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Research Bibliography

Books:

Stanton, B. (2013). *Humans of New York*. St. Martin's Press.

Humans of New York showed me how much more powerful a portrait can become when there is a story behind it. Instead of simply photographing people, Stanton gives viewers an opportunity to learn something about the person they are looking at. This became an early inspiration for *Rooted in Culture* and my goal of creating photographs that go beyond just showing someone's face.

Medwinter, S. D., Rozario Latchminarain, T., & Jackson, M. I. (Eds.). (2026). *Diasporic womanist sociology: Introducing hope and solidarity through non-Western and Global South communities and diasporas*. Routledge.

This book focuses on communities and experiences that are often left out of traditional Western conversations and research. It made me think more carefully about who gets to tell a community's story and how those stories are represented. That connected directly to one of my biggest concerns with *Rooted in Culture*, representing the Indo-Caribbean community honestly without trying to speak for everyone's experience.

Roopnarine, L. (2018). *The Indian Caribbean: Migration and identity in the diaspora*. University Press of Mississippi.

This book gave me a deeper understanding of Indo-Caribbean migration, identity, and the development of the diaspora. It helped me understand some of the history behind the culture I was photographing instead of relying only on my own experiences growing up Indo-Caribbean. This research became especially useful as my content expanded into topics like faith, food, heritage, and traditions being carried across generations.

Palmié, S., & Scarano, F. A. (2013). *The Caribbean*. University of Chicago Press.

This book gave me a broader look at Caribbean history and helped place the Indo-Caribbean experience within a much larger story of migration, colonization, cultural exchange, and change. It reminded me that many of the traditions we experience today didn't develop in isolation. They are connected to generations of movement and adaptation throughout the Caribbean.

Organizations/Websites:

South. (2023, October 17). South Queens Women's March. South Queens Women's March. <https://www.southqueenswomensmarch.org/>

South Queens Women's March was especially relevant to my project because their work is happening within the same Queens communities I wanted to document. Looking through their website and community work showed me how a platform can highlight culture, identity, and people while still being connected to a larger purpose. It influenced how I approached Rooted in Culture as more than a photography page and instead as a space for community-centered storytelling.

Caribbean Equality Project. (n.d.). Caribbean Equality Project. Retrieved July 12, 2026, from <https://www.caribbeanequalityproject.org/>

The Caribbean Equality Project gave me another example of an organization working directly with Caribbean communities in New York City. Their work focuses on advocacy, visibility, and creating space for Caribbean voices and experiences. This reminded me that the Indo-Caribbean community isn't one single experience and pushed me to be more conscious of representing people individually instead of trying to define the entire community through my project.

Photography. (2026). National Geographic. <https://www.nationalgeographic.com/photography?>

National Geographic's photography was useful as a visual reference for thinking about documentary storytelling. I paid attention to how photographers use portraits, environments, objects, and smaller details together to tell a larger story about people and place. This influenced my decision to include more than traditional portraits in Rooted in Culture and photograph details like food, clothing, instruments, and religious practices through an authentic lens rather than framed shots.

I Am Caribbeing/Little Caribbean NYC. (2026). New York City Tourism + Conventions. <https://www.nyctourism.com/attractions-tours/caribbeing-little-caribbean-nyc/>

This resource introduced me to the work being done to recognize and preserve Caribbean culture within New York City through Little Caribbean. What stood out to me was the idea of culture being connected to actual neighborhoods, businesses, food, art, and everyday experiences. It helped reinforce my decision to keep Rooted in Culture grounded in New York and the communities where Caribbean culture is actively being lived.

caribBEING. (n.d.). *caribBEING*. Retrieved July 12, 2026, <https://www.caribbeing.com/>
caribBEING was one of the most relevant community references for my project because its work celebrates Caribbean culture through art, food, storytelling, and community experiences. I liked how the organization presents Caribbean identity as something living and constantly evolving rather than something that only exists through history. That idea became increasingly important as Rooted in Culture

developed into stories about faith, music, clothing, food, and younger generations continuing traditions.

