

GLOBAL BITS

ISSUE 1 Feb 03

Promoting increased Global Awareness Amongst Youth Workers in Aotearoa New Zealand:
Working towards creating a Socially Just World

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 with young people. The purpose 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 a increasingly globalised world.

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

Best regards,
Gino, Jody, Yadana

Global Youth Work....

- Starts from young people's everyday experiences.
- Engages them in a critical analysis of the links between the personal, the local and the global and those influences on their everyday lives and that of their communities.
- Raises awareness of our globalised world, our history, and the rich diversity of its peoples, particularly in terms of issues of equity and justice.
- Encourages an exploration of the relationships and links between the personal, local and global.
- Seeks the active participation of young people in actions, which builds alliances
- Seeks positive change locally and globally.

Update from the Community Youth Team

2003 is shaping up to be a busy year for the Community-Youth program. Our work plan will see a variety of workshops being delivered (primarily in the lower North Island), the commencement of the Hip Hop project, involvement in discussions around youth participation and involvement in various youth events, and the launching of the Global Education Centre.

Hip Hop project:

Funding has been confirmed, along with project partners. The project has been designed to maximise youth participation, while increasing knowledge and awareness of the role that Hip Hop culture has in social change locally and globally. The outcome will see a resource for youth workers being produced, in conjunction with youth workers, and an alternative documented process for engaging young people in social change.

The project partners are

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|-----------------------------|--------------------------------------|
| * Global Education Centre | * Tearaway Magazine |
| * Save the Children Fund NZ | * Base Two Integrated Design Company |
| * YWCA NZ | |

The project is at an early stage, and will need to gain support from different sectors of the community. If you would like to know more, or would like a copy of the project proposal please contact Gino (04) 496 9592, e-mail gino@globaled.org.nz

Workshops

The focus for 2003 will be on aspects of the media in a globalised world, and the impacts on young people in Aotearoa NZ. For more information please contact Jody on (04) 496 9593, e-mail jody@globaled.org.nz.

Global Focus Youth Forum

The Community youth team and Tearaway Magazine have been working together to develop a proposal, that will enable young people to express their opinions on Global issues, via the Tearaway publication. We will keep you updated on how this progresses.

Alternative perspectives on current world events.

The Development Resource Centre (Global Education Centre and Dev-Zone.org). Has a variety of alternative perspectives on the US led war on Iraq. In a time of such uncertainty it is important that young people have access to the full picture. To find out more from various sources Visit www.dev-zone.org for current information.

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What is happening with the world? Is it me, or has the world just got more complicated?

Written by Gino Maresca

2003 is the year that will go down in history as the start of a period of change in which global politics moved one step closer to a more integrated, democratic global society. Unfortunately it will likely also be remembered as the year that talk of war, once again threatened world security.

Is it only me, or have we already been down this road before? The situation in Iraq is neither new, or cut and dry. The fact that I feel as uneasy about events unfolding (which for me is rare) makes me wonder if the information available to the majority of people, leaves many, especially young people feeling overwhelmed, confused, angry and fatalistic about their futures.

There is certainly no shortage of information on why the situation is occurring, or why the Bush lead Administration is so set on war. What is however lacking is information on how such events effect young people here , and globally It is naïve to think that our isolation will protect us from the global consequences of a possible war in Iraq.

With all the doom and gloom filtering through the media, it is not surprising that many people feel like pulling the blinds, going to bed and hoping it was just a bad dream after all.

There is a positive side to it all however. Never before have so many people in so many countries stood up and shouted with one voice "No more madness, give peace a chance".

I think that 2003 will be remembered as the year the world woke up and said enough is enough. That's me though.

What ever we think or feel, one thing is for sure, if we don't talk to young people about it, how can we know how it is affecting them.

Below is a piece which brings together various sources, in order to access the value of waging war on Iraq. Ask yourself and the young people you work with- is war really worth it? Are there better ways to resolve differences.

A new Gulf War: the real cost

Taken from report [Collateral Damage: the health and environmental costs of war on Iraq -Report](http://www.medact.org)
November 2002
<http://www.medact.org>

War on Iraq could have a devastating impact on the lives and health of combatants, Iraqi civilians and people in neighbouring countries, on the environment of Iraq and on the rest of the world.

