Wake Up and Smell the Coffee!

Youth Taking Pictures and Taking Action

FACILITATOR’S GUIDE
Wake Up and Smell the Coffee!
Acknowledgements

The Advisory Committee for this facilitator’s guide is Tessema Astatkie, Claudia Mitchell, Ali Mohammed, and Nancy Thornton, and the guide was prepared by Jennifer Thompson (Montreal, 2012).

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Wake Up and Smell the Coffee!

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Youth taking photos, taking action

Young people actively engaged with life are important players in society. Youth are constantly making sense of, interacting with, contributing to and producing change in society. And they are doing this, from different vantage points. Working with youth (not on or for youth) means seeking, valuing and learning from this diversity of youth perspectives.

The Wake Up and Smell the Coffee! project inspires youth participation. Youth-centered approaches ask: How do young people see, interpret and make sense of their lives? How do young peoples’ experiences inform their understandings? How can youth act for change? How are youth already working for change? Youth participation means increasing opportunities for youth to make realistic decisions about their lives, develop meaningful and creative solutions to problems they are facing, and inspire others to work for social and environmental change. This is about youth taking action.

This project aims to engage youth in the process of meaning-making in their lives using photography. Youth are positioned as researchers, knowledge-producers, activists, and agents of change. They are also photographers – active citizens engaging in their local communities.

REASONS FOR USING ART*

1. When created at a community level, art may be an accessible way for getting the message out.
2. Different art forms will enable different people to access and engage with your message in a variety of ways.
3. Art can be participatory. Making buttons, creating posters, or engaging in street theatre are all ways that you can spread a message with people instead of to people.
4. Dialogue. Art opens up spaces for conversation. Once you’ve organized, produced and performed your work, sit back and let the power of your work take over.
5. Creations live on after their production. After engaging a community in a creative process, the pieces created can later be used as resources, curriculum materials, or awareness posters.
6. Storytelling is powerful.
7. Sick of the same old? Art can help you to challenge yourself to think ‘outside the box’ and try something new.
8. Media coverage. Because the arts are often visual or performed, arts activism can be a great way of getting your message out to local media – especially independent media.
9. Making art can be a social experience, and depending on the materials, cheaper than going to the mall or the movies.
10. Art is fun!

* This list was borrowed (and slightly adapted) from “Sarah’s Top Ten Reasons for Using the Arts” in the Empower: Youth, Arts and Activism for youth by youth manual for HIV and AIDS arts activism.
The Film

*Wake Up and Smell the Coffee!* is a documentary film about how young people can use cameras to make a difference. In the film, a group of grade 8 and 9 students from two schools in southwestern Ethiopia are caught on film taking photographs and working with their photographs. The film documents young people exploring some of the gender and environmental issues they face. The film portrays how young people growing up in rural Ethiopia in the 21st century are not ‘that different’ from young people growing up in Canada. Ethiopian students are also doing school projects, interested in the internet, sports and are at times distracted by a budding romance. While drawing attention to the specifics of our own regions, we can also build bridges and relate to similarities. Jimma, Ethiopia is known as the birthplace of coffee. Coffee from Jimma is exported to countries all over the world (and can end up in a steaming cup of coffee from Starbucks, Second Cup or a kitchen in Canada). What is special about growing up in a coffee production area? How might these issues be relevant to young people growing up in fishing communities in Nova Scotia, farming communities in the Annapolis Valley of Nova Scotia or even in downtown Montreal? And why is it important to be engaged about thinking of one’s role as a young person in addressing critical environmental and related gender issues? In this sense, the film avoids exoticizing Ethiopia and instead conveys a sense that there is a lot in common between young people growing up in Ethiopia and Canada. The film title *Wake Up and Smell the Coffee!* is meant as a call to action to encourage youth to explore how they can make a difference in their communities.

Produced by
- Dr. Ali Mohammed (JUCAVM)
- Prof. Claudia Mitchell (McGill University)
- Prof. Solomon Demeke (JUCAVM)

Directed and edited by DFCAC productions in Addis Ababa, Ethiopia
- Director: Tewodoros Tessema
- Camera operator: Daniel Kebede
- Sound recording: Tesfu Temesgen
- Graphic design and editing: Tomas Mohammed
- Sound: Ameha Asmelash

Film length
- 18:59 minutes
About this Guide

This guide is designed for teachers as well as community and youth workers who are interested in using unique tools, such as documentary film, cross-cultural exchange, and photography to engage youth between the ages of 12 and 15 years old.

The activities address the following curriculum goals:
- Citizenship;
- Civic engagement;
- Natural resources; and
- Environmental curriculum.

The guide can also be used in extracurricular areas such as environmental clubs, after-school programs, Scouts Canada, Girl Guides, community centers, and youth shelters.

The guide is divided into 2 main parts (sections) that can be used in any order:

**PART I**

Photovoice
This section provides step-by-step instructions to facilitate a photovoice project with youth. This includes choosing a topic, setting up, thinking about photography, taking pictures, working with photographs, writing captions, and developing a public exhibition.

**PART II**

The film, *Wake Up and Smell the Coffee!*
This section provides some context and background information for the film (Ethiopia, gender and agriculture, and environmental issues in coffee production), questions for discussion, and activity ideas. There is also a resources section at the end for further inspiration, and handouts that might be helpful for you.

There are more ideas and activity options in this guide than are probably realistic for any one group to complete. You can select from the options what is feasible and appropriate for your group and schedule. You can also do the activities in a different order. This guide is meant to inspire you with possibilities, techniques and ideas!
Part I: Photovoice

What is photovoice?

Photovoice refers to the use of cameras by community members to explore stories, experiences or ideas about a particular topic. The photographs taken can act as a visual “voice,” with or without written captions, to help tell these stories. The term ‘photovoice’ was first coined by American researcher Caroline Wang in the 1990s through her work with women and policy makers relating to health issues in rural China. It is now a well-established approach for doing qualitative research, as well as working with young people in educational contexts.

Key objectives:

**Education and Empowerment:** Photovoice aims to raise awareness and develop critical thinking about a topic. It is a fun way for participants to engage with the topic, and often feels rewarding to take, discuss and exhibit photographs. It is through the process of thinking critically about an issue, deciding what photos to take, and engaging in dialogue with other participants that photovoice is educational. Rather than focusing on textbook facts and rote learning, it provides participants with the opportunity to explore the relationships between social and environmental issues in their lives.

**Participation:** It is a method often used with groups of people whose voices are marginalized, overlooked or ignored. It is a participatory tool that puts cameras in the hands of people with the belief that they have something important to say. When used with youth, it can be a meaningful way to realize children’s rights to be heard in matters that affect them. This challenges traditional views of what counts as knowledge, and who creates knowledge. The photographers are the experts about their lives.

**Advocacy and Action:** Photovoice aims to advocate for and influence social and/or environmental change. By showing the photographs to key people, like policy- or decision-makers, the photographers can share their experiences or perspectives. The specific goal for change may vary, depending on the target audience. For example, students may display their photographs at the School Board to express concern about a particular issue affecting them.

**Artistic Expression:** Building on the expression, “a picture can tell a thousand words,” photovoice involves using photographs as a visual medium to express something. You can tell a different story with photographs, or you can tell a story in a different way using photographs. Photovoice provides the opportunity to use creativity, imagination, metaphor and ‘artistic license’ to learn about a topic, or communicate a message.
Choosing a topic

Photovoice can be used to explore just about any topic, as long as the photographers have something to say! It can often be an effective way to address taboo or controversial topics that are difficult to talk about. The photographs – visual expressions – provide a helpful entry point for people to express complex feelings or contradictions, and for deeper discussions. Discussions can focus on photographs, helping to make the discussion a little bit less personal if needed.