Photography/Medium Specific:

World Press Photo. (n.d.). *Education*. <https://www.worldpressphoto.org/education>

World Press Photo gave me a stronger understanding of visual storytelling and the responsibility that comes with documenting real people and communities. It made me think beyond whether a photograph simply looked good and consider what the image was actually communicating. This connected to my goal of documenting Indo-Caribbean culture respectfully while still creating strong photographs.

Instagram. (n.d.). *Instagram Creators*. <https://creators.instagram.com/>

Since Instagram became the main platform for Rooted in Culture, Instagram Creators helped me think about how content should actually work on the platform. I looked at different formats, including carousels and Reels, and how creators can use them to keep an audience engaged. This influenced my decision to eventually mix photography, educational graphics, and video instead of making every post the same.

Later Media. (n.d.). *Later blog*. <https://later.com/blog/>

Later provided practical information about planning and organizing social media content. It helped me think about consistency across the feed without feeling like every post needed to have the exact same design. This became useful when I started organizing my content into three-post story blocks around themes like faith, heritage, and food.

Adobe. (n.d.). *Adobe Create*. <https://blog.adobe.com/en/topics/create>

Adobe Create was useful for looking at photography, editing, design, and other creative approaches throughout the production process. Since R.I.C combines both photography and graphic design, it gave me inspiration for how the two could work together instead of feeling like separate parts of the project. It also reinforced my decision to keep the educational graphics simple so the photography could remain a major part of the visual identity.

The New York Times. (n.d.). *Lens*. <https://archive.nytimes.com/lens.blogs.nytimes.com/>

The New York Times Lens archive gave me another example of how photography can document larger topics through individual moments and details. Looking at documentary photo stories made me think more carefully about sequencing images and how multiple photographs can work together to communicate a story. I carried that idea into the photography carousels throughout Rooted in Culture.

Martin, M. (2024, November 27). *21 Instagram best practices for ads and organic content*. Hootsuite. <https://blog.hootsuite.com/instagram-best-practices/>

This article gave me practical tips for creating and organizing content specifically for Instagram. One of my biggest takeaways was that consistency matters, but that doesn't mean posting the same type of content repeatedly. This supported my decision to keep the branding consistent while experimenting with photography carousels, informational posts, and Reels.

LensCulture. (2025). *Portrait Photography: LensCulture's essential guide to making and sharing remarkable portraits*.

<https://www.lensculture.com/photography-free-guides>

LensCulture helped me think more intentionally about portrait photography and what makes an image communicate something about the person being photographed. It encouraged me to consider environment, composition, and smaller details rather than relying only on close-up portraits. I applied this when photographing people alongside cultural elements like traditional clothing, instruments, and religious spaces.

Magnum Foundation. (n.d.). *Magnum Foundation*.

<https://www.magnumfoundation.org>

Magnum Foundation promotes documentary photography that centers underrepresented communities. Its mission closely aligns with the goals of Rooted in Culture by emphasizing ethical storytelling and community representation. Their approach emphasized the responsibility I felt when deciding whose stories to photograph and how those stories would be presented.

Articles/Blogs:

GOULBOURNE, H. (2003). Editorial: Caribbean families and communities.

Community, Work & Family, 6(1), 3–16. <https://doi.org/10.1080/1366880032000063860>

This article looks at Caribbean families and communities and the role they play in shaping cultural experiences. It helped me think about culture as something that is often started and maintained through family and community, not just through larger events or organizations.

Magazine, B. G. (2015, December 2). The Indo-Caribbean Experience: Now and Then.

Medium. <https://medium.com/@BrownGirlMag/the-indo-caribbean-experience-now-and-then-2dc9b1265005>

This article discusses the Indo-Caribbean experience and how identity and culture have developed over time. What stood out to me was the idea that culture can change between generations while still remaining connected to its roots.

UCL. (2024). Food, identity and migration in Indo-Caribbean culture. Centre for Education and International Development (CEID), IOE.

<https://blogs.ucl.ac.uk/ceid/2024/10/24/food-identity-and-migration-in-indo-caribbean-culture/>

This became especially useful during my *Food & Identity* series because it connects food directly to migration and cultural identity. It helped me look at familiar foods as more than just meals and think about how recipes can carry pieces of history across generations. This pushed me to make my educational food content more specific by discussing actual dishes, ingredients, and cultural influences.

