

## Kia Ora

Welcome to 'Global Bits', a newsletter for youth workers, or those working with young people, who may be interested in including a global perspective in their work.

Our aim is to keep you updated on developments, provide you with information on global youth work, showcase youth workers, and to provide you with interesting and relevant information to assist you in exploring issues that

impact on young people in an increasingly globalised world.

We recognise that the issues young men and women face are different and we will be paying attention to this in the newsletter and information we attach.

Over the last 10 months, as part of exploring alternative ways of learning about the world, 'Global Bits' has offered various views on hip hop from around the world. The aim has been to

lay the foundations for the exploration of the global through an influential part of many young peoples lives. We wrap up this focus with four articles that are aimed at getting you thinking about the issues and values associated with hip hop in Aotearoa NZ and beyond. A focus for 2004 has yet to be confirmed.

We hope to be in contact with you in the near future to find out what you would like to see in future issues.

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An electronic version is available @  
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## Global Youth Work....

1. Starts from young people's experiences and encourages their personal, social and political development.
2. Works on the principles of informal education and offers opportunities that are educative, participative, empowering and designed to promote equality of opportunity.
3. Is based on an agenda that has been negotiated with young people.
4. Engages young people in critical analyses of local and global influences on their lives and their communities.
5. Raises awareness of globalisation within an historical context, and encourages an understanding and appreciation of diversity locally and globally.
6. Encourages an insight into the relationships and links between the personal, the local and the global and ensures that these links are based on equity and justice.
7. Insists that the peoples and organisations of the north and south are seen as equal partners for change in an interdependent world.
8. Encourages active citizenship by giving young people the opportunity to participate in actions, which build alliances that seek to bring about change locally and globally.

# Hip Hop

## – does it have a place in youth development?

By Gino Maresca

Over the last 10 months the Global Education Centre has been fortunate enough to be involved in a project, The \*Next: an exploration of hip hop culture. Hip hop is an area of young people's lives which more often than not creates a nervous or angry response from many in the youth development sector.

Hip hop and all its associated activities have been the focus of great debate and consternation ever since it first emerged in Aotearoa New Zealand as a visible youth culture in the mid 1980s. For example, I can remember being at Wellington High School when the first signs of break-dancing, as it was termed back then, began to emerge at lunch breaks, and where a trip down to Manners Mall (the place to be in Wellington at that time), would be filled with scenes of 'Boom boxes, lino-mats and baseball caps. At the same time American rap had begun to be pumped out by local radio stations, expounding everything from, kill a cop, domestic violence is ok, drugs rule etc.

Looking back, with the life and work experience that I now have, I have come to view what happened in the 1980s as a symptom of wider social problems. The 1980s saw the closure of many traditional industries, the rise in unemployment, and an uncertain political environment. To add to it all, a global media emerged driven by American big businesses hell bent on creating a world of mass consumers was promising a slice of the American dream.

One widely held belief currently driving social responses surrounding the impact of hip hop on young people is that the negatives are far greater and more visible than the positives. Is this widely held belief accurate? Is hip hop the cause of many social problems facing a large group of youth/rangatahi in Aotearoa New Zealand? Or is hip hop a culture by its very nature placing a magnifying glass on life on our isolated islands and exposing or even intensifying social issues that exist whether hip hop exists or not?



*From a youth work perspective it is good practice to start from a place that is familiar to young people and gradually integrate tools and values that will better serve them and which will guide them towards being productive members of their communities.*

The aim of The Next project, from my perspective, is to ask many of the questions that youth workers have niggling in the back of their minds. Hip hop culture has proven itself as an enduring culture, moving, adapting, evolving and even transcending the place that it first emerged from. It is global, it is real, it will continue to play a role in many young peoples lives, whether we like it or not.

