

# *Photovoice: researching gender in aquaculture and fisheries through the camera lens*

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*Photovoice is really an approach that uses both images and words to express what we feel, think, value, wish for, and want changed*

# Workshop focus

- What is *Photovoice*?
- When would I use it?
- How has it been used?
- *Photovoice* process
- Ethics & *Photovoice*
- Examples of *Photovoice* data
- Resources to help you do your own *Photovoice* manual
- GAF *Photovoice* project



*Attracting workers, creating jobs for farmers and young people, so that they do not have to go to work in other locations.* (Pierce with ACIAR social impact of oyster farming 2012)

# What is *Photovoice*?

- *Photovoice* is an increasingly used research method, first used by Wang & Burris (1997) that uses photos & associated comments to enable participants to become the researcher in telling their own stories
- *Photovoice* empowers those who often do not get heard, is a point of reflection & a catalyst for decision makers
- *Photovoice* is a low cost, fast research method
- *Photovoice* projects have been conducted in many gender related projects in communities including aquaculture & fisheries



*Learning to use a camera: Pierce for ACIAR: Ben Sen Island Vietnam in Oyster farming social impact assessment (2018)*

# When would I use *Photovoice?*

- When voices from the community are needed i.e. first hand *authentic* first hand data, not filtered through researchers
- When I want to empower others in giving them a voice
- When I want to have a *powerful* impact on policy makers & others to *influence* them for positive change
- To verify a project is worthy of funding, or to show funding has been well spent



***“New kindergarten built for the large population of children, due to the young families moving to our community for employment on oyster leases”*** (Pierce in Australian study of impact of oyster farming on local community (2012))



***“Help for young migrant males who have lost their culture from original communities.  
Mainly African young men***  
(Grogan & Pierce study 2014)

# *Photovoice process: five stages*

**Stage 1:** *Preparation. Recruitment, training of participants, ethics*

**Stage 2:** *Phototaking stage & narrative writing*

**Stage 3:** *Returning photographs & narrative discussion*

**Stage 4:** *Processing photographs & mapping photodata into themes*

**Stage 5:** *Arranging exhibition, publicising project findings, writing up*

**Focus group:** You may also do a focus group: a wider community collaboration to determine key themes from the *Photovoice* study (this is a wider community group than just those in *Photovoice* initial study). Goal is to vote on key themes (suggest 12-15 participants)



On May 26th, 2017 the participants of Cabot Square Photovoice project met to discuss issues around Montreal 375th narratives and how we could offer a counter narrative to acknowledge Indigenous peoples, experiences and knowledges in the city.

Ethnographylab.concordia.  
ca from Google images)

## Ethics and *Photovoice*: strict guidelines for *Photovoice* to proceed. If not met **DO NOT PROCEED**

- Explain project clearly
- Must get signed consent from those in photos and for the *Photovoice* participant in the *Photovoice* project (unless person in unidentifiable)
- Pixilate photos if necessary
- Ensure no future harm (emotional or physical) will come to participant (e.g. sacred sites or refuge locations)



There is also free software to help you pixelate to de identify images

<https://www.facepixer.com/>

[facepixer.com](https://www.facepixer.com/)

## **Stage 1: *Preparation. Recruitment, training of participants,***

- 1) What is purpose of your study and what questions do you need to ask of participants? Don't forget funding and locations**
- 2) *Appointing people for key roles e.g. facilitator***
- 3) Ethics approval needed and explanation of nature of study and suitable photos to take or not to take**
- 4) *Preparation of required forms(information sheets, consent forms, diaries, purchasing and preparation of cameras(labels, batteries)***
- 5) Accessing potential participants (8-15 people) and meeting with them to explain study, train them in camera usage and get all required forms completed, timelines**



Photovoice.org (google photo)



ACIAR with Pierce (2012) oyster farming social impact project

## Stage 2: *Phototaking stage & narrative writing*

- Are the participants trained in how to use the cameras?
- Are participants aware of requirements of the study and have signed information sheets and consent sheets? 15-20 photos maximum
- Are participants aware of ethical aspects such as informed consent of people in photos or identifiers that person in photo does not want?
- Is person aware of need to get signed consent forms for identified persons in photos?
- Is participant aware of *Photovoice* timelines?
- Has participant been issued with required forms, signed those they need to sign before the study, received a camera and diary, and aware of next contact time to return photos and diaries and forms?



Waterproof disposable camera (used successfully in Vietnam for a government funded aquaculture



Holga camera



## Stage 2: *Phototaking stage & narrative writing*

### Examples of *Photovoice questions*

**Photo 1** (*note photos must match in sequence with photo comments in diary*)

Please tick box below for theme the photo best reflects:

*How has oyster farming impacted on you?*

*What does oyster farming mean to you?*

*How is your community more/less sustainable since oyster farming began?*

*What is good about oyster farming in your community?*

*What is bad about oyster farming in your community?*

*What is the extent of gender equality (types of jobs, roles, level of worker) in oyster farming in your community*

*What does womens' empowerment (or not) look like in oyster farming in your community?*

*XClimate change: any impact and concerns (or not) on oyster farming?*

Over time what has changed (if anything) about oyster farming since you took part in the study in 2012?(this question only to be answered by those in the 2012 study)

*Reflections below on the photo:*

*Oyster farms are located in windless areas to prevent damages caused by storms and other extreme weather conditions.*



## Stage 3: *Returning photographs & narrative discussion*

- Aim to fit to timelines
- Important to be a good listener, be methodical in taking participant through matching photographs to diary comments & having discussion
- If no written consent or if participant changes their mind do not proceed with the photos
- Pixilate photographs participants say can be included, but without identifiers
- Load onto a laptop or other device