Handy, V. (2021, November 28). For young Indo-Caribbean adults, culture is complex and a source of pride. Pavement Pieces.

<https://pavementpieces.com/for-young-indo-caribbean-adults-culture-is-complex-and-a-source-of-pride/>

This article focuses on the experiences of younger Indo-Caribbean adults and the sometimes complicated relationship they can have with culture and identity. I found this especially relatable because *Rooted in Culture* is also looking at what these traditions mean for younger generations growing up in New York. It influenced my *Heritage & Expression* content and my focus on showing young people actively participating in cultural traditions.

Somwaru, A. (2020, September 4). Dear Indo-Caribbean People, Let's Not Be Like Our Macoing Aunties. Mochi Magazine.

<https://www.mochimag.com/activism/dear-indo-caribbean-people/>

This article takes a more personal approach to discussing behaviors and expectations within Indo-Caribbean communities. I liked that it didn't present the culture as perfect, but instead showed that being connected to your culture can also mean questioning parts of it.

Ramsawah, M. (2018, February 10). My Indo-Caribbean cultural roots [Review of My Indo-Caribbean cultural roots]. The Varsity.

<https://thevarsity.ca/2018/02/10/my-indo-caribbean-cultural-roots/>

This piece explores Indo-Caribbean cultural roots from a personal perspective, which connected closely to the way I was approaching my own project. It showed how someone's relationship with culture can be shaped through family, traditions, and personal experiences.

Academia.edu. (n.d.). Documents in Indo-Caribbean culture.

https://www.academia.edu/Documents/in/Indo-Caribbean_Culture

Academia.edu gave me a place to find additional academic writing related specifically to Indo-Caribbean culture. I used it more as a research starting point than as one individual source, especially when I was trying to understand what topics and conversations already existed around Indo-Caribbean identity.

Favian Rafif. (2025, March 21). Capturing Culture Before It Unfolds. Medium; Full Frame.

<https://medium.com/full-frame/capturing-culture-before-it-unfolds-eb0c5016fc81>

This article helped me think about what it means to photograph culture while it is actually happening rather than trying to recreate moments for the camera. That idea connected to the documentary direction of *Rooted in Culture*, especially during the pooja and community photography. It encouraged me to pay attention to smaller, natural moments that could communicate culture without needing to stage everything.

Segal, G. (2014, August 5). Comparing Cultures Through Photography [Review of Comparing Cultures Through Photography]. Student Resources.

<https://www.nyfa.edu/student-resources/comparing-cultures-through-photography/>

This source looks at how photography can be used to explore and communicate different cultures. It made me pay more attention to the details within an image, including clothing, objects, environments, and traditions, rather than focusing only on the person being photographed. I applied this throughout the project when photographing instruments, religious details, food, and traditional clothing.

US Census Bureau. (2023, October 24). Over Half a Million People Self-Identified as Brazilian in 2020 Census. [Census.Gov](https://www.census.gov).

<https://www.census.gov/library/stories/2023/10/2020-census-dhc-a-some-other-race-population.html>

This Census resource gave me a broader look at how race and ethnicity are represented within Census data and how people with complex cultural backgrounds may identify themselves.

Videos:

B&H Photo Video. (2016, June 8). OPTIC 2016: Capturing culture with Erika Larsen [Video]. YouTube. <https://www.youtube.com/watch?v=HweE2EapDsA>

This video focuses on Erika Larsen's approach to photographing different cultures and the importance of understanding the people and traditions being documented. One of my biggest takeaways was that cultural photography requires more than showing up with a camera and taking visually interesting photographs.

CUNY TV. (2020, April 16). Neither here nor there—Indo Caribbean diaspora | Shades of U.S. [Video]. YouTube. <https://www.youtube.com/watch?v=iugU6xevE-s>

This video explores Indo-Caribbean identity and what it means to exist between different cultures, histories, and places. It helped me think about Indo-Caribbean identity as something layered rather than something that can be explained through one tradition or experience.