The Next is seeking to create a context, a starting point and a process where young people can identify and acknowledge the negative aspects of hip hop while embracing the many strengths that have been emerging both locally and globally. Imagine being able to use hip hop as a positive development tool, one that:

- acknowledges that young people are on a journey determined by them
- acknowledges that the world has changed rapidly and will continue to change;

- can never be how it was when we were young by the very nature of being part of a global world;
- sees a world that is and will be determined by young people as they move on the journey.

From an educator's and youth work perspective, I can either seek to create young people in the image that I want, or I can act as a mentor, teacher and guide to assist them to make sense of their world; to emphasise the importance of culture and belonging, the strength of tradition and the need to give back to community. For a great example of this in practice check out an indigenous project.

Globally young people have turned their backs on many traditions and cultural values. In many countries hip hop culture has assimilated those traditions and values and created meaning and belonging which enables movement forward while embracing where they have come from.

Recently a member of the hip hop community reminded me that Aotearoa New Zealand is a young country moving into adolescence, one in which many issues are still being worked through. By the same analogy hip hop in Aotearoa NZ is only now entering a transition phase where a distinct scene is emerging. As with anything to do with adolescence, there will be a period of shrugging of imposed expectations, rebelling and eventually settling into what feels right.

So The Next is about debating, understanding, finding solutions, accepting and including young people in the life of their communities.



For many youth, engagement in hip hop is a way of connecting with a global youth culture and appropriating through forms of hybridisation, as glocal subculture.

Exploring the role of youth subcultures, such as hip hop, in terms of how they are consumed, appropriated and reproduced by youth, is useful for understanding the lifeworld of the postmodern youth.

Hip hop also presents a unique opportunity to explore postmodern youth culture and its link to globalisation, new technologies and marketisation.

Additionally, it creates a fascinating case study for unpacking how race, gender, class and culture are being reconstituted by youth in a postmodern world.

Hop Scotch versus Hip Hop:  
*Questions of Youth Culture, and Identity in a Postmodern World*  
 Dr Karen Malone  
 Faculty of Education  
 Monash University, Peninsula Campus VIC 3199

“Hip hop today is programmed by the ruling class. It is not the voice of African or Latino or oppressed youth. It is a puppet voice for the ruling class that tells us to act like those people who are oppressing us.

The schools, the media, capitalism and colonialism are totally responsible for what hip hop is and what it has become.

But we didn’t intend on that – hip hop was a voice just like the drum, the oral tradition of our people”.

Walker, C. (2000).  
*Cultural Weaponary.*

Hip hop commentators such as Mitchell (1996), Bennett (1999) and d’Souza and Iverson (1999) argue the reworking of hip hop by young people around the world provides opportunities for youth to engage in cultural reterritorialisation.

Cultural reterritorialisation being the concept used by Lull (1995) to describe the view of cultural products as malleable resources, reworked and inscribed, with new meanings relating to the particular contexts within which they are appropriated.

For example, research by Mitchell (1996, 1998) on Australian hip hop followers reveals that Australian youth are applying hip hop culture as a means for negotiating their place in a rapidly globalising urban environment.

Mitchell (1996, 1998) argues appropriation of hip hop culture is a form of glocalisation – an indigenised, ‘glocal’ phenomenon.

This localisation of hip hop culture is not always a smooth transition.

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# Graf art: much more than meets the eye

There are many outlets for young people to express their perspectives on the global; this can be done through various methods such as music, theatre, art and lots more. Hip hop is one such method and is important because it has been used in this sense globally. Cultures throughout the world are using it as a form of expression but are adapting it to suit their local context, so hip hop differs around the world. It has diverse uses from a vehicle for voices of discontent to starting social movements.

This newsletter has featured many stories on hip hop uses around the world. You can use young people's common understandings of hip hop as a lens to find out more about other cultures.

Remember the activity from the last newsletter – set up a world map and place a pin the region where the articles are from and eventually you will have a map with heaps of pins showing your knowledge of hip hop around the world!