A COUNTRY IN RUINS

- * Iraq's infrastructure, already seriously damaged by the earlier war, will suffer enormous damage in initial air attacks and subsequent urban conflict
- * The destruction of roads, railways, homes, hospitals, factories and sewage plants will create conditions in which the environment is degraded and disease flourishes
- * Shortages of water, food, and energy resources lead to epidemic diseases that may result in more deaths than those caused directly by the conflict

HEALTH OF IRAQIS

- * Humanitarian catastrophe engulfs already weakened and unhealthy Iraqi civilians – refugees, displaced persons, war-wounded, vulnerable groups especially young children
- * People suffering from the immediate impact of war are more susceptible to further health hazards and less able to mobilise their own resources for survival and reconstruction
- * Physical health effects include disability, infectious diseases, stillbirths, underweight new-borns, diseases of malnutrition, possibly more cancers
- * Mental health effects include post-traumatic stress disorder, long-term psychiatric illness, behavioural disturbance
- * Health services, already running well below capacity, cannot cope with immediate demands or offer longer term rehabilitation or preventive health care

FINANCIAL BURDENS

- * All sides will pay a heavy financial cost, including arms spending, cost of subsequent occupation of Iraq, relief and reconstruction, possibly exceeding \$150–200bn
- * The US is likely to spend \$50–200bn on the war and \$5–20bn annually on the occupation
- * Total economic collapse in Iraq
- * A projected war cost of \$100bn would fund about four years of health expenditure to address the health needs of the world's poorest people

THE ENVIRONMENT

- * Widespread damage to the environment of Iraq and possibly neighboring countries
- * Oil wells fired, creating oil spills and toxic smoke
- * Troop movements and landmines destroy fragile desert ecology
- * Bombardment destroys cities and topsoil
- * Chemical, biological and possibly radiological pollution of land, sea, rivers, atmosphere

THE WEAPONS

- * War, sanctions and UN weapons inspections have reversed and retarded but probably not eliminated Iraq's chemical, biological and long-range missile capacities
- * The US has developed and stockpiled many new weapons of all kinds, such as earth-penetrating nuclear missiles known as 'bunker busters'

CASUALTIES

- * Possible deaths on all sides during a 'conventional' conflict and the following three months range from 48,000–261,000
- * If civil war breaks out within Iraq and nuclear attacks are launched, the range is 375,000 to 3,900,000
- * Deaths from other indirect and longer-term adverse health effects of the war in Iraq and beyond **could total** an additional 200,000

GLOBAL IMPACT

- * Refugees escaping the conflict die in large numbers and put strain on neighbouring countries; emergency relief costs billions
- * Destabilisation of other Middle Eastern countries including domestic unrest, repression
- * Likely increase in acts of terrorism
- * Possible US and world recession, with greatest impact felt by poorer countries – oil prices up, trade down, markets unpredictable
- * The cascade effect: from the effect on an individual combatant to the effect an injury on one combatant has on other combatants, to their families, to their community, to society in general and then to the state and internationally

All information drawn from references cited in *Collateral Damage: the health and environmental costs of war on Iraq*, Medact, London, 2002. Chart adapted with permission from one on pp 18–19 of the *New Internationalist*, No. 236/October 1992.

Solidarity moves across waves

Phew! We're not alone. It's always welcoming to meet like-minded individuals doing work with young people, the environment, community education, immigration, etc. Somehow it makes one feel like, collectively, we can change things. The successes and obstacles we face in our daily work are also shared by our neighbours, which is key to maintaining one's energy and motivation. In December, on behalf of the Global Education Centre (GEC) ~ our new name! ~ I participated in and presented a workshop at the 'Education and Social Action Conference' at the University of Technology (UTS) in Sydney. The exciting title of the conference caught my attention last year, so with my team's support, I applied and - voila! - got to go.

The conference was based on a model called 'popular education' which is what all of us do: 'education by the people, with the people, and for the people' (www.cpe.uts.edu.au) So there were interesting workshop sessions on the environment, culture, refugees, the arts, schools and community, all with a social action foundation. There wasn't one workshop in which I was bored: all were inspiring and energising.

Through the conversations I had and the sessions I attended, it became clear that the training youth workers are doing with us here in New Zealand ~ like taking a global perspective and a participatory approach to working with young people ~ is also a challenge in Australia, yet respected as a genuine need. I experienced groups to be very locally focussed in their perspectives so I had the opportunity to make some global/local connections. As a result there was much interest in the workshops youth workers, particularly in Wellington, have been involved in, as well as the publications we produce. All of this was encouraging and allowed me to see that we are on the right track in our programmes.

One point of interest and essential to mention is that there were very few young people: participants and presenters were mainly educators (adults) from the community, schools and universities. It was disappointing to find young people's perspectives absent from the discussions and presentations. In the end, I realised that including youth perspectives in events is still a rarity, meaning our work is continually cut out for us all.

Stereotypes workshop

'Exploring the role of youth workers and teachers as agents of social change: empowering young people to address stereotypes' was the 1½ hour workshop I ran. I took bits from the series of workshops we ran with youth workers in Wellington (5) and Hamilton (1) on stereotypes and the media. Participants were enthusiastic to explore the influences of advertising on young people's (and our own!) stereotypes.

