dead outlets vanish from the record by definition, so any account of decline built from survivors understates the loss. The true scale of archival loss is unknowable from surviving records. And one expected finding did not materialize: the track found no verifiable case of a specific

Black station's tape archive being destroyed — an evidence gap, the package notes, not evidence of absence.

3.9 Measuring the audience

Who counts the audience controls the story about the audience's value, and the package documents the measurement system as contested ground. Nielsen's national accreditation was suspended by the Media Rating Council from September 2021 to April 2023 — a Verified fact with a long paper trail — and its Big Data + Panel product was accredited in January 2025. Undercount critiques are documented across decades: Poynter in 2013 on Nielsen's method missing minorities and young people, a Nielsen task force on the ratings system as far back as 2004. Advocacy figures are labeled as advocacy — the VAB's "7 billion Black impressions" is recorded as a claim from an interested party, not a measurement. This matters because the advertising bypass documented in Section 3.4 is downstream of measurement: if the audience is undercounted, the underinvestment looks rational.

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4. Limitations and gaps

A paper like this one is only as honest as its limitations section, and the package's gaps register is long. What follows is the accounting.

What is provisional. The advertising-bypass figures are industry-reported, not independently verified — the single largest evidentiary weakness in the economics findings. The causal link between platform algorithm changes and specific publishers' traffic declines is correlational. Founding and "firstness" claims in early radio are multiply Disputed. NNPA's current membership count and internal state rest on self-reported and one-sided sources. Seventeen relationships were held out of the package's relationship graph for want of a second source. No primary FCC Form 323 filings were reviewed, so the ownership counts — including the headline 1.6 percent figure — are reported, not independently verified. Digital-track funding and traffic figures are largely founder-reported: primary, but self-interested.

What is unknown. The true scale of archival loss cannot be known from surviving records; survivorship bias is structural, not incidental. Streaming-carriage deal terms are undisclosed. Historical Black-press circulation data is self-reported and unaudited. The specific impact of Apple's App Tracking Transparency on Black publishers has no verified source captured — it is graded Unresolved. Whether

AURN counts as Black-owned is Disputed. The federal ad-spend figures carry competing NNPA and GAO framings that the package does not adjudicate.

Who is missing. The red-team audit failed the package on missing communities and returned concerns on several kinds of bias, and this paper inherits all of them. Zero entities cover the Black LGBTQ+ press — no BLK, no Blacklight, no regional titles, no LGBTQ+ owners, publishers, or journalists. The person entities skew toward founders, owners, and CEOs; the labor layer of media infrastructure — pressroom workers, carriers, station engineers, rank-and-file journalists, ad salespeople — is absent. Nine of 29 person entities are women (31 percent): Cathy Hughes, Debra L. Lee, Oprah Winfrey, Morgan DeBaun, Angelica Nwandu, Sherrell Dorsey, Lauren Williams, Hazel B. Garland, and Karen Carter Richards are documented, but Charlotta Bass of the California Eagle is a major omission, as are Ida B. Wells, Marvel Cooke, Alice Dunnigan, and Martha Murphy of the AFRO; Hazel B. Garland exists as an entity but carries zero Verified claims and needs a dedicated sourcing pass. Soul! (1968–73) and the MBC network were flagged by the television track as needing dedicated sourcing and did not get it. Small-market papers and post-1996 small-station casualties are under-documented by the design of surviving sources. Geographically, the West Coast beyond the LA Sentinel is thin, the Midwest beyond Chicago print is thin, and there is no Pacific Northwest or Mountain West coverage at all.

What the audit changed and what it could not. Thirty-eight claims were downgraded from Verified to Provisional for Wikipedia-only sourcing, and re-sourcing them is the project's first priority. Eighteen Disputed claims and three Unresolved ones are inventoried, not resolved — the BET sale price and closing year, the BET full-time launch year, the ANP cessation date, the Atlanta Daily World's daily date, Muhammad Speaks' first year, the AURN merger year, KPRS's founding, the WURD purchase year, NNPA membership, WJYS ownership status, Allen Media Group's station counts, and the federal ad-spend framings among them. Company reach claims — "80 percent of Black America," "315 million subscribers" — are flagged in the package as marketing figures, not measurements.

The structural caveat. Every finding in this paper is bounded by what got recorded. The institutions that survived kept records; the ones that died often did not. The families that held papers for generations could tell their stories; the carriers and press operators could not, or were not asked. This paper presents the infrastructure as the evidence shows it, and names the evidence's edges. A future pass — FCC filings, women's publishers, the LGBTQ+ press, labor-layer oral histories, the held relationships — would change parts of this account. That is not a

flaw in the method. It is the method: say what is known, grade what is thought, and mark what is missing.

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