Let the group decide

As a group, develop a list of issues that are important to the group and decide by vote or by consensus.

IDEA
Develop a list of possible topics on flipchart paper. Then give everyone a set number of sticker dots (3-5) to vote directly on the lists.

OR

Provide a topic

The topic can be decided ahead of time, to compliment a curriculum unit or activity theme you have been working on.

Many of these issues are interconnected. The selected topic should provide a focus, but it should be broad enough to allow for genuine exploration about that topic “outside the box.” Photovoice allows for an interdisciplinary approach of any topic, so keep an open mind as to what types of photographs participants might take and how it might meet cross-curricular topics.

The most effective photovoice projects engage participants in the process of exploring a topic by drawing on their lives and personal experiences.

<table>
<thead>
<tr>
<th>IDEAS</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>“In my life...”</td>
<td>A holistic perspective on the participants’ lives...</td>
</tr>
<tr>
<td>Place</td>
<td>What it is like to live in a city, a small town, or the country...</td>
</tr>
<tr>
<td>Food</td>
<td>A type of food production: Crops (grains, corn, potatoes, vegetables); animals (cattle/dairy farming, fishing, shellfish, hunting), fruits (apples, berries, oranges), maple syrup, bee-keeping...</td>
</tr>
<tr>
<td>Environmental issues</td>
<td>Forests, wildlife conservation, water, pollution, climate change, consumption, energy...</td>
</tr>
<tr>
<td>Social issues</td>
<td>Identity, discrimination, addictions...</td>
</tr>
<tr>
<td>Health</td>
<td>Sexual risk and health, HIV and AIDS, physical exercise, nutrition...</td>
</tr>
</tbody>
</table>
Setting up

Audience
Consider the target audience ahead of time. This might affect the types of photographs, or messaging, as the group thinks about who they want to view their work.

Timing
Photovoice activities are flexible and you can adjust the amount of time you spend on each task, depending on the amount of time available. Photovoice can be done in one day, or it can be spread out over several working sessions. The actual taking of photographs does not take very long. The discussions about taking photographs (deciding on topics, ethical considerations and safety, learning how to use a camera, thinking about audience and messaging), working with the photographs (group work, writing captions, making posters, doing presentations), and exhibiting the photographs and then the time to set up exhibitions can vary.

Group size
Photovoice participants can take photographs alone, in pairs, or in groups. In order to generate a substantive discussion, at least 8-10 participants are recommended. It is possible to work with larger groups over 30 or 40, but this may require more time and planning.

Materials options
- Paper/poster board/index cards
- Pens or colored pencils
- Attachers: Tape, blue tack, tacks, double-sided tape, adhesive spray, clips, etc.

Camera options

<table>
<thead>
<tr>
<th>Single use</th>
<th>Non-digital manual</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inexpensive compared to digital</td>
<td>More technical know-how required</td>
</tr>
<tr>
<td>Have to print the whole roll of film</td>
<td>Perhaps good for photography clubs</td>
</tr>
<tr>
<td>Participants can easily take the cameras home or carry them around for a week</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Digital</th>
<th>Cell phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>More expensive</td>
<td>Very portable</td>
</tr>
<tr>
<td>Participants can take more photographs and then select which ones to print</td>
<td>Potentially less intrusive than cameras</td>
</tr>
<tr>
<td>Options for better quality photographs for printing in large format or in publications</td>
<td>Participants need access to cell phones</td>
</tr>
<tr>
<td>Easier to produce a slideshow</td>
<td>Tendency for lower quality photos (although this is changing quickly!)</td>
</tr>
<tr>
<td>Color options: Black and white, color, sepia...</td>
<td>Need to transfer onto a computer first before printing or producing a slideshow</td>
</tr>
<tr>
<td></td>
<td>Photo apps: Vintage, sepia, etc...</td>
</tr>
</tbody>
</table>
Printing options

- Have photographs printed commercially
- Print onsite using a portable photo printer
- Work with digital photos directly on computers

RECOMMENDATION

We recommend printing at least a selection of the photographs. There is something about physically handling the photographs, the tangible nature of this, that enriches the group discussions around the photographs. Being able to touch the photographs, pass them around, lay them on the table and sort them in different ways... this generates a different dynamic within the group and around the photographs. Every group member has access to hold, work with, examine, and compare the photos. It constructs a different relationship with the photos than working with a mouse and a computer screen.

Black and White

Black and white photos might portray a more classic, or more serious message.

Black and white can also create a critical distance between the viewer and the object/subject of the photo.

Color

Color photos might better capture vibrant scenes, or portray particular moods associated with different colors.

Combinations

Some cameras have the option to change from black and white, to color, even sepia. (If using cell phones to take photos – consider a whole variety of photo applications – classic, grainy, vintage, etc.). This can be a discussion with participants.
Thinking about photography

Audience and messaging
Discuss:
- Who is your audience?
- What kind of message do you want to get across?
- What kind of reaction are you hoping for? Not hoping for?
- What kind of mood do you hope to portray?
- Are there certain colors, lighting effects or scenes that would help this?
- Can you think of a way to use metaphor to get your message across?

Aesthetics

What makes a “good” photograph? How important are the aesthetics of the photographs? Are certain photographs “better” than others? Who decides what makes a “good” photograph? Are all photographs art? Ultimately, there are no right or wrong answers to these questions. These questions can guide the focus your photovoice project.

Process

On the one hand, photovoice aims to be participatory, including the voices and perspectives of people who are sometimes excluded. The photographs are springboards for discussion. With a focus on dialogue, the photographs are helpful for eliciting participant stories and generating critical discussion about issues. Privileging aesthetics can take away from the participants’ life experiences, and imply that there is a right or a wrong way to take photographs... that some people might be “better” at producing “good” photographs, therefore potentially silencing or privileging certain stories over others.

Product

On the other hand, when exhibited, the photographs can take on a life of their own, depending on the audience and their perspectives. In this case, aesthetics might play a bigger role in influencing a particular audience to act in a particular way. If there are certain themes that emerge from the group, the participants might decide to select photos representative of these themes for a particular audience. This is why thinking about the audience and the intended impact of the photos is important.

Ownership

When doing a photovoice project, who owns the photos? Who can and cannot use the photos? Is it the participants, the teacher or facilitator, the institution, the funder or a combination? This is an important ethical conversation to have. It might be important for the participants to receive copies of their photographs (either digitally or in hard copy), and obtain their consent for their photographs to be used or shown. Refer to Handout 1: Consent to use my photographs.

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Ethical issues are complex, and there are often no easy answers. Ultimately, the goal is to address the ethics for both the photovoice participants, and any people that are photographed.

The “NO FACES” approach
The “no faces” approach to taking photographs is symbolic and encourages more creativity and abstract thinking. It is a good idea to review different types of images. Often there is no “one size fits all” answer and context is very important. Some options might include photographs of:
- Objects and things
- Scenes or buildings without people in them at all
- People at a distance so that no one is easily recognizable
- Part of the body (hands, feet)
- People in a shadow, or taken from the back

Talk about what it means to be an ethical photographer.
Ask permission: May I take your picture?
Adapt the photovoice activities to ensure sensitivity to the local context.
Sometimes it is not appropriate to take photos in public places. It might also be important for participants to ask permission before taking photos in public places like shops or places of religious importance.
Ask: “How could you make the photo less revealing?”

Anonymity
Sometimes it might be necessary to ensure the anonymity of the people being photographed. Ensuring anonymity is particularly challenging when working with photographs, and might require some training.

A creative approach to anonymity: Photographs of coffee berries and beans taken by one group from Jimma School.