We viewed and critiqued 10 advert clips from New Zealand TV with participants focussing on particular images of: ethnicity, sexuality, femininity, masculinity, age, etc. It was fun to see participants go, 'Ah-ha!' to their conclusions that yes, in adverts there were mostly white-skinned people shown, women were skinny, the blokes muscular, and everyone who had a partner was happy and heterosexual! Raising awareness amongst the participants and showing them activities, which they can use to engage young people in discussions about WHO promotes stereotypes in advertising and WHY, meant they could walk away with something useful after the hour-and-a-half.

Stereotypes (update)

Escape from your brain

By Jody Gorse

Like it or not, we all are affected by advertising: elated by a catchy jingle or those attractive images of success shown after using a particular product. Like it or not, corporations are now using even more complex methods to probe consumers' brains through a process called 'neuromarketing.'

Neuromarketing was first developed and patented at Harvard University. By the late 1990s Gerald Zaltman, Professor of Business Administration at the Harvard Business School, and his associate started using this MRI-brain scan procedure for corporations. Their intention was to observe and gain understanding of people's subconscious emotions about particular products or adverts. Since then, Zaltman has progressed neuromarketing into another method called ZMET, which additionally uses images to help reveal one's underlying thoughts and the

With 95% going on under the surface, it's interesting to think that advertisers and marketing companies are accessing this information about the human mind and can understand us better than we do.

'What it really does is give unprecedented insight into the consumer mind. And it will actually result in higher product sales or in brand preference or in getting customers to behave the way they want them to behave,' claims Adam Koval, company executive for Brighthouse Institute for Thought Sciences.

In the workshops that the community team ran with youth workers last year, participants explored the images and values promoted in adverts and how this affects the formation of young people's and our own stereotypes. It appears, however, that advertisers are even more clever than we originally thought and our abilities to think critically and understand the media need to be sharper than ever.

'The Zaltman Metaphor Elicitation Technique (ZMET) is a patented research tool which allows people to understand their own thinking more fully and to share this thinking with researchers. It surfaces basic constructs or ideas and the connections among them and does so in a way that is

associations they trigger. As a result marketing researchers are beginning to understand people's emotional responses to images so that they can help trigger a bond between consumer and product or brand.

Companies do not readily admit whether or not they are using neuromarketing as these techniques remain controversial; however, General Motors, Proctor and Gamble and Coca-Cola (USA) and the Royal Bank, Canadian Tire and Molson's (Canada), are some of Zaltman's clients who also happen to be very successful, mainly global companies.

Zaltman asks, 'Ninety-five percent or more of all cognition, all thinking, including emotion, occurs below levels of awareness, so the big challenge is: How do we surface what's going



SOURCES:

<http://www.hbs.edu/mml/zmet.html>
(Harvard Business School)

http://cbc.ca/consumers/market/files/money/science_shopping/index2.html

http://cbc.ca/consumers/market/files/money/science_shopping



Cuban Hip-Hop, Underground revolution

by Annelise Wunderlich
Researcher: Eve Lotter

It's a late Friday afternoon in downtown Havana and an old man in a worn-out tuxedo opens the doors under the flickering green and red neon of Club Las Vegas. A poster on the wall, its corners curling, advertises the usual cabaret fare: live salsa, banana daiquiris, beautiful women. But the people standing outside are not tourists looking for an exotic thrill. They are mostly young, mostly black, and dressed in the latest styles from Fubu and Tommy Hilfiger. And despite the \$1 cover charge—steep for most Cubans—the line to get in is long.

Inside, two young AfroCubans appear on a small stage in the back; one tall and languid, the other shorter and in constant motion. They wear baggy jeans, oversized T-shirts, and sprinkle their songs with "c'mon now" and "awwww' ight." But while they admire American hip-hop style, MC Kokino and MC Yosmel rap about a distinctly Cuban reality.

"It's time to break the silence...this isn't what they teach in school...in search of the American dream, Latinos suffer in the hands of others..."

A young man wearing a Chicago Bulls jersey stands near the stage and waves his hand high in the air. "This music is not for dancing. It's for listening," he says. "And for Cubans, believe me, it takes a lot to keep us from dancing."

Kokino criss-crosses his arms as he moves across the stage, and the crowd follows him, word for word. Yosmel stands toward the back of the stage, his handsome face impassive as he delivers a steady flow of verse. The audience is enrapt. Anonimo Consejo—Anonymous Advice—is one of Cuba's top rap groups, waiting for the next big break: a record contract and a living wage to do what they love.



photo by Mimi Chakarova

The two young men are not the only ones. Three girls, decked out in bright tank tops and spandex, sit on the sidelines and watch Kokino's every move. Yordanka, 20, Yaima 19, and Noiris 17, are cousins, and a year ago started their own rap group, Explosion Femenina. So far, the only explosion has been in their living rooms or at school talent shows, but that could change. In a week, they will perform for the first time at Club Las Vegas.