Graf art is more than just a pretty picture so to speak; it entails the message and expressions of the graf artist. In an article by Salomon Zavala and Richard Mora they express graf art. As an art form where people find expression, as one Los Angeles graffiti writer puts it, "It's me showing and yelling to the world my name and my crews... I exist... I am"

Graf art has also been recognised for its therapeutic qualities. It provides an outlet for frustrations faced by many people. Whether it is from life's hardships or marginalisation, graf art provides an outlet and a vehicle to express what is wrong.

Zayala and Mora talked to Swan, a graf artist from Los Angeles's UTI (Using The Imagination) crew. Swan commented, "In poor urban neighbourhoods youngsters want an identity. They want to know they exist in society... so they pick up a marker or a spray can and write their name. I was here. That's me."



*As one of the four elements of hip-hop graf art has long been plagued by negative stereotypes, often reduced to simply being vandalism. Mainstream art may have ignored graf art in the past but the tides are turning and the deep world, messages and movements in graf art is gaining attention.*

But moreover there is an inherent right to express yourself and graf art is sometimes the best and only option, but it is also the best option. It is the option that speaks to people and was born out of a movement people identify with outside the mainstream. As a graf artist from South Africa says, "...when you come from a place where you've been deprived of anything creative and you've been given everything that is destructive... well... they say nature always finds a way and we found our way out through graffiti."

To categorise graf art as just an art form does not do it justice, nor encapsulate all it is. It, like other elements of hip hop, express movements and can be used as a vehicle for social change. It is also a realm where people interact, and as Zayala and Mora say "(graf art) has

enabled many urban youth to interact and build life-long friendships with other writers of different ethnic, racial and socio-economic backgrounds, from suburbia to other cities... In fact one of the most appealing and unique characteristics of this art form is that anyone from anywhere can become a respected graf writer. Your reputation in the graffiti world is based solely on your artistic skills, and not on any privileges that may come with your class, race, or gender."

They go on to quote graf artist Skill, explaining "being part of the graffiti world exposes youth to situations and cultures they would not have been exposed to otherwise?"

Many people appreciate graf art in different ways, whether it is by fellow artists or commuters thankful for the creative aesthetic surroundings.

*Many young people are finding a way to develop and express themselves outside mainstream options, particularly as they may not have access to art programmes or even resources, graf art provides a way to develop their artistic abilities.*



Atom, Break, Wanganui

Photos: Damon Bechambers, TEARAWAY Magazine

*Your reputation in the graffiti world is based solely on your artistic skills, and not on any privileges that may come with your class, race, or gender." They go on to quote graf artist Skill, explaining "Being part of the graffiti world exposes youth to situations and cultures that they would not have been exposed to otherwise."*

In Zavala and Mora's article they pointed to communities where graf art has come to play an important role: "They help their communities by transforming blank or defaced walls into elaborate murals with positive messages. Families and community members often pay small sums to have graffiti writers paint "Rest In Peace" murals... writers memorialise victims of drug overdoses and gang violence. This has become a tradition in many Latino, inner-city neighbourhoods. As (graf artist) Skill states, "It serves as a way to ensure that even though dead homies in the neighbourhood are gone, they are not forgotten"."

Whilst graf art has a negative image to some people this is often based on inaccurate stereotypes. As Zavala and Mora point out, the norms of graffiti in Los Angeles illustrate methods of working that other people would perhaps benefit from through taking note.

"(For example when conflict arises) graf writers take to the walls in what is known as a "battle." A battle is an artistic competition, usually between two individuals or two crews. The winner is determined... (through) the quality of the two parties' works based on creativity, style, and innovation"

Many graffiti writers are trying to combat the negative stigma attached to their work, which they consider to be the main reason why their work is neglected in the mainstream art world.

One way graf artists are doing this is by exhibiting their artwork to the world via the world wide web where they can gain the long deserved exposure.