Sometimes, even if there are no people in a photograph, it can be revealing. Certain pieces of clothing, furniture or landmarks might reveal a person’s identity. It is important to spend time discussing the ethical considerations of individual images. If anonymity is not possible, consider preparing permission slips in advance and have photographers obtain permission. Refer to Handout 2: Permission to take my picture. You could also use the example on the next page. However, even if someone gives their consent to be photographed, capturing this image and using it for photovoice can still be ethically charged. Ethical issues are complex, and not always “black and white.”

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Taking pictures

Photography 101³

While the participants may already have some experience taking photographs, it can sometimes be helpful for them to have a few tools to guide them.

The photography techniques can be helpful for drawing people’s attention or focus to particular aspects of a photograph. Refer to Handouts 3a and 3b: Photography Techniques. The tips are illustrated with photographs taken through the Wake Up and Smell the Coffee! project.

Keep in mind, also, that photographs that deviate from these tips can be just as beautiful, thought-provoking and attention-grabbing as photographs that follow them. There can be a lot going on in a photograph to spur discussion. For example, the following photographs do not necessarily follow the techniques we go on to describe but are just as engaging to look at:

Balance a focus on photography skills and carefully constructed or posed, with dialogue and the space for accidental or action photos.

Also, don’t forget to go over the camera functions, such as how to:
- Turn the camera on and off
- Take photos
- Use the flash and zoom
- View photos
- Delete unwanted photos
- Change color settings
- Set the image quality

Make sure to set your desired image quality before taking the photos!

³ Adapted from the Kodak Self-teaching guide to picture-taking (1996).
Using a prompt

It is often helpful to develop a prompt to help participants focus their photographs in relation to the selected topic. For example, in the film, the students are asked to photograph environmental issues using the prompts, “challenges and solutions to environmental issues in your life” and “growing up in the land of coffee.” Prompts should be focused but not too rigid. You can decide on a prompt ahead of time, or have the group decide.

**PROMPT IDEAS**

From the film:
- What are some of the environmental challenges and solutions that you see in your life?
- Growing up in the land of (coffee/potatoes/cattle) as a boy/as a girl

Other ideas:
- Take photographs of safe and unsafe spaces
- Growing up in a small town (as a girl/as a boy)
- What are the benefits and burdens of _______ farming in your life?
- What do you have that is important to protect? change?

How many photos?

This can vary, depending on the process you have decided on. If you plan on printing all the photos to work with them, you might want to set a limit, such as 6 or 10 or 20. If you have the option of having participants upload all their photographs onto a computer to view them and then select, you don’t necessarily need a limit. If you are working with a limited number of photographs, have participants plan their photos ahead of time. The key factor is that more photographs can take longer to manage, discuss and select.

Remember that the key is critical discussion and having an array of photographs to work with, so restricting the number of photographs too much will limit discussion. Too many photos could be overwhelming and may thin the conversation.

**Safety**

Make sure participants are aware of the safety risks. This is also if participants might be considered younger or more vulnerable, and will be carrying cameras and taking photos in public places. Some photographers might need to be accompanied by an adult.

**PROCESS IDEAS**

- Take a photograph of each working group, as well as with the whole group
- Take photographs of the participants taking and working with the photographs
- Take photographs of audiences looking at the exhibitions or talking to the photographers
- Take notes at the end of workshops and activities
Wake Up and Smell the Coffee!

Working with photographs

Have the participants work in their groups. Provide each group with their photographs. Let them look through them, enjoy them and put aside any photos that might be unethical in any way, or where the person did not give permission to be photographed. Have participants discuss the photos they took. There are many ways to look at images, so it is important not to be too prescriptive about analysis.

The key here is to generate meaningful, inclusive and critical discussion about the photographs and topic at hand. It is helpful at first, to step back and let the groups really look at their photos... to take in, laugh at, admire and make sense of their work. Some questions to help guide the process of looking⁴:

Working with the collection of photos

- Are there common themes, ideas or elements?
- Are there different ways you can organize the photos?
- Were there certain “subjects” or “objects” that dominate the work as a whole?
- Are there prominent “moods”? What sorts of thoughts and feelings do the photos elicit?
- Are there certain images that caused more reaction than others? Why?
- Which photos catch your eye? Why?
- Are there images that “haunt” or “frustrate” you? Why?
- Do any of the photos present opposing points of view?
- What’s gender got to do with it?

Working with individual photos

- Why did you take this photo?
- What do you see in this photo?
- What is your reaction to this photo?
- What do you like/not like about this photo?
- Is there a different way of interpreting the photo?

This is also a good time to revisit your previous discussion about the ethics of taking photos:

- Might any of the photos be revealing in a way that is unfair?
- How would it feel to be the person in the photo?
- What challenges might this person might face in their life?
- How do you think other people would react if they knew the person in the photo?
- Think of positive alternatives to what is shown in the photo?

⁴ The questions in this section are adapted from the femSTEP toolkit, Participatory Visual Methodologies Photovoice and Drawing (2009) and the HIV & AIDS Education Community of Practice manual, Using a different lens for HIV and AIDS Education (2011) manual.
Facilitator notes

- Guide the participants through open-ended questions.
- Push the analysis a little bit deeper, asking why they have certain impressions or reactions.
- Resist leading the participants to think they should or should not feel certain ways about particular photographs.
- Be comfortable with silence. Eventually someone in the group will have something to say.
- Make sure everyone has a chance to talk about their photographs.

Some helpful facilitator questions:

- Can you explain what you mean by __________?
- Can you give an example?
- Why do you say that? Do you think anyone else might have a different experience?
- Does anyone have a different point of view?
- Is there anything else going on in this photo?
- How does this photo compare with __________?
- Does anyone have a question for the photographer? Something else to add?

Don't have cameras? Try another artistic medium!

If you don’t have access to cameras, why not adapt the activities in this guide to other creative forms of expression? Drawing and collage are other visual methodologies for exploring a topic in a participatory way. Imagine stick figures with captions, still life with potato, farmer cartoons with text bubbles, or computer-drawn images of a shrimp using applications like Paint or Draw. What could young people say about gender stereotypes by combining images from magazines like National Geographic, Cosmopolitan and a flyer from your local grocery store? Or, how could environmental issues be explored through sculpture, theater or song? There are no limits to the possibilities!

Refer to references about drawing, collage, and theater in the resources section.
Selecting photos to show

After the participants have discussed the photographs, have participants start thinking selecting photos that represent the messages, thoughts, themes or contradictions they want to get across. It is important to give ample time for discussion prior to the selection process. There may be some photographs that generate stimulating discussion but that are not in the end selected for exhibition. When selecting photos, think about:

- Is it important for every person or group to have at least one photo exhibited?
- How can you choose photos that “talk to each other”?
- What story do the photos tell when put together?
- Is there a certain order, or groupings that would help display the photos?

Sharing with the group

Have groups present or display a selection of their photographs to the larger group. There are many possible ways to do this. Get creative!

**IDEA**

Post all the groups’ photographs around the room, or lay them out on table and let the groups “walk about” the room to look at the entire collection of photos.

**IDEA**

Have the groups make posters with a selection of their photographs to present to the larger group. The poster can show themes, tell a story, or highlight a key message.

Jimma Community School students doing a ‘walk about’

Students from Yebu School making posters and presenting to their class
Writing captions

The next step is to decide what to write about the photos, and how to do that. Writing captions can happen at different stages in the photovoice process. It can be part of the photo analysis, sharing with the group, or it can happen while the participants are preparing for a more public exhibition (see the next section).

IDEAS

- Have participants present their photographs to the larger group before writing captions.
- Have participants write captions in order to present to the larger group.
- Have participants write individual captions for a selection of photographs. This would work towards building more of a gallery-style exhibition.
- Write no captions at all. Sometimes photographs don’t need words, words might distract from the message.