If Cuba's top rap producer likes them, he'll groom them just as he has Kokino and Yosmel.

Right now that producer—Pablo Herrera—is in the DJ's booth, looking down at the two rappers. "What you're seeing is Cuba's underground. I'm talking the empowerment of youth as a battle spear for a more conscious society," he says in English so flawless that he's sure he lived another life in Brooklyn. And he looks it—from the braids in his hair to the New York attitude.

Herrera and a fellow representative of the Young Communist Party put on the weekly Las Vegas hip-hop show. With more than 250 rap groups in Havana alone, he chooses each Friday night's line-up carefully. "I can't work with everybody, I'm not a machine," he says with a shrug. "I mostly go with what I like."

But even with Herrera's approval, the world for young rappers here is full of contradictions. They believe in Cuba, but they're not ideologues—they just want to make music from their own reality. Anonimo Consejo's lyrics are edgy, but getting too edgy could end their careers. The girls in Explosion Femenina try to be tough in the macho rap scene, but rely on their sex appeal to get in the door. Each day is a political and social balancing act.

Orishas, the only Cuban rap group to make it big, traveled to Paris to perform in 1998 and stayed. Kokino and Yosmel look at them with both awe and disappointment. Once abroad, Orishas made a hit record, but they did so by adding Cuba's beloved salsa and rumba beats to their music. Kokino and Yosmel want to succeed by sticking purely to rap, but they've been at it for four years and their parents—supportive up until now—are beginning to talk about "real" jobs. All of these pressures bear down on a passion that began as a hobby.

When they met eight years ago, Kokino, then 13, and Yosmel, 17, were just kids looking for fun on an island so depressed that scores of their countrymen were building rafts out of everything from styrofoam to old tubes to take their chance at sea. Yosmel and Kokino watched them from their homes in Cojimar, a neighborhood on the outskirts of Havana where Ernest Hemingway once lived. Back then it was Havana's sleepy beach town, but by the time Yosmel and Kokino grew up, dilapidated Soviet-style high-rise apartment buildings and cement block homes had taken over.

For relief from the dog days of 1993, the two young men and their friends hung out at Alamar, a sprawling housing complex nearby. The kids entertained themselves in an empty pool improvising,



break dancing, and listening hard to the American music coming from antennas they rigged on their rooftops to catch Miami radio stations. This is what they heard:

"'Cause I'm black and I'm proud/ I'm ready and hyped plus I'm amped/Most of my heroes don't appear on no stamps," rhymed Public Enemy in "Fight the Power." Yosmel was hooked. "Their songs spoke to me in a new way. There was nothing in Cuba that sounded like it."

Or anything that talked about issues that Afrocubans had only begun to face. Instead, Cubans have been taught to ignore race and the Revolution tried to blur color lines by opening all professions, universities and government to Afrocubans. Officially, race all but disappeared as a part of national identity.

But increasingly, race is an issue in Cuba. If Afrocubans benefited most from the revolution, they've also suffered the most during its crisis. Every Cuban needs dollars to survive and the bulk of the easy money coming in remittances goes to the white Cubans because it was their relatives who left early on. Darker Cubans also face discrimination getting the island's best jobs in the tourism industry. Skin color—despite the Revolution's best intentions—has once again become the marker of a class divide.

Kokino, Yosmel and others in Cojimar felt it. "Because we are black, wear baggy pants and have braids—which is strange in Cuba—on every block the police ask for our identification cards. There is this perception that all white people are saints and all blacks are delinquents."

Like disaffected youth everywhere, they looked for role models that gave them a sense of pride. In school, when Yosmel tried to talk about his African ancestry, teachers called him "unpatriotic" for thinking of himself as something other than Cuban. Yosmel turned to his mother to find out more about his African roots, and before long, her stories became his lyrics: "In my poor bed, I read my history/Memories of titans/Africans kicking out the Spanish."

She also taught him about santería, Cuba's African-derived religion that has outlasted any political regime. "In school they taught him about slavery, but they didn't go into depth," his mother says, standing in the dirt yard in front of their small, wooden clapboard house. Lines of laundry hang to dry in the hot sun. A single mother, she washes her neighbor's clothes in exchange for a few extra pesos each month. Yosmel weaves her lessons throughout songs like this one: "If you don't know your history/ You won't know who you are/There's a fortune under your dark skin/The power is yours."