#### *Article summary:*

- As one of the four elements of hip hop, graf art has long been plagued with negative stereotypes. This is changing and it is being recognised as a vehicle for entailing the artist's expression and messages – as more than just an art form.
- It also has therapeutic qualities as it provides an outlet for many people facing intense hardships. It is a way for people to find their identity and express who they are in this world, especially if they have been denied opportunities to do so. This is how they fulfil their right to self expression.
- Graf art can also be a vehicle for social change; it has qualities other areas in societies may benefit from. For example people's success in graf art depends on their talent and not other things like a privileged background. When conflict arises it can be dealt with peacefully through an artistic competition called a battle.
- Graf art is growing in respect. Some societies use graf art to mark murals of loved ones who have passed away or to aesthetically improve the surroundings.

*"I created my own artistic activity and that was doing graffiti"*

Duce is a graffiti artist and muralist from South Central Los Angeles and is part of a growing art movement gaining the respect it has long deserved but alluded it.



# The positive face of hip hop



Photos: Brett Mead

*Describing himself as “essentially a b-boy at heart” it was break-dancing and grafitti that first drew him into the hip hop fraternity. The microphone offered an opportunity to address critical issues “that our people are faced with”*

**Mario Pissarra, 18 Mar 2003**  
**Freelance writer**

Emile YX? represents the positive face of hip hop.

As much community activist as public entertainer, he must be one of the most dedicated hip hop practitioners on the globe.

Rapper, breakdancer and capoeira artist with Black Noise, one of South Africa's premier hip hop groups, he also edits *Da Juice*, South Africa's leading hip hop magazine.

A former school teacher, Emile Jansen remains deeply involved in youth education through the vehicle of hip hop music and culture.

Describing himself as “essentially a b-boy at heart” it was break-dancing and grafitti that first drew him into the hip hop fraternity. The microphone offered an opportunity to address critical issues “that our people are faced with”

Since forming Black Noise in 1988 with like-minded youth, Jansen and crew have never forgotten their roots on Cape Town's troubled, but vibrant, Cape Flats. A 'community' labelled 'coloured' by an apartheid government, whose

central notion of 'separate development' forged new identities for displaced and dispossessed peoples in barren and desolate environments, for many the Cape Flats are synonymous with crime, much of it violent.

Racism is also an inevitable legacy, with notions of cultural difference so entrenched that in the Cape context, it is as much a tension between 'brown' and 'black' as it is (conventionally seen as) conflict between 'black' and 'white'.

Addressing this legacy, and in reclaiming one's African identity remains a central concern for Jansen and Black Noise, as do fundamental issues such as literacy and environmental education.

More recent challenges, such as voter education (for the historically disenfranchised) and HIV/Aids education also feature in their work, and sees them making prolific use of schools, libraries, prisons, and community centres.

Some of these projects are done in conjunction with non-governmental organisations, local government and (less frequently) parastatals.

While much of Jansen's work is inextricably bound up with Black Noise, his leadership role is frequently evident, as spokesperson as well as initiator of several of their projects.

He originated the T.E.A.A.C.H Project (The Educational Alternative Awakening Corrupted Heads), a series of community based discussions addressing “vital issues facing our people”. This was subsequently “adopted by the group as a means to re-educate people to the proud past the black people have and to make them aware that respect for our people by themselves and others will only be attained if we know our past and supply our people with black role models that they can aspire to...”

Jansen also initiated Heal the Hood, a touring school based project that promotes “respect for being African and using these talents responsibly for the benefit of Africa”.

In this project discussions with school children is followed by poetry, rap, songs and drama from pupils dealing with critical issues.

Subsequently 'Heal the Hood' has become an overall framework or concept for many of their projects.



# Youth worker interview

Geraldine Harvey



Geraldine Harvey works at the Y-dub in Rotorua

## **What programmes are you and your young people involved in?**

One of the organisations I am involved in is the Youth Projects Trust. This includes activities such as helping young people with planning and initiating events for other young people. There are two aspects to this: first are the funding rounds held twice a year for young people to apply for funds. The second are the activities and events. The philosophy underlying this is about working with young people to come up with events in their own community, by young people for young people. My job is to work alongside them, support them and help them with things like sponsorship. Some of the recent events included a hip hop fest. Young people planned and ran the event. There was heaps of stuff from graf art to DJ workshops.