What to write, and how to write it will ultimately depend on how the photos will be exhibited.

Things to think about:
- What kind of message do you want to get across?
- Is there a particular language that would be most appropriate?
- What is the difference between handwritten captions and typed captions?

The participants from Jimma Community School developed this title and caption for the exhibition at their school. They decided to write it by hand, in both English and Amharic.

This caption was produced digitally, and printed on canvas fabric. It is also displayed on a website.

IDEA

Have groups write initial captions to their photos. Then go back to the captions when preparing for the exhibition. After the discussion of the photos, and seeing them as part of a larger collection – do the participants want to change any of the captions? Have their ideas changed from when they first wrote them?
Making public

Go back to your discussion about audience and messaging, start thinking about a wider audience:
- Can you imagine showing these photos to other people?
- Which people, and why?
- What kind of reaction do you think people would have?
- What kind of positive change or effect do you think they would have?
- Are there certain photographs that you feel uncomfortable making public, or that you think might be inappropriate to show to a wider audience?
- How do you think someone would react if they saw this photo out of context?

Once you have decided on an audience and message, come up with ways to make public:
- Photo exhibition
- Posters, poster presentations
- PowerPoint presentation
- Pamphlet
- School newspaper/newsletter
- School website
- Make a film!

Materials Ideas

- Frame with glass
- Attach a bulletin/cork board
- Print photos on foamcore or fabric
- Hang photos on a clothesline
- Laminate photos
- Print photos and captions onto stickers
- Use rope, twine, chain to hang photos
- Use natural materials that are locally available or distinctive (leaves or twigs from a tree, shells from a beach, fishing line or nets, etc...)

Keep in mind how the materials will affect the message.

Exhibition Space Ideas

- Outdoors
- Moving/portable exhibition
- Prominent spaces like school or townhall entranceways, art galleries, shopping malls, truck stops, farmer’s markets, libraries, skating rinks...
- Unexpected spaces with high traffic like telephone poles, along fences, projected onto the sides of buildings, in school bathrooms, in a grocery store parking lot...
- Unused or neglected spaces that need new life? Parks, abandoned lots, stairwells...
- An event like a school assembly, a community fair or market, a public meeting, a parade...
- Is there a way to use the exhibit space to enhance the message of the exhibit? Imagine photos about climate change at a gas station or photos about consumption in a mall.
Developing a curatorial statement

Once the photographs, space and materials have been selected, have the group develop a curatorial statement. A curatorial statement is a short statement that gives context to the exhibit. It might include:

- A title
- The context and aim of the photovoice project
- Which group of people who took the photos
- The names of photographers (with their consent)
- The prompt guiding the photos
- The theme/main message
- A question or two to prompt or challenge the audience
- Acknowledgements for any funding, support or special permissions

Revisit the photo selection process:
- Is there a particular way you would like to group them?
- Is there a particular order that changes the story?
- Are there certain photos that should be side-by-side, or not?

IDEAS

- Include some “process” photos of the group doing the photovoice activities.
- The curatorial statement can also be the basis for presenting the photovoice project at an event.
- Invite a particular audience and publicize the event using flyers, announcements, letters home, local radio, or posters, etc.
- Capture the audience reaction using interviews with audience, a comment book or box, or by taking photographs of people looking at the exhibit (with their permission, of course)
Pass it on!

Part of “making public” could be to share your work with other young people who have also done a *Wake Up and Smell the Coffee!* photovoice project. Why not bring your exhibition to another school or youth group? Or organize an exchange with another school? (The clothesline exhibition style is very portable...)

You could also upload your work onto YouTube.

You could make a PowerPoint with your photos and captions and then convert it to video. Simply make your presentation and then “save as movie”. (You can play around with rehearsing timing and recording narration features so that the slideshow plays automatically). Or you could make a movie about your photographs or doing photovoice. Get creative!

If you decide you want to upload something about your work onto YouTube, we suggest that you set up the title of your video like this:

**WakeUpPhotovoice: (your title)**

That way, any group doing the project can search for the work of other groups who have used this guide!

**Note:**
- You will need a YouTube account to upload something.
- Keep in mind that the internet is a particular kind of public space, so you might want to be extra vigilant about visual ethics and ensuring anonymity.

Debriefing

**Process questions**

Reflect on the process with participants. Ask:
- What did you like?
- What did you learn?
- What do your images as a whole say in relation to the topic?
- What were some of the problems you had?
- If you were doing this again, how would you do it differently?
- Who do you think should see your images? Why?
- What do you hope your exhibition might accomplish?
Part II: The Film

Context

Having an understanding of context in relation to the youth in the film is critical for it to make sense. This section provides some background information about Ethiopia, food security and coffee production, as well as some of the thinking around gender and the environment that informed the direction of the film. This section is designed as reading for you, the facilitator, rather than lesson plan or activity ideas (although there are a few of these). We hope this better frames your viewing of the film and helps you explore how to contextualize the photovoice you will be facilitating.

When you set out to do photovoice with a group of young people to, how might context frame or inform the photographs? Context is often implicit both in the motivations for taking the photographs and in the meanings constructed around the photographs. Making the context more explicit, or bringing a consideration of the particularities of place can enrich or add another dimension to the photovoice process.

For example, one significant theme the Jimma youth address in the film is the role of trees in the environment. Some of their photographs, to the right, depict the benefits of trees, the impacts of deforestation, and solutions to these problems. The youth do not necessarily address the history of drought and famine in Ethiopia, or the critical link between agricultural practices, deforestation, soil erosion, and drought. However, several key conversations about context (not presented in the film) between youth and the photovoice facilitators were an important backdrop for the photovoice activities.

Thinking about context can push photovoice further or in different directions, encouraging a deeper analysis of the photographs or the construction of new meanings around them.
Viewing the Film, *Wake Up and Smell the Coffee!*

Portraying a group of students engaged in a school project in two schools in Ethiopia, the film is meant to get Canadian youth thinking about issues and how they might use photography to take action about these issues. While the film and this guide are not meant to teach specifics about Ethiopia, we have included some background information about Ethiopia, coffee production and environmental issues in Ethiopia in the sections that follow for your interest and to help you guide a discussion about the film. However, we did not want to make this a study guide about the particularities of Ethiopia or coffee growing. Nor is it meant to be a comparative piece that creates an “us” and “them” dynamic between the viewers and the youth in the film. The film is meant to engage youth in the issues they face using photography, outlining easy-to-follow steps and ideas about how to do this. It is meant to get Canadians engaged in international development activities and inspire youth in Canada to explore the issues they face in their own communities using photography.

After watching the film, you might want to discuss some of the following questions:

- What environmental issues are addressed in the film and how are these issues connected?
- What sorts of solutions do the youth propose?
- What do the youth say about men’s and women’s roles in coffee production?
- Choose your favorite photo. Why do you like it? Why does it stand out to you?
- What crops are important for the economy and livelihoods of people in your region?
- How do you see yourself engaged in international development activities?
- Why do you think the film was called, *Wake Up and Smell the Coffee!?*

As the discussion progresses, the focus may easily shift to your local context. Doing photovoice in your community will allow for a more in depth exploration the issues in the film as they relate to young peoples’ lives. The goal is for youth to be excited about getting started on their own photovoice project!

**Note:** There are a number of issues, phenomena and solutions addressed in the film: The role of trees in an ecosystem, deforestation, soil erosion, global warming, cloud formation, agroforestry, the water cycle. Please refer to Making Connections section further below for a quick breakdown of the connections between these issues. Consider linking the photovoice activities with science, economy and geography... We have also included a few ideas below of the types of activities that could complement the film. Doing photovoice might also lead to deeper questions and learning opportunities about environmental issues.