He sought other teachers as well. Cuba has long welcomed black American activists and intellectuals. Yosmel and Kokino often stop by the house of Nehanda Abiodun, a Black Panther living in exile. There, Abiodun gives them informal sessions about African American history, poetry, and world politics. The messages in their music, says the 54-year old American, come from being "born in a revolutionary process where they

were encouraged to ask questions and challenge the status quo." It also comes from their daily lives: "their parents, their experiences on the street growing up, what's going on in the world."

If expats like Abiodun served as historical guides, African Americans gave Kokino and Yosmel their beat. "It was amazing to hear rappers from another country worried about the same issues I was," Yosmel says. Rap artists like Common Sense and Black Star have been travelling to Cuba since 1998 as part of the Black August Collective, a group of African American activists and musicians dedicated to promoting hip-hop culture globally.

Even when unsure about the movement, the Cuban government welcomed American rappers because of their support for the revolution, says Vera Abiodun, co-director of the Brooklyn branch of the Malcolm X Grassroots Movement, and part of the Collective. Cuban youth responded to the rhythm, but also to the visitors' obvious pride in being black. "We didn't know how huge this would become in the beginning," she says.

Just as black Americans did in the 1960s, Afrocubans in the 1990s embraced their African heritage. "Every time that the police harass me, I don't feel like being here anymore," Yosmel says. "When that happens, the first place I think about is here," he touches an African amulet hanging around his neck. "When I feel African, I don't feel black." And for many young Afrocubans, rap music—not the syrupy lyrics of salsa—validates the ancestry they've been taught to overlook.

Along with Che Guevara and Jose Martí, Yosmel and Kokino admire Malcolm X, Mumia Abu Jamal, Nelson Mandela and other black icons. They and thousands of other young Cubans heard Mumia Abu Jamal's son speak at an anti-imperialist rally last year. And when Yosmel and Kokino talk about meeting rap artists like Mos Def and dead prez, their faces beam. These members of the American rap scene's "underground" make social progress and black empowerment a running theme in their lyrics. Rap has similarly linked Kokino and Yosmel to a heritage that validates their existence – and they hope their music will also improve it.

Even in poverty, the frequent foreign visitors and word-of-mouth popularity have given them a certain cachet in Cojimar. "What bug crawled out of your hair and ran around all night?" A middle-aged woman yells at Kokino as he walks by her front porch, his long afro gently bobbing in the wind. "People around here think we're a little crazy," he grins. "But they love us anyway."

But you can't live on love. That's where Pablo Herrera comes in. A former professor who taught English and hip hop culture at Havana University, Herrera is both a devotee of black American culture and passionate about Cuba. He has also emerged as Cuban rap's main spokesperson internationally and at home.



On an island where the government controls just about everything, rap is no exception. A few years ago, police regularly shut down hip-hop shows and labeled rap as "imperialist" music. But Herrera and other hip-hop disciples waged a campaign to revamp rap's troublemaker image. Young writers like Ariel Fernandez published numerous articles on rap in state-run newspapers and cultural journals, while Herrera organized round-table discussions with government committees about rap's relevance for the Revolution. Herrera reminded the old guard that the younger Cubans needed a voice—and rap music was their expression of choice. "The purpose of hip-hop is serving the country, not being an antagonistic tool," he says. "The idea is to improve what is already in place."

His efforts were rewarded. In 1998 Abel Prieto, the Minister of Culture, officially declared rap "an authentic expression of cubanidad" and began nominally funding an annual rap festival. Even Fidel himself rapped along with the group Doble Filo at the national baseball championship two years ago.

Although officially accepted rap is still in its infancy, Herrera estimates that Havana alone now has more than 250 rap groups. He is the only producer with professional equipment. Herrera, 34, works out of his sun-filled studio with a turn-table, a mixer, a drum machine, a sampler, and cartons of classic Cuban LPs. It may not seem like much, but by Cuban standards, it's a soundman's paradise. "Since most music here is not really produced electronically, there's not many people who can do this," he says.

He produced Orishas, Cuba's only commercially successful rap group, before they left the island and became famous. Now that Orisha's remake of Compay Segundo's tune "Chanchan" can be heard all over Havana, rap music is more popular than ever in Cuba. Herrera hopes Anonimo Consejo can achieve the same stardom—without defecting from la patria.

