Visualising Facebook

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Notes

Chapter 1

8 Based on the records of the local medical practice.
Bourdieu, P. 1990.


There is a sustained literature on visual anthropology, to which one of the most consistent contributors has been Sarah Pink. However, the emphasis has been more methodological and conceptual compared to this book, where the aim is description and cross-cultural comparison. See Pink, S. 2006. *The Future of Visual Anthropology: Engaging the Senses*. London: Routledge. Pink, S. 2007. *Doing Visual Ethnography: Images, Media and Representation in Research*. London: Sage. Revised and expanded 2nd edition.


The site http://knowyourmeme.com/ is the best attempt we have come across to try and find the source of some of the most popular memes.

We recognise that this discussion is quite attenuated. A more detailed account that includes the various stages of development in social media photography may be found in Miller, D. 2015. *Photography In the Age of Snapchat*. London: Royal Anthropological Institute.

Chapter 2

1 During his ethnography Miller and his co-worker Ciara Green interviewed over 350 individuals, including 80 at the four local secondary schools. These were mostly 16–18-year-old pupils, but also included some teachers.


3 Miller, D. 2016.

4 A tagged picture is one in which the picture is linked to your name by the person who posted it online. As a result people searching your name will see these pictures whoever originally posted them.

5 If we follow the usual ‘technical’ definition of a selfie – a photo taken by the subject of that photo on their camera phone – it is not always possible to be certain that an image is in fact a selfie. As a result we tend to include within this genre many close-ups that might in fact have been taken by someone else.

6 To be precise, among the Facebook postings of school-age children there were 288 images with others and 63 on their own.

7 For examples of Instagram pictures from The Glades see Miller, D. 2016 and Miller, D. 2015. These also discuss other genres of the selfie such as the ‘uglie’; these are not discussed here since they relate more to Snapchat than to Facebook.

Chapter 3

1 Sinanan, J. 2017.


Both the culture of BFF and ‘indirects’ are equally common in The Glades. However, they have migrated from Facebook to Twitter and are therefore discussed in Chapters 3 and 5 of Miller, D. 2016.

Miller, D. 2014a. 224, 236.

See Miller, D. 1994a. 245–52. This defines bacchanal as the confusions and disorder which arise from gossip and scandal, and as a revelation of truth.

Chapter 4


8 The way this is often expressed in anthropology is that in many societies women represent what is understood as natural and men what is cultural. See Ortner, S. 1972. ‘Is Female to Male as Nature Is to Culture?’ *Feminist Studies* 1: 5–31.

Chapter 5

1 A very clear example where the task of looking good online is evidently a socially constructed burden rather than mere vanity is found in Nicolescu, R. 2016.


3 Similar observations were made about the importance of showing oneself in a work environment in our field site in South India. See Venkatraman, S. 2017. *Social Media in South India*. London: UCL Press.


6 This is also found among those in The Glades living in social housing.

7 Not being taken for granted is one of the main reasons why traditionally Trinidadian women avoided marriage even after they had children. See Miller, D. 1994a. Chapter 4.


11 Ironically the actress who played this role, Miley Cyrus, then adopted a highly sexualised dance form, ‘twerking’, that certainly looks indebted to Caribbean dance forms such as wining. Though in the interests of scholarship Nicki Minaj (who was born in Trinidad) has insisted that they are different and that she – Nicki Minaj – wines.


14 O’Young, W. 2000. ‘Diaspora and Transnationalism: The Case of the Chinese in Trinidad and Tobago.’ MA diss., University of the West Indies, St Augustine.

Chapter 6

4 Fox, K. 2004.
5 Fox, K., 2004.
6 Miller, D., 2016.

Chapter 7

1 Miller, 1994a.
2 We would not wish to over-generalise here. There are actually very striking differences in the attitudes to public display between The Glades and our corresponding study based in Southeast Italy. Nicolescu, R. 2016.
4 The details of this argument are found in Miller, D. 1994 (b). ‘Style and Ontology.’ In Friedman, J., ed. Consumption and Identity. Amsterdam: Harwood Academic Publishers.
Chapter 8

1 Sinanan, J. 2017.
2 We have tried to use spelling that to our ears best conveys the meaning as well as the sound to a non-Trinidadian reader of English, favouring intelligibility over phonetics.
3 In direct quotations ‘D:’ stands for Danny (who carried out these interviews) and ‘I:’ for the informant.
5 At which point Danny admits saying silently to himself: Hallelujah.

Chapter 9

3 The argument developed here corresponds to Chapter 6 in Miller, D., 1994a. 257–90.
6 Miller, D. 2015.
7 Miller, D. 2016.