**ADDITIONAL PROJECT IDEAS**

- Build models using soil and plants and put them outside in the rain to observe the impacts of deforestation on soil erosion.
- Make observations about soil erosion, or structures that prevent soil erosion in your community.
- Tour an apiary to understand the benefits of beekeeping.
- Explore the expression “trees call clouds.” What is the connection between deforestation, clouds, the water cycle, and drought?
- Visit a farm in your area that practices agroforestry.
- Trace a food product from seed to the table. What are all the steps along the way? Who is responsible for, who makes decisions about, and who benefits from these steps?
- Build an aquarium model that shows the greenhouse effect, causing global warming.
Background Information

Ethiopia
The Federal Democratic Republic of Ethiopia is a landlocked country in the Horn of Africa, neighbored by Eritrea, Djibouti, Somalia, Kenya, South Sudan and Sudan. The capital city is Addis Ababa, which means 'new flower' in Amharic. With a population close to 85 million people, Ethiopia is the second most populated country in Sub-Saharan Africa after Nigeria. With an area over 1 million square kilometers, Ethiopia is a bit bigger than the province of Ontario.

It is the most populous landlocked country in the world.

Ethiopia is ethnically and linguistically extremely diverse - there are over 80 languages, with 200 dialects spoken. Amharic is the official language of Ethiopia, although in the Oromo Region in southwestern part of Ethiopia, where Wake Up and Smell the Coffee! was filmed, both Amharic and Afan Oromo are widely spoken. The predominant religions are Orthodox Christianity and Islam.

While much of the world uses the Gregorian Calendar, Ethiopia uses the Ge‘ez Calendar (adapted from the ancient Coptic Calendar) that has 12 long months and 1 short month. The Ge‘ez calendar is about 7 or 8 years behind the Gregorian calendar, based on different calculations for when Jesus was born. This means that Ethiopia celebrated the new millennium on September 12, 2007!

Ethiopia's rich history includes:
- The world’s oldest human ancestor, Lucy, from 3.5 million years ago
- Over 3000 years of history of the Ethiopian Empire
- Ethiopia is the only country on the continent that was never colonized by European powers – it is the oldest independent country in Africa
- Emperor Haile Selassie, who ruled Ethiopia between the 1930s and 1970s, is considered the messiah for the Rastafari movement

DISTANCE RUNNING
Ethiopia is world renowned for its middle- and long-distance runners, producing a strong contingent of world and Olympic champions over the years. Haile Gebrselassie has broken over 20 new world records. Kenenisa Beyecha holds the world and Olympic records for 5000 and 10,000 m. Derartu Tulu was the first black woman from Africa to win a gold medal at the Olympics (Barcelona, 1992). Ethiopia’s main opponents in running are its neighboring country, Kenya, and Morocco.
Ethiopia's history is also marked by a series of famines, most notably those that took place between 1983 and 1985. The 2011 droughts in the Horn of Africa also severely impacted the availability of food for millions of people in this region. Parts of Ethiopia are indeed vulnerable to drought and food security remains a central concern. However, many parts of the country (such as Jimma, where *Wake Up and Smell the Coffee!* was filmed) are lush and green, regularly producing surplus food. Ethiopia is a vast country with many different regions, as further discussed in the next section.

The causes of famine are many and complex. While drought plays a significant role in a region’s ability to produce food, it is not the only factor and drought does not always lead to famine. The supply and availability of food is impacted by a number of factors including rising food prices, climate change and rainfall patterns, political stability, population densities, investment trends and international trade. In Ethiopia, food being produced in some parts of the country in the 1980s couldn’t be transported to less productive regions of the country for reasons such as poor transportation infrastructure, terrain of the country, poor post-harvest handling (as a result of which much of the produce is wasted) and less developed marketing system. And political instability exacerbated the situation. Finally, it is important to note that contrary to popular belief, drought is not only caused by climatic factors. The way agriculture is practiced and the way food is managed also play an important food security role.

**MEDIA REPRESENTATION**

The famines in Ethiopia in the 1980s were widely publicized by the massive international campaigns including “Do They Know It’s Christmas?” in the UK, “We Are the World” in the USA and “Tears Are Not Enough” in Canada. These supergroup singles topped the world charts in the early 80s and have raised millions of dollars for humanitarian causes, mostly in Africa.

While these campaigns played a significant role at building a global awareness of the situation in Ethiopia and beyond, mobilizing the music industry and the public in Europe and North America, they were also extremely influential in their depictions of “Africa.” Images and Western media coverage from these campaigns, and campaigns like them continue to represent (or misrepresent) Africa and Africans in a particular way. For many people in Canada, the persistent image of children in refugee camps in a hot and dry desert is the only image they have of Ethiopia. While the famines in Ethiopia were devastating, there is much more to Ethiopia than this singular image. For example, Ethiopia is the source of the Blue Nile and is also considered one of the fastest growing economies of the world.

One of the objectives of the *Wake Up and Smell the Coffee!* project is to challenge these images and stereotypes – to build broader and more contextualized understandings. If you want to address and deconstruct Western media representations of Ethiopia, or more generally, the following questions could be a helpful starting point:

- How does the film, *Wake Up and Smell the Coffee!* challenge mainstream Western media representations of Ethiopia?
- Compare different media coverage of the 2011 drought in the Horn of Africa. How are the issues presented differently? What kinds of images are used and what sorts of assumptions do they promote?
- How is Canada represented in the international news? How is this similar and different from your life and experiences?
Agriculture in Ethiopia

Agriculture is an important way of life in Ethiopia. 85% of the population works in agricultural production; the sector represents 45% of Ethiopia’s Gross Domestic Product. Most farming is carried out on small-scale farms, although this is quickly changing with the commercialization of agriculture.

Depending where you are in Ethiopia, geographically, growing conditions can look quite different. It also has 2 main seasons, dry and rainy, throughout the year. As the majority of agriculture in Ethiopia is rainfed, there is an enormous dependency on rainfall for food security.

Also, it is estimated that up to 80% of crops are lost after harvest. This means large volumes of the food produced in Ethiopia does not make it from the farm to the table. There is a need, and much work currently being done, to better understand how food is stored, handled, transported, processed, and sold in the market. Significantly, it is estimated that 70% of post-harvest labour in Ethiopia is done by women. This means that social relations such as gender (see section about gender below) are critical for understanding and improving these post-harvest management processes.

Coffee

Ethiopia is known as the birthplace of Arabica coffee (Coffea arabica L.). According to legend, the goat herder Kaldi discovered the coffee plant after noticing the energizing effect the plant had on his flock of goats. Today, coffee still grows naturally on bushes or small trees in the shady hills of southern parts of the country such as Jimma, where Wake Up and Smell the Coffee! was filmed, but is also cultivated in many parts of the country.

Coffee beans grow inside a berry (sometimes called the coffee cherry) that ripens from green to red when ready for harvest. The bean is then separated from the red pulp, and dried. Dried green coffee beans are roasted, giving off a fragrant odor, before being brewed into coffee.

Ethiopia is the top coffee producer in Africa and 6th largest in the world in 2010. About half the coffee produced is exported, worth $350 million in 2006. The other half of the coffee produced in Ethiopia is consumed locally. In a traditional Ethiopian coffee ceremony, the guests share the smell of roasting beans and coffee is served with snacks. A recent trend in urban areas is to serve coffee with popcorn. Coffee plays a significant role in all aspects of life in Ethiopia, from livelihoods to economic growth to cultural tradition.