In a T-shirt with the words "God is a DJ," Herrera shuffles through a stack of CDs and smokes a cigarette while Yosmel and Kokino sit on his couch, intently studying every page of an old Vibe magazine. "Yo, check this out," Herrera finds what he's looking for. "En la revolucion, cada quien hace su parte." In the Revolution, everyone must do his part. Fidel's unmistakable voice loops back and repeats the phrase again and again over a hard-driving beat. Herrera nods to Yosmel, who takes his cue: "The solution is not leaving/New days will be here soon/We deserve and want to always go forward/Solving problems is important

work." The music stops when a neighbor comes to the window and tells Herrera that he has a phone call. Off he goes, dodging boys playing baseball and dogs scrounging for food as he makes his way to the neighborhood phone. Herrera may not be the only hip-hop promoter on the island, but rappers say he is the best connected to the government. As a key member of the Asociacion Hermanos Saiz, the youth branch of the Ministry of Culture, Herrera has rare access to music clubs like Las Vegas. Any rapper who hopes to be

They deserve a very good record deal, and they deserve to be working at a studio every day making their music." But for now, when their session is over, they still need to borrow a dollar to catch a bus back home.

seen at a decent venue must first get the Association's approval, and that can only happen if their music is seen to serve the Revolution.

Herrera is also the unofficial ambassador of Cuban hip-

hop for the recent flood of foreign reporters, musicians and record producers coming to the island in search of the next big Cuban musical export. He discovered Yosmel and Kokino at the first rap festival **six years ago**. "I work with them because their music is really authentic," Herrera says. "I like their flow, but what is really striking is what they say...so mind-boggling."

Up to a point. Cuban rap—and Anonimo Consejo is no exception—pushes the envelope, but not so far that it offends the government. The duo has become a favorite at state sponsored shows, warning young Cubans against the temptations of American-style capitalism. In the song "Appearances are deceiving" they rap, "Don't crush me, I'm staying here, don't push me, let me live, I would give anything for my Cuba, I'm happy here." Their nationalist pride recently helped them land a contract with a state-run promotion company. All that means, though, is that their travel expenses are covered when they tour the island and they receive a modest paycheck, usually around 350 pesos each (US\$ 17.50), after each major show. That money doesn't go far in an economy increasingly dependent on U.S. dollars. And it's getting harder to convince their parents that a rap career is worthwhile.

Kokino quietly slips out of the recording session at Herrera's studio and doesn't return all afternoon. Later he says that he was upset and needed to cool off after an argument he had with his mother that morning. "She says that I'm a grown man now and she's tired of supporting me. She thinks that I should get a real job," he says, twisting the end of a braid between his fingers and looking at the ground. "She doesn't understand that this is what I want to do—this is my job."

<http://journalism.berkeley.edu/projects/cubans2001/>



Youth Worker Profiles

The purpose of these interviews is to provide an opportunity for youth workers and young people to share their thoughts on aspects of global youth work.



**Interview with Tu Vili, youth worker
Mission 4 Youth, Wellington City Mis-
sion, Newtown**

1. How long have you been working with young people?

In this job, it's over 4 1/2 years. Previously, I used to work as a Development Officer for the Ministry of Pacific Island Affairs. We used to run programmes such as homework centres, camps and creative development programmes for young people. That was for 5 years. But then I found that I was quite restricted so I couldn't do more than I can do in this job . . . so it's been nine years [in youth work].

2. How did you get into youth work?

In this job, it was actually by chance. I was unemployed and I met a friend who worked for Wellington City Mission and mentioned that there was a job available . . . so I applied and they accepted me. The reason why they accepted me is because of the administration I had done in my previous job.

Now I have a balance of administration and working actively with the young people, and I enjoy it. It's a really neat job. It's rewarding, sometimes disappointing, but it's all right.

3. Why do you work with young people?

The main purpose is to establish and maintain a foundation for young people so they can have a sense of positive structure in their lives and to make the most out of their potential in life.

4. What kind of programmes are you and young people involved in?

There are two parts to it. There's the education side, which is more structured, and also the Drop-in Centre, which is not as structured as the Day Programme. In the Day Programme, I assist in the PE programme and that's to develop their co-ordination and teamwork skills and to have fun at the same time. We also gear ourselves up for sports with other alternative schools. What I see is that our young people may not win, but the team-building thing is really tight. They work together, and that's the wonderful thing about it.

We also have boys and girls programmes where we divide them into boys and girls

and we do programmes which care for the boys [for example] such as sexual health, male issues, the relationships between girls and boys and the stereotypes we come across between boys and girls.

We also do environmental clean-up and bringing community involvement into it so that they can learn to take responsibility for themselves and the community. We also go into the old people's homes and serve cups of tea and food. We go into the community and give back to the community instead of just taking.

5. What global issue are you particularly interested/concerned about?

I find the media is interesting: how females are portrayed on the video clips, magazines, advertisements and so on . . . looking at the images, which guys are used to seeing females as sex objects and that sort of stuff.

That's one of the issues and how young people especially guys use degrading sexual words that are inappropriate in their common, everyday language . . . they don't really realise what they're saying . . . because that's what they see and hear on videos and in their music. It's just so common and we want to deal with that issue.