## **How long have you been doing this programme and how did you get involved?**

I've been doing youth work generally for about four years, but have been involved specifically with the Youth Projects Trust for six months. I was doing a paper at university and as part of it we did an internship. I did mine at the YWCA and after it finished they got funding for me to carry on.

## **What does global youth work mean to you and is it important to incorporate the global perspective in the work that you do?**

To me global youth work means looking at the bigger picture and where young people fit into that picture. It's about making young people aware of this bigger scheme of things and where they can contribute. Rotorua is all good but it's important to also see the wider world.

Incorporating the global perspective is really important because stuff from overseas has an effect and influences young people here.

For example there is the whole thing of gang culture and this image that has come from America that is being copied here.

It's important to talk to young people and look at this with them so that they too can look around and see what is affecting them. They learn to critically analyse their surroundings and make choices.

What comes in from overseas is affecting young people and influencing them. It's about realising this and addressing some of the concerns that arise from it.

I work for a Māori organisation and we want to ensure young people can retain a strong identity and not have to feel they must use what comes from overseas.

We're trying to say to young people that there is no need to look overseas for your identity; you have strong hapu and iwi here. It's about making them aware.

## **Is there anything particularly special about working with young people in the global?**

It's really cool to be able to see young people learning about it and see that you're planting a seed.

You're seeing someone grow and that's great to watch.

Young people are good to work with in the global because they want to know lots and want to know interesting stuff, the same stuff I want to know.

## **How do you incorporate the global in the programmes you run?**

Through discussion mainly, although I don't distinguish it much from other parts of youth work. It's not so much about incorporating it into youth work as it is already a part of the youth work I do.

We do lots of discussion. If there is something a young person asks or if I think something is important we'll discuss it. It's determined mostly by the young people and what they're interested in.

We also do workshops; for example we recently had a workshop on the history of hip hop. After discussing the history it was brought in from the global and back into NZ hip hop. It gave a perspective of where hip hop had come from and its global roots and brought back to how it related to the young people at the workshop.

## **Have you thought of any other ways to incorporate the global in the programmes you run?**

I'm always looking for new ideas like doing creative art, story telling or getting people who have been overseas to tell their stories and talk about the diversity of culture that is out there.

## **Are there any particular global issues you are interested in?**

I'm interested in war and the issues that have flowed on from that.

There are violence and racial issues, human rights issues, particularly with children working in sweatshops and how their rights are violated.

There are rights violations with some women in Nigeria; I'm really concerned with the treatment of other people. There are also issues with the UN and how it is working at the moment, it is not being the force it could or needs to be.

## **What are the good points and the difficulties that arise when incorporating the global perspective?**

The good thing is that you get to see young people learning and gaining knowledge and getting a sense of their place in the world. It's really rewarding, especially when you have young people come back and say thanks.

The difficulties are in getting young people to step outside their comfort zone, especially as you can become quite isolated by questioning others.

For example when I started questioning things with my peers when I was younger I found it could become isolating as people sometimes alienate you when you question things.

Youth workers need to provide a support system for young people in order to stand up; we need to tell young people it's ok.

## **Any last words...**

Every young person has the potential to dream and get their dreams.

# Year in review

This year has seen a range of pieces showing the importance of the global perspective. To wrap up the year (I know, already!) here's some past comments on global youth work and how they incorporate it....