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1 CIA factbook
2 Mitchell et al. (2010)
3 Weinberg and Bealer (2001)
4 Schmidtt (2006)
5 FAO (2010)
Coffee Growing and the Environment

Coffee is linked with environmental issues in several different ways. One significant factor is whether coffee is grown in the shade and or in the sun. The choice of whether to cultivate coffee in the shade or in the sun has significant social and environmental implications – in particular in the context of a country with a history of significant drought and famine.

How much sun or shade coffee plants need is a much-debated question. There are many factors affecting the amount of sun or shade needed including type of bean, altitude, temperature, amount of rain, soil type, prevalent types of disease, other types of vegetation that are also competing for soil moisture and nutrients – and certainly, all these factors are inter-related. While what is good for coffee plants remains a debated question; what is better for the environment is shade-grown coffee forests.

Coffee Forests (shade coffee)

In coffee forests, coffee is an understorey crop meaning that it is intercropped with the forest trees and grown in the shade. This practice can also be called agroforestry. In Ethiopia, most coffee production is done by small-scale farmers using agroforestry and mixed agriculture methods. Shade grown coffee:

- Conserves natural resources and biodiversity
- Requires less inputs like fertilizers and pesticides
- Ensures a more stable income because of fruits and timber from other trees
- Produces a lower yield (it flowers less but has a more stable yield from year to year)
- Creates a better environment for growing organic coffee
- Prevents soil degradation and conserves water

Coffee Farms (sun coffee)

On coffee farms, the land is first cleared from other types of vegetation and coffee is grown in the sun. This can include both garden (smaller-scale) and plantation (larger-scale) coffee farming. Sun grown coffee:

- Needs more external outputs like fertilizers and pesticides
- Contributes to soil degradation
- Can produce a higher yield but irregular production that changes from one year to the next (more flowering one year, more fruit production the next)

While shade-grown coffee is better for the environment and long-term sustainability of livelihoods, sun-grown coffee might be a tempting option because of its potential for a higher yield in the short term.

6 Rice (2003)
Making connections

One photograph, taken by the students from Jimma Community School is captioned “Trees call clouds: Unless we plant trees, the cloud cover of our environment goes down.” What does this mean? What is the relationship between trees and cloud cover, and with the other issues addressed in the film such as drought, coffee farming practices, deforestation and bee-keeping. Note: The following explanation has been converted to a fill-in-the-blanks sheet, Handout 4: Trees call clouds.

Forests play an important role in regulating the earth’s climate. Deforestation, cutting down trees in an unsustainable way, therefore has serious social and environmental impacts. Trees eat and breathe using photosynthesis, a process that removes carbon dioxide (CO₂) from the atmosphere. CO₂ is a greenhouse gas, which traps heat in the earth’s atmosphere. This is called the Greenhouse Effect, which causes global warming. This is an important process that means it is warm enough on earth for life to exist. Other planets that do not have greenhouse gases are too cold for life to be sustained. However, since industrialization, humans have increased the amount of greenhouse gases in the atmosphere to unprecedented levels through the burning of fossil fuels like coal, oil and natural gas. This is a major component of climate change.

Tree roots help hold the soil in place, preventing soil erosion. This, along with the shade from the tree canopy also protects the soil moisture. This is important for vegetation to grow as well as for farming. When there are less trees, soil is more easily washed away when it rains. This means less topsoil for farmers, more land erosion events such as landslides.

Some farming practices involve clearing the entire forest. Agroforestry is a way of doing agriculture that involves planting crops or raising livestock amongst various trees and shrubs, rather than in an open field. Shade-grown coffee is an example of this.

Drought is an environmental condition that occurs when an area experiences a shortage of water supply. It usually means that there has been less rain than usual. Drought can be caused by over-farming, deforestation, and soil erosion, factors which all affect how much water the ecosystem can hold onto.

Rain is part of the hydrologic cycle. Heat energy from the sun causes water to evaporate from rivers, lakes and oceans. This warm air containing water vapor rises because it is less dense than the cooler air above it. When it rises, it cools and condenses to liquid form. Clouds are made of these tiny droplets of water that have formed on dust particles in the atmosphere. Clouds look white because they reflect the light from the sun. Under the right conditions, the water droplets in the clouds are released to form rain.

Scientists have compared the relationship between clouds and deforestation. They found deforested areas have more shallow cloud cover and forested areas to have thicker cloud cover. This might be because deforested areas have higher surface temperatures, especially dark-colored areas such as bare earth and pavement. Also, forested areas are more humid because the trees help prevent moisture from evaporating.
Gender and the Environment

One of the viewpoints underlying the film is how to address environmental issues and agricultural production from a gender perspective.

Through the gendered division of labour, men and women, boys and girls often have different roles in society. This creates gendered imbalances in relation to the types and amount of work done by different people, and the value (both social and monetary) associated with these types of work. Therefore, men and women, boys and girls benefit differently from environmental resources, and are affected differently by environmental pollution and degradation.

Wake Up and Smell the Coffee! takes a closer look at one commodity in particular, coffee, that plays a tremendous role in the everyday lives of many people living in Ethiopia. However, your photovoice might look at another commodity or environmental phenomenon in your community. The questions on the next page can help you recognize gendered differences about your own topic and address this issue from a gender perspective.

What is gender?

Whereas sex is generally considered to be biological, gender is understood to be socially constructed. Gender is learned. Because it is socially constructed, the meanings of gender categories change from place to place, and over time. Gender is one of the ways that society is structured – through individual interactions, through culture, and through institutions and policy. Gender categories can be important identity markers for many people. However, gender categories can also be constraining, especially when there are gender stereotypes. Assumptions about gender categories can limit or marginalize some people’s experiences. Gender also becomes problematic when one gender is valued more than the other.

It is also important to keep in mind that gender is not the only social category that structures society and therefore does not exist on its own. Gender interacts with, for example, age, class, race, ethnicity, sexuality, and religion.

The series of questions on the next page might help you get started thinking about what it means to ask gender questions, do a gender analysis.
Asking gender questions:

In agriculture, a gender perspective might start with questions like:
- Who is responsible for the crop?
- Who plants, weeds, water and harvests?
- Who does pest control?
- Who makes decisions about the crop?
- Who owns the land the crop is grown on?
- Who benefits from the sale of the crop?
- The equipment and tools used for the crop production?
- Who is in charge of quality control, of trading, of setting or negotiating the price?
- Who stores the crop, and transports it to market?
- Who is involved in the export, who sells the product in stores or farmers markets?
- Who processes the crop?
- What other roles do people balance along with their agricultural responsibilities?

EXAMPLE: COFFEE
In Ethiopia, men and women have different roles in coffee production. For example, women are responsible for a majority of the labor on coffee farms such as planting, weeding, pruning, picking and quality control. This is in addition to their daily domestic work. Men, however, are often responsible for transporting the coffee beans – a cash crop - to the market. This means men and women might have different access to the proceeds from selling coffee.

EXAMPLE: WATER
In many places in the world, women are often responsible for domestic work with water such as collecting water, cooking, cleaning and doing laundry for the household. When water sources dry up or become polluted, women must walk further to find water in sufficient quantities and appropriate quality for consumption. This puts increased stress on their daily workloads. However, women are excluded from much of the decision-making about water management.

For environmental issues, a gender perspective might question:
- Who has access to and control over certain resources? Over decision-making processes?
- How are men and women’s environmental knowledge and experiences different?
- Who benefits from environmental resources, and in what ways?
- Who bears the burden of environmental pollution and degradation?
- How do environmental issues affect the division of labor?

Handout 5: What’s gender got to do with it? could be a helpful starting point to get your group of young people thinking about gender. Doing a gender analysis means using “gender lens” to explore, investigate or problem-solve about either an agricultural activity or a natural resource.
Table 1 on the next page is an example using tea production in Ethiopia from Mitchell et al. (2010)'s article, "The farmer and her husband": Engendering the curriculum in a Faculty of Agriculture in an Ethiopian university.