(Continued on page 10)

6. Do you think young people are concerned about the issue of advertising? How would you engage them in these concerns?

Yes, they are. Females have to have a certain look because of adverts; magazines, TV and they have to portray that look. The guys have to have a chisel body look --- from what they see on the TV. It brings up their insecurities about their body image. It's so evident. We had a couple situations that we used to do swimming as a part of our curriculum, but, because of the body image thing, we had to cancel it, because some were uncomfortable of their bodies.

We address the issue by having a workshop on body image and self-esteem.

We even had rafting and some people didn't want to wear a wet-suit because of their body image . . . I thought it'd be okay because they're all covered and got all of the gear on . . . but, no.

We deal with it by letting them wear warm tops and sport shorts only, or tops over the wetsuits and just adapt to them.

7. What does Global Youth Work mean to you and do you apply it in your everyday work with young people?

Global Youth Work is having a world perspective of an issue, which concerns us locally and how we can interact, and work with that.

[Regarding Global Youth Work in our daily work with young people] we haven't actually worked a lot with it this year, but 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 the 11th. [We look at] how it's not only the political parties that's affected but also the ordinary people. They look at that perspective, and then they start talking.

8. If you could change the world, what 3 things would they be?

The world to be like up in heaven; to have Love, Peace and Happiness

9. How do you resolve conflict on your programme?

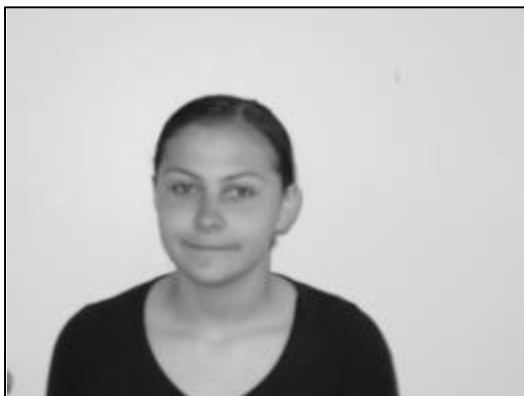
If an issue arises, we as a staff get together and work and solve it as group, as a team, and then we work not only with the two parties but also with their families or caregivers. Then we find out what the situation is and we work with it. It's an on-going process, which we work with, and we also have consequences and they must abide by a contract that we all agree on as a party. If they don't abide by it, we look at the

issue again and then proceed to the programme's policies and **procedures**. We must have our boundaries to work with young people.

10. What is your favourite movie? The Professional (1994). Food? Triple Chocolate Cookie Time Biscuit. I like to bite into the chunky chocolate bits of the biscuit and then wash it down with a hot cup of tea or cup of Milo.

Music? Karaoke music so I can sing along with it and pretend to be that singer.

11. Marmite or vegemite? It's got to be Vegemite. I know this sounds funny but I actually have a Vegemite (not Marmite!) buttered sandwich and then dunk it into a hot cup of tea or Milo (with sugar and milk). It's that sweet and savoury taste that I like... Hmmm yummy!



SIAN EWART 17
Student at Mission4youth

Sian is a second year student at Mission4youth, this is her final year in the programme and she is hoping to attend a hospitality course in 2003.

1. How would you describe what you do at Mission4youth?

Fun, it's really good because you get to work at your own pace. I got some qualifications and made lots of new friends. Unlike mainstream school where you may fall behind, here you work at your level. You also respect the teachers, they're like friends, sometimes at mainstream school the teachers are almost like the enemy.

2. What kind of activities does your programme run?

First Aid Course, parenting course, art and craft, correspondence school, camps. We have shared lunch every Tuesday, one teacher and 2 students make lunch for the whole class

3. Which is your favourite activity?

Cooking, all of them are pretty cool though.

4. If you could change the world what 3 things would they be?

IT really annoys me that mentally ill people and gang-related people are all lumped together, separately from rich people who live in different suburbs. It should be evened out. When people who don't understand or know about what they're like. They can't relate to people who are mentally ill or whatever. Getting charged adult fares on the bus, I can't even go buy alcohol yet! Fair treatment of people, because some people get treated really badly if they go to certain business areas, WINZ or some restaurants. People used to look at me when I was pregnant because I look really young.

5. Is there any global issue that you are particularly interested/concerned about?

Not really, maybe all the rubbish that needs cleaning up. I concentrate on making sure everything is okay for my daughter and I, so that stuff is more difficult to pay attention to. Like you can't concentrate on the news because I have to keep an eye on my daughter when the heaters on and stuff like that.

6. Do you think other young people are concerned about this issue? How could you get them interested?

Yeah, a few people, but not many of my friends. You can talk to friends about it and maybe they'll talk to other friends. Fliers don't work because people don't really notice them.