**Anita Wilson, Youth worker at Kilbirnie/Lyall Bay Youth Centre:**

*"To me it's looking at the issues young people are dealing with worldwide and bringing it back home to make it more real to them"*

*"(In applying global youth work to youth work) 'I didn't at first, but when I sat down and thought about it, I thought these kids are dealing with this anyway.'"*



**Tu Vili, Youth Worker Mission 4 Youth, Wellington City Mission, Newtown**

*"It's about having a world perspective of an issue, which concerns us locally and how we can interact and work with that... I work with them more one on one. Like they say, 'what do you think of the invasion of Afghanistan?' in regards to the bombing of September 11th. [We look at] how it's not only the political parties affected but also the ordinary people. They look at that perspective and then they start talking."*

**Justin Carr, doing volunteer youth work while in Wellington for two months:**

*"It means preparing children to approach life as world citizens. This means increasing awareness and empathy, and preventing the 'not in my backyard' mentality. I'm applying it to my everyday work with youth. I just try to practice what I preach by maintaining a global perspective, being open to disparate viewpoints and passing on things I pick up on the way."*



**Sian Ewart, Student at Mission 4 Youth**

Do you think other young people are concerned about global issues: *"Yeah a few people, but not many of my friends, [on how to get them interested] you can talk to friends about it and maybe they'll talk to other friends... you just have to talk to people about it"*

**Veronica Morales, visiting Youth Worker from Chile**

*"The world is becoming increasingly aware of the global and global youth work is part of this new generation becoming aware and wanting to take part. It's about learning how you can contribute. When your working with young people it's about helping them see and do this"*

**Michelle Ngakai, Co-ordinator at Y-dub in Wellington**

*"It's about realising what is happening overseas is affecting young people. Issues are arising and it is important to educate young people to make up their own minds. Without this they don't necessarily get the full picture"*



**Tamati Te Nohotu, Youth Worker and Cultural Animator**

*"It's about connections. By sharing our aspirations and our dreams we are able to find the basic human threads that bind us. With young people we use art to tap into their visions and aspirations. Our whakapapa connects us physically and our minds connect us spiritually"*



**Oliver Driver, actor and works with young people in second Unit at Auckland Theatre Company**

*"It's about looking at global issues and working within that context. We are a global society and young people are growing up in an increasingly interconnected world. This reality cannot be ignored. We don't overtly incorporate the global, but it's implicit in what we do. We acknowledge the context we work in is interconnected and the global is an influential force"*



# Youth perspectives

## The Impact of Technology on Youth in Today's Society

*Finding out how young people feel about the global influences in their lives*



Photo: Damon Belchambers, TEARAWAY Magazine

**By Corrina Howland – age 13**

In our ever-ceasing quest for progression and expansion, it seems taken for granted that technological advancement is a positive phenomenon.

However, amidst the hysteria lies the forgotten fact that the latest development does not necessarily coincide with what is best for society.

Nevertheless we are encouraged to believe that faster, more complex and superior technology will be beneficial to us in some way.

Of course, technology also has many positive aspects, but in the wrong hands, it can become dangerous.

Technology is a valuable tool, but is somewhat misused by today's teens.

The two main forms of technology affecting teenagers – cell phones and the Internet – have brought about major changes in their lifestyle.

Unfortunately, this technology has allowed teens to facilitate inane communications, and in doing so, has effectively contributed to the 'dumbing down' of society.

We spend more time corresponding with our friends on cell phones and the Internet than we do working or participating in activities which expand and challenge our minds.

On average, a teenager uses his or her cell phone more than 100 times per week. Technology is becoming an addiction. Today's youth crave instant satisfaction, and our desires are met by broadband Internet access and text messaging.

Our constant fixation with technology has led us to become oblivious to the social implications it poses. Teens today are lacking basic social skills because of an absence of face to face communication assisted by this technology.

Our society no longer has time or the need to have a good old sit down and a chin wag. We can communicate via intricate networks and satellites.

The art of personal communication is being lost as it gives way to a new era of interaction.

The introduction of cell phones and the Internet has challenged our notions of space and time by putting communications into perpetual hyperdrive.

However, because we are in this constant state of communication, our time becomes someone else's.

People are able to instantly correspond with us at any time they choose, wherever we may be.

This technology has had a major effect on teen life, because they have come to expect instant gratification and results.