If you are thinking about natural resources, for example, let's say somebody chooses water. A gender analysis might look like this:

<table>
<thead>
<tr>
<th>Activity</th>
<th>Who is responsible</th>
<th>Skill/tools required</th>
<th>Compensation</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Doing laundry</td>
<td>My mom and my big sister</td>
<td>Washing machine, soap</td>
<td>None</td>
<td>This is so important for our health and hygiene, but also for feeling good about ourselves.</td>
</tr>
<tr>
<td>Fixing our kitchen sink</td>
<td>Plumber - usually male</td>
<td>Vocational training, lots of specific tools</td>
<td>Good hourly wage</td>
<td>There is only one plumber in our town and he is really busy with work</td>
</tr>
<tr>
<td>Watering the garden</td>
<td>My mom</td>
<td>Hose</td>
<td>None</td>
<td>We grow vegetables to eat in the garden. The flowers make our family happy</td>
</tr>
<tr>
<td>Building dams</td>
<td>Engineers – mostly male</td>
<td>Lots of university</td>
<td>High salary</td>
<td>This brings electricity to many households but displaces many indigenous people</td>
</tr>
</tbody>
</table>

A gender perspective would also go further than just defining these roles:

- What is the relationship between different gender roles in environmental and agricultural issues? Where are there interdependencies? Where are there tensions? Or different interests or needs?
- How are certain roles privileged? How are other roles constraining?

Wake Up and Smell the Coffee!

- What kind of knowledge do men and women have because of the gender division of labor? Who and which knowledge get left out of decision-making processes?
- How are these roles affected by climate change, by the economy, by changing government policies?
- How are environmental/agricultural policies and institutions gendered?
- Who has access to training in these fields?
- How do agricultural/environmental policies impact men and women differently?

**Children’s Work, Rights and Labor**

When doing a gender analysis, it might become clear that girls and boys also have agricultural or environmental chores or responsibilities. In the film, many young people talk about their experiences working on farms.

In Ethiopia, children often participate in farm work. They work hanging beehives, ploughing fields, lifting sacks of grain onto trucks, picking or sorting coffee berries, fetching water for food processing, and so on. Through this work, young people learn important skills and knowledge to prepare them for livelihoods in agricultural environments. Many families depend on their children’s work to survive.

Children’s work is often conflated with child labor, however, not all work done by children is child labor. Child labor is work that children should be doing because they are too young or because the work is too dangerous or inappropriate. Some work that young people do can be considered positive, as long as it does not affect their health or development or interfere with their education. Factors such as the child’s age, type and hours of works, and working conditions are important when distinguishing between children’s work and child labor.8

The Convention on the Rights of the Child (CRC), adopted in 1989, supports efforts to ban child labor in most countries around the world. According a UN briefing paper on child labor9:

> The Convention on the Rights of the Child was the first legally binding international instrument to incorporate the complete range of human rights for children, including civil, cultural, economic, political and social rights. The Convention defines a child as anyone below the age of 18 years and spells out the basic human rights that children everywhere should have, including the right to protection from economic exploitation (Article 32) and the right to education (Article 28). It is the most endorsed human rights treaty in the world, ratified by all but two countries.

Children’s rights policies are important tools for education, advocacy and monitoring of children’s welfare.

For more information about children’s rights, the Canadian Coalition for the Rights of the Child, a network of organizations committed to the CRC has prepared a Community Monitoring Toolkit that can be downloaded at: [http://rightsofchildren.ca/wp-content/uploads/2009/05/english_toolkit.pdf](http://rightsofchildren.ca/wp-content/uploads/2009/05/english_toolkit.pdf)

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Wake Up and Smell the Coffee!

Resources

Youth Activism and Participation

Children's participation: From tokenism to citizenship
Essay by Roger Hart (1992), published by Innocenti

Children's Participation: The Theory and Practice of Involving Young Citizens in Community Development and Environmental Care
Book by Roger Hart (1997), published by UNICEF and Earthscan

Empower Youth
Toronto-based project using the arts to train youth as HIV peer educators
www.empoweryouth.info

Global Youth Action Network
International network of youth NGOs spanning 180 countries
www.youthlink.org

LOVE - Leave Out Violence
Youth violence prevention organization
www.leaveoutviolence.com

Notes from Canada's Young Activists: A Generation Stands Up for Change

Redwire Native Youth Media Society
Media and arts organization dedicated to Native youth expression
www.redwiremag.org

SOY: Supporting Our Youth
Community development project designed to improve the lives of lesbian, gay, bisexual and transgendered youth
www.soytoronto.org

Wild Fire: Art as Activism

YAHAnet
International network for Youth, the Arts and HIV & AIDS
www.yahanet.org

Youth Action Forum Fall 2007: Creative Resistance
A magazine published by Youth Action Network
www.youthactionnetwork.org for a free copy
YouthActionNet
Virtual community for young leaders, a program of the International Youth Foundation
www.youthactionnet.org

Youth Action Network
Toronto-based organization for youth, toolkits:
Fire it Up! Youth action manual
www.youthactionnetwork.org/rac/Fireitup/FireItUp/pdf
Keep it Real – media literacy and hip hop
http://www.youthactionnetwork.org/rac/Keep%20It%20Real.pdf

Child Labor and Children’s Rights

Child Labor: Overview
Website by the United Nations

Convention on the Rights of the Child

Canadian Coalition for the Rights of Children
Network of Canadian advocacy organizations
http://rightsofchildren.ca/

Visual Methods

Center for Visual Methodologies and Social Change
Faculty of Education of the University of KwaZulu-Natal (UKZN)
www.cvm.za.org

Doing Visual Research
Book by Claudia Mitchell (2011), published by Sage

Doing visual research with children and young people
Book edited by Pat Thomson (2008), published by Routledge

International Youth Day (August 12)

Kodak Self-teaching guide to picture-taking
Manual by Kodak (1996), published by the Eastman Kodak Company

Participatory Visual Methodologies: Photovoice and Drawing
Toolkit by Lysanne Rivard, Myriam Gervais, Claudia Mitchell, Naydene DeLange, Katie MacEntee, and John Murray (2009), published by the femSTEP Research Programme through McGill University

### PhotoVoice
A UK-based organization specializing in photovoice

[www.photovoice.org](http://www.photovoice.org)

### Photovoice: Concept, methodology, and use for participatory needs assessment
Article by Caroline Wang and Mary-Anne Burris (1997), published in *Health Education & Behavior, 24*(3)

### Photovoice as a participatory health promotion strategy

### Photovoice: A Participatory Action Research Strategy Applied to Women’s Health
Article by Caroline Wang (1999), published in *Journal of Women’s Health, 8*(2).

### Using a different lens for HIV and AIDS education
Manual by the HIV & AIDS Education Community of Practice. (2011), published by the HIV and AIDS Education Research Chair, Nelson Mandela Metropolitan University

### Working Toward Meaning: The Evolution of an Assignment

### Visual Ethnography
Book by Sarah Pink (2001), published by Sage

### Visual Methods in Social Research
Book by Marcus Banks (2001), published by Sage

### The Environment

#### Desertification Day (June 17)
Background information about desertification

#### Earth Day (April 22)
Ecokids lesson plans

#### Environment Canada
Lesson plans
Environmental Youth Alliance
Environmental Youth Alliance (EYA) is a Vancouver-based youth driven non-profit organization
www.eya.ca

World Food Day (October 16)

World Water Day (March 22)
Water.org lesson plans
http://water.org/news/lesson-plans/

Ethiopia

Canadian International Development Agency
Country information
http://www.acdi-cida.gc.ca/ethiopia

Democratic Republic of Ethiopia
Government website
http://www.ethiopia.gov.et/English

Tourism Ethiopia
http://www.tourismethiopia.org/pages/ethiopia.asp

Ethiopian Embassy in the UK
Tourist Attractions
http://www.ethioembassy.org.uk/tourism/contents/attractions.htm

AllAfrica.com
http://allafrica.com/ethiopia/

BBC Report
One of the world’s fastest growing economies
http://www.bbc.co.uk/news/world-africa-15739706

CIA Factbook
Country information

“The farmer and her husband”: Engendering the curriculum in a Faculty of Agriculture in an Ethiopian university
Wake Up and Smell the Coffee!