7. Is it possible to do something about it everyday?

Yeah, you just have to talk to people about it

8. What is your favourite movie/music/food?

Movie: I like it like that. Food: My Mum's Bacon and Egg pie. Music: Hip hop

9. Marmite or vegemite?

Marmite-it tastes better



Workshop Schedule

The Impacts of
Global Media Stereotypes
on Young People
(a series of five 3-hour workshops)
in relation to . . .

- | | |
|-------------------|--------|
| 1. Consumerism | 19 Feb |
| 2. Gender | 2 Apr |
| 3. Wealth/Poverty | 2 Jul |
| 4. Culture | 3 Sep |
| 5. Music | 5 Nov |

New & Useful Resources

All resources are available for borrowing from the GEC library.

The Youth Guide To Globalisation
Solomon B, Scuderi, L (2002) Oxfam

The 'Youth Guide to Globalisation' is a handbook, designed for young and old, which brings together the many voices of youth throughout the world. In demystifying the processes and impacts of globalisation. The Guide Examines the positive and negative day to day impacts of globalisation on the real lives of people in all regions.

This resource is a must see for anybody trying to understand the world young people live in.

Youth Works
Slattery, P (2001)

This book presents a way of 'talking' with young people that is both powerful and compelling. It combines the insight of therapeutic questioning with the intrigue of theatre; the joy of physical movement with the revealing openness of drawing; the power of humor with the depth of meaningful conversation. The approach is uniquely creative yet accessible.

Education for Development: A Teacher's Resource for Global Learning.
Fountain, S (1995) Hodder & Stoughton

Young people are bombarded daily with information on global issues such as violence, poverty, hunger, prejudice and environmental degradation. 'Education for Development' encourages young people to explore these concerns in a positive and empowering way. It promotes the development of cooperative skills and a global perspective. Education for development will help young people to apply what they learn to their own lives and communities, making the link between global issues and local concerns.

Interesting Websites

Znet

"A community of people committed to social change"

<http://www.zmag.org/weluser.htm>

...a huge website updated many times daily and designed to convey information and provide community. Over a quarter of a million people a week use ZNet. Founded in 1995, ZNet offers information through diverse watch areas and sub-sites, translations, archives, links to other progressive sites, a daily commentary program, and much more. The above link goes to the ZNet top page, and the rest, such as Iraq Watch, antiwar materials, debates, recent links, and much much more is all accessible from there.



WWW.

tearaway.co.nz

TEARAWAY aims to inform, enrich, enthuse and empower young people; to encourage full, productive, enjoyable lives, with respect and care for selves, and others.

Our philosophy:

... Taking youth seriously
... Speaking to the Head and the Heart, not just the Hormones
... CONNECTING, at a very personal level

About The Development Resource Centre

Website address:

Global Education Centre

www.globaled.org.nz (online from mid March 2003)

Dev-Zone

www.dev-zone.org

The Development Resource Centre is a specialist education and information centre in Aotearoa New Zealand. We inform and educate to empower people to take action for a just world.

Our Global Ed (Community-Youth and Schools) team provides a global perspective in its education to the community and schools sectors by:

- offering a free library service – including books, teaching kits, videos and journals.
- providing, producing and distributing innovative resources on global issues for schools and the community
- running workshops, school activity sessions and training seminars for teachers, students and community and youth groups
- producing a quarterly magazine ~ Global Issues for the community and secondary school sectors

Our Values

Dev-Zone believes that:

1. Knowledge empowers people by providing alternative sources of information, increasing choices, in particular, to enable vulnerable people to make their voices heard, and promoting justice, peace and equality.
2. Development must be people centred and recognise that all cultures, including indigenous ones, offer valid solutions to social development problems.
3. The Treaty of Waitangi principles must be an integral part of the way we operate.
4. A holistic approach to development is essential and social, political, economic, environmental and human rights aspects must always be taken into account.
5. The general public must be involved in global development problems and the DRC has a vital role in enhancing the understanding of these, including recognition of New Zealand's changing regional and global roles.

Community-Youth Ed Team

Gino Maresca (Youth Programme Co-ordinator).

Gino has been working in the field of youth development for the last 10 years. He has designed and run NZ Conservation Corps programmes, various life skills programmes, leadership development and Youth Health Support services.

Jody Gorse (Community & Schools Education Officer) Jody has enjoyed work with various cultures and youth over the past decade. She has co-ordinated & tutored in languages, life skills and employment programmes with refugee/migrant youth and young male offenders in New Zealand and various inner city and rural communities overseas.

Yadana Saw (Youth Advocate)

Yadana has been actively involved in projects run by young people and youth networks in the Wellington and international arenas. At present she spends her 'free time' (yeah, right!) tutoring in Anthropology at Victoria University and working in a local café.

Contact Us!

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Nga hoe Tuputupu-
mai-tawhiti