Despite the negative influences technology has, it will continue to play an important part in the teenage lifestyle.

I believe we should critically embrace new technology, always keeping a wary eye on possible destructive effects it may have on our society.

# Technology

## connecting youth across the country

In the quest for open avenues of youth participation Globalnet has risen to the task and developed a website detailing information on a range of topics. Upon entering the website you are greeted by a character called Astro who invites you to check out different areas of the site. By pulling down an automated lever you are opened up to a variety of information from culture and heritage to economic issues. While some of the issues may be complex, Globalnet manages to get across the message in a simple but effective manner without forfeiting quality. A quick scan of the site reveals that the issues are conveyed in an intelligent way without confusing the reader.

The aim of globalnet is to provide information to young people and provide ways they can be involved. It is basically summed up in the words, connect, create and act. Globalnet is out there to tell everyone that they can act and the little things do count. Globalnet is not only an arena where you can find out information on issues and learn how to act on them, but can also include teaching people that they actually have the power to make a difference and that their involvement is significant.

Dorothy Haywood, who is currently working at Globalnet, explains, "We can foster activism at an early age and teach people the power they have to act, that no matter how small they are still making a huge difference. Hopefully when you instil this at an early age they take this with them throughout their lives".

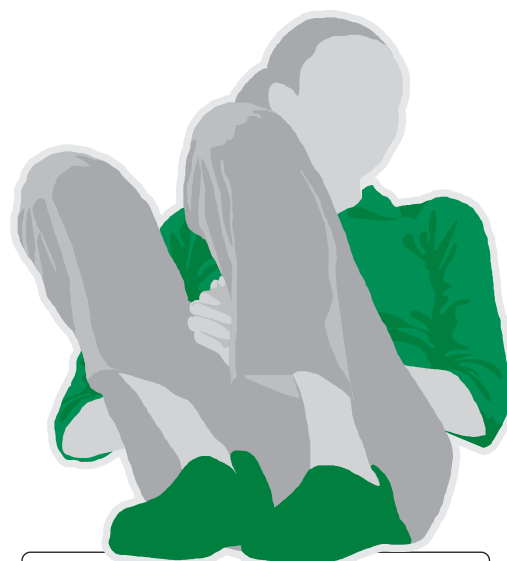
The project was started because it was seen as important to have young people involved or else nothing would happen. So in 2000 the Christchurch City council appointed someone to see it through. However Globalnet is now part of the Christchurch Libraries Learning Centre. While the focus is on the whole community, Globalnet works closely with schools in developing programmes where young people are able to participate in issues and develop strategies to act on it. This illustrates Globalnet's focus on not only empowering young people with knowledge, but also working with them to help them see how they can be involved and active.

Dorothy explains how she works with school teachers on how best to get the message across about the importance of being proactive, whether it be through letter writing or creating pamphlets. Globalnet also provides an opportunity for schools to connect with each other – either to work on common issues together or just exchange ideas. Recently 10 schools from New Zealand and 10 schools from Australia exchanged ideas on the issue of waste management. Such interactions provide an opportunity to scope out new and exciting ways to act on issues.

Globalnet's wider focus is obviously centred in the philosophy of youth participation and the need to encourage it, particularly in global issues. In assessing the need for Globalnet, Dorothy points out that taking the global perspective is becoming increasingly significant. The world is getting smaller and what is happening overseas is coming to bear on everyone else. The issues that are important in New Zealand are often shared around the globe. The details may be different but the general issue is the same, it is important to recognise this wider context.

Despite any challenges Globalnet faces it continues to go from strength to strength and is very rewarding. Dorothy points out that when you see the young people learning and becoming involved it is fantastic: "It is great to see them get into it and create things, the response you get is really rewarding".