Coffee

Food and Agriculture Organization
FAOSTAT webpage (2010)

Mugged: Poverty in your coffee cup

Crisis in the Birthplace of Coffee

International Coffee Organization
www.ico.org

Coffee production in a time of crisis: Social and environmental connections
Article by Robert Rice (2003), published in SAIS Review, XXIII(1)

Montane rainforest with wild Coffea arabica in the Bonga region (SW Ethiopia): plant diversity, wild coffee management and implications for conservation
Article by Christine Schmidtt (2006), published in Ecology and Development Series, No. 47

Environmental sustainability and coffee diversity in Africa
Paper by Taye Kufa (2010), presented at the ICO World Coffee Conference, Guatemala City.

The world of caffeine: The science and culture of the world's most popular drug
Book by Bennett Weinberg and Bonnie Bealer (2001), published by Routledge

A Charter of Fair Trade Principles
Wake Up and Smell the Coffee!

References


CONSENT TO USE MY PHOTOGRAPHS

I agree for the photographs that I took, listed below, to be used. You can only use the photographs that I have listed below. You can use it in a way that helps to educate people about this project/topic. For example, you can publish it in a book, on a website, in journals and you can show it at conferences and exhibitions with the community, school, church, local organizations, meetings, etc.

These are the photos you can publish:                           These are the photo credits that I agree to:

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| 1) | Title: | ___ Anonymous  
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|    |          | ___ My full name  
|    |          | ___ Specify: |
| 2) | Title: | ___ Anonymous 
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|    |          | ___ Specify: |

Name:______________________________________________________________________________

Signed:____________________________________________________________________________

Date:______________________________________________________________________________
HANDOUT 2

PERMISSION TO TAKE MY PICTURE

Name: __________________________________________

I give _____________________________ permission to take my photograph for educational purposes. I understand that my photograph might be used or shown in classroom discussions or at an exhibition in my school. I understand that my photograph will not be used for any other purpose, unless I give my consent.

Signed: _________________________________ Date: ____________________________

PERMISSION TO TAKE MY PICTURE

Name: __________________________________________

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Signed: _________________________________ Date: ____________________________
**PHOTOGRAPHY TECHNIQUES**

### COMPOSITION

<table>
<thead>
<tr>
<th>Thinking about:</th>
<th>Line, shape, texture, color, pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1" alt="Image" /></td>
<td><img src="image2" alt="Image" /></td>
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</tbody>
</table>

**Rule of thirds:** Place your subject at intersection of the dotted lines. If the movement is towards the middle of the photo.

| ![Image](image3) | ![Image](image4) |

**Filling the frame:** Get close so your subject fills the viewfinder.

| ![Image](image5) | ![Image](image6) |

**Framing:** Use windows, doorframes, trees, buildings, etc. to frame the photo. This can add depth on overcast days, and for indoor shots.

| ![Image](image7) | ![Image](image8) |

**Level horizon:** Keep the horizon level. It can also help to work with the rule of thirds here.
# PHOTOGRAPHY TECHNIQUES

## CONTRAST

<table>
<thead>
<tr>
<th>Dark on a light background</th>
<th>Light on a dark background</th>
<th>Little to no contrast</th>
</tr>
</thead>
</table>

## LIGHTING

- **Sun/light source in front of the object:**
  - Object fully lit, bright, good exposure and detail

- **Sun/light beside the object:**
  - Half of the object will be in shadow, can be helpful to highlight texture (ripples, bumps, hollows) of the object/subject of the photo.

- **Sun/light behind the object (backlight):**
  - Silhouette, less detail, halo effect, can be dramatic when sun is low, or indoors in front of a window
Wake Up and Smell the Coffee!

TREES CALL CLOUDS

This photo, taken by Jimma Community School students, has the following title:

“Trees call clouds: Unless we plant trees, the cloud cover of our environment goes down”

How are trees connected to cloud cover? And how do forests relate to the other themes the youth brought up in the film?

Fill in the blanks to make the connection!

____________________ play an important role in regulating the earth’s __________. ________________, cutting down trees in an unsustainable way, therefore has serious social and environmental impacts.

Trees eat and breathe using ________________, a process that removes carbon dioxide (CO₂) from the atmosphere. CO₂ is a ________________, which traps heat in the earth’s atmosphere. This is called the Greenhouse Effect, which causes ________________. This is an important process that means it is warm enough on earth for life to exist. Other __________ that do not have greenhouse gases are too cold for life to be sustained. However, since ________________, humans have been increased the amount of greenhouse gases in the atmosphere to unprecedented levels through the burning of ________________ like coal, oil and natural gas. This is a major component of ________________.

Tree __________ help hold the soil in place, preventing ________________. This, along with the shade from the tree ________________ also protects the soil moisture. This is important for vegetation to grow as well as for farming. When there are less

WORD LIST
Agroforestry
Atmosphere
Canopy
Climate
Climate change
Clouds
Crops
Deforestation
Deforestation
Drought
Ecosystem
Forests
Fossil fuels
Global warming
Greenhouse gas
Industrialization
Hydrologic cycle
Humid
Landslides
Livestock
Photosynthesis
Planets
Roots
Shade-grown coffee
Shortage
Soil erosion
Sun
Surface temperatures
Trees
Water droplets
Water vapor
_________ soil is more easily washed away when it rains. This means less topsoil for farmers, more land erosion events such as _________________.

Some farming practices involve clearing the entire forest. ________________ is a way of doing agriculture that involves planting ______________ or raising ______________ amongst various trees and shrubs, rather than in an open field. ________________ is an example of this.

_______________ is an environmental condition that occurs when an area experiences a _______________ of water supply. It usually means that there has been less rain than usual. Drought can be caused by over-farming, deforestation, and soil erosion, factors which all affect how much water the _______________ can hold onto.

Rain is part of the _______________. Heat energy from the ______________ causes water to evaporate from rivers, lakes and oceans. This warm air containing ______________ rises because it is less dense than the cooler air above it. When it rises, it cools and condenses to liquid form. ______________ are made of these tiny droplets of water that have formed on dust particles in the _______________. Clouds look white because they reflect the light from the sun. Under the right conditions, the ______________ in the clouds are released to form rain.

Scientists have compared the relationship between clouds and ________________. They found deforested areas have more shallow cloud cover and forested areas to have thicker cloud cover. This might be because deforested areas have higher ________________, especially dark-colored areas such as bare earth and pavement. Also, forested areas are more _______________ because the trees help prevent moisture from evaporating.

Explain other ways that trees and forests interact with the environment:

______________________________________________________________________________________________________________________
______________________________________________________________________________________________________________________
______________________________________________________________________________________________________________________
______________________________________________________________________________________________________________________

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WHAT’S GENDER GOT TO DO WITH IT?
Doing a gender analysis\(^\text{10}\)

Agricultural activity or environmental resource: __________________________

<table>
<thead>
<tr>
<th>Activity</th>
<th>Who is responsible</th>
<th>Skill</th>
<th>Compensation</th>
<th>Remarks</th>
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\(^{10}\) This chart is adapted from Mitchell et al. (2010).