Ben Sen Island  
(Vietnam) getting  
photographs and diaries  
returned from participants  
(ACIAR & Pierce oyster  
project re social impact  
assessment 2018)

## **Stage 4: *Processing photographs & mapping photodata into themes***

The facilitator of the *Photovoice* project does this stage

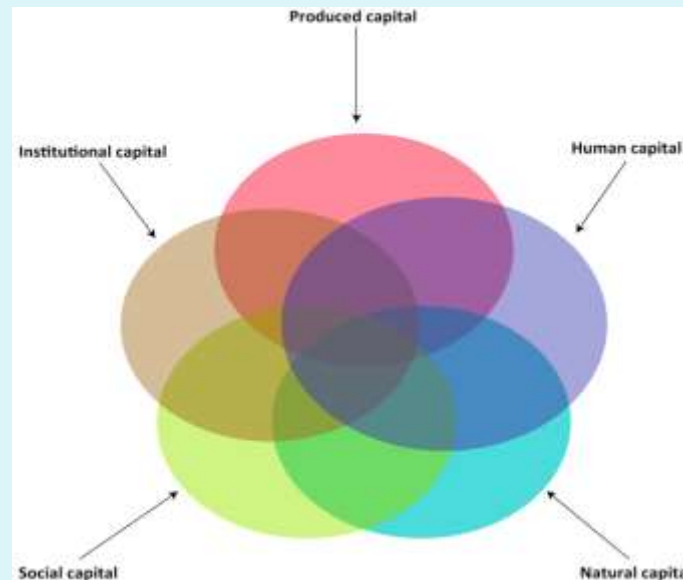
- Develop or save in files all photos, suggest also do e diaries with comments and small photos against each photo number.
- Can put key theme under each photograph
- If Focus group print out photos or a pptx presentation
- Suggest: first assess trends against all participant photographs, then narrow down to three main photographs per theme (per person). Then ready to proceed to exhibition



## Five Capitals Framework (Cocklin & Alston 2003)

**Produced:** *built environment: public assets, harvested, made, \$\$*

**Institutional:** *public, private, non-government*



**Institutional:** *knowledge, skills, abilities*

**Social:** *networks, values, trust, shared vision*

**Study question example:**  
*What is good about oyster farming*

**Natural:** *resources, ecosystems, aesthetics*

# Examples of Photographs on themes (ticked by participants in diary)

## *What does Grouper fish farming mean to you?*



Feeding juveniles: creating more jobs for family



Harvesting of market size groupers with a good grow rate & survival rate. Has brought about high profit for the farmers



Checking status of groupers. Main source of income



Feeding the market size groupers. The fish are eating well and it means the income is promising

## Examples of *Photovoice* data

***What is the extent of gender equality (types of jobs, roles, level of worker) in oyster farming (also from goruper farming) in your community***



Workers are going to the farms Both men and women have jobs due to oyster farming



This required much labour work involving both men and women and creating jobs for the local people



Women are offered this kind of job. However this is a hard job so less women than men. (Note woman in red doing lighter & less lifting job and patient)



Oyster farming provides jobs for both men and women

# Resources to help you do your own *Photovoice* manual

- Aquaculture without Frontiers (AwF) *Photovoice* e manual for all attendees at GAF
- Forms you can customise: Information sheets, consent forms, *Photovoice* diaries
- Ongoing support from Dr Janine Pierce AwF by email:
- [Janine.pierce@unisa.edu.au](mailto:Janine.pierce@unisa.edu.au)



# GAF Photovoice project

Now the exciting part:

We have the opportunity to do a *Photovoice* project at GAF  
***“GAF conference 2018: Impact on Me”***

- ❑ ***Who am I and what I bring to GAF?***
- ❑ ***What do I hope to gain from attending GAF?***
- ❑ ***A person I met at GAF and what I learned from this new contact?***
- ❑ ***What is the best thing about GAF?***
- ❑ ***What could be improved at GAF?***
- ❑ ***What was my favourite session/workshop and why?***
- ❑ ***What new knowledge can I take away to apply in my work/research?***
- ❑ ***What is the most valuable thing I have gained from attending GAF?***

*You will be provided with a camera, diary, forms and your job is to complete at least one photo and comment for each of these by at latest Saturday 9am  
You will return your materials and camera to Janine or other designated person  
Results will be taken back to Australia, coded and entered onto GAF site*



# What post GAF conference will AwF provide for you?

- E copy of AwF *Photovoice* manual
- Forms: consent, ethics, information sheet you can customise to suit your project. Remember if you are affiliated with an organisation you will need to comply with their ethics requirements
- E version of a *Photovoice* diary for ideas of structure to customise
- Online advice from AwF volunteer re any processes, questions or other queries
  
- Contact: Dr Janine Pierce
- Email: [janine.pierce@unisa.edu.au](mailto:janine.pierce@unisa.edu.au)



*And Finally: Thankyou for attending this workshop*

**Photovoice** has provided many opportunities to grow and learn and knowledge gaining opportunities for me in both Australia and other countries. I have also met many new people



At AwF we want you to also empower yourself and others in telling stories that can help you grow, do credible research, get funding, report on projects and get publications by engaging with community



***Ensure you have captured what was learnt, that it is reported, shared, used as a benchmark for comparison & best practice: Photovoice enables this with community voice***

## Now over to You

Lets share some ideas of where *Photovoice* would be a valuable project for your aquaculture or fishery projects?

We need up to 20 participants for this *Photovoice* project to be completed during GAF 2018





