Currently Globalnet is looking to be more activity challenged, perhaps having scavenger hunts for information. Whatever happens Globalnet will continue to evolve in order to stay relevant. Dorothy explains that although many issues facing the world remain over long periods of time the way people see them and choose to act changes. Thus you have to be developing too in order to keep up. Dorothy sees Globalnet retaining its core principle of the importance of being involved, but she envisions how to be involved will change.



### *Article summary:*

- Globalnet.org.nz is a website detailing information on global topics and how to be active; the aim is to encourage youth participation in the global. Globalnet recognises the importance of incorporating the global and want to empower young people to realise they can make a significant contribution.
- Globalnet also works with school teachers to strategise how to engage young people and best illustrate how they can take action. This sometimes involves linking schools up so they can exchange ideas on what to do.
- Globalnet encourages youth participation in the global through information and help in being active, but also encourages youth participation in the local context. For example they helped a group of young people present to the local city council their views on the role they wanted to play in local affairs.

It could be the bright colourful setting, it could be the sense of intrigue, or quite simply it could just be the feeling that you have somehow entered a new orbit. Either way what originally started out as a brief visit to [globalnet.org.nz](http://globalnet.org.nz) has culminated into what could be aptly described as a journey.

# Updates

Recently the Global Education Centre, as part of the Development Resource Centre completed a social audit, which looked at how we are doing things, what the community thinks about what we do, how effective we are, and whether we add value to the life of the community.

The results are very encouraging, highlighting the contribution that the GEC makes, not just with training, but also in keeping global awareness on the agenda.

There are a few areas that were identified where we need to improve, such as outreach and ongoing support to groups.

Currently we are developing a strategy for improving outreach and support to organisations around the country.

If you would like to find out more about how the community youth team can support you in your work please contact Gino either via e-mail [gino@globaled.org.nz](mailto:gino@globaled.org.nz) or phone 04 496 9592.

# Interesting websites

## Guerrilla New Network

This website has been recommended by the BBC as the best source of alternative news. If you are sick of the same spin on news stories, check this out for a fresh perspective on world events.

## Artists for Humanity

A fantastic site for anybody using arts or performance based work with young people.

The site provides a benchmark for what is possible.

Creativity is at work and every young person is involved.

*"AFH tackles the myriad of problems youth face today with tremendous impact. We celebrate the talents and wonderful energy of young people by giving them hands-on experiences in creativity, business, teamwork, and self-governance. Participants learn the techniques and tools of professional artists and the business world while engaging in education, employment, artistic exploration, and entrepreneurial experience. This produces life-transforming change for youth and for their communities."*

## Media Awareness Network

Resources and support for everyone interested in media and information literacy for young people. To learn how to get the most out of the tools and resources on this site, visit our help section.

## Youth Struggling for Survival

Youth Struggling for Survival is an indigenous Native American youth empowerment organisation working towards the goal of obtaining equality, justice, peace and power for all young people.

*"Using our natural gifts of dance, poetry, music and art we merge our spiritual, cultural and social awareness to create a sanctuary for all young people."*

# New and interesting resources held in the GEC Library

All resources are held in the GEC library. Membership is free. To register, please visit our website [www.globaled.org.nz](http://www.globaled.org.nz) and go to the library section. You can also search our holdings catalogue from there.

## ***The No-Nonsense Guide to Globalisation*** **by Wayne Ellwood**

Globalisation is a major part of our lives in the modern world. It has a dramatic impact on the opportunities available to us, the information we access, and the way that we define ourselves in the world.

Knowing that globalisation is at work is one thing. Understanding how it works is another. This book provides a concise easy to read look at globalisation in its various forms. A must for anybody looking to understand the world that young people are living in.

## ***The No-Nonsense Guide to Fair Trade*** **by David Ransom**

How can we live our lives in a way that is not at the expense of others?

Fair trade is a growing global movement that acknowledges that the wealthy nations of the world maintain a dominant position at the expense of the livelihoods of poorer countries.

Existing global trade systems by their nature exploit a great deal of the world's poor in the name of profit. Fair trade has at its 'core, the principle of fair pay for goods.



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