

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.

GEC Happenings

What's happening at Global Ed?

The short answer to that is "lots!!!" Yes, there have been plenty of changes since the last newsletter. For starters, you've probably noticed the new look Global Bits and that's just one thing.

March saw the launch of Global Education Centre. This was held down at ZEAL in conjunction with the Development Resource Centre's (DRC) 10th birthday. It was great to see some of you down there too!

STAFFING-the family is growing!

Jody has moved out of the Community-Youth programme and is now the Schools Programme Coordinator, Jody was previously working on both Schools and Community Programmes. Yadana the Youth Advocate is now full-time on the Community Programme Given the increasing scope of the role, her time is certainly accounted for.

We also have some new additions to GEC.

This issue of Global Bits has been compiled with features writer, Lisa Woods. Lisa is an active young person around Wellington who has been involved in a ton of things including WCC Youth Council, Fuse Rangatahi Trust, Wellington Youth Service Project (WYSP) and NZAAHD.

In between these and studying full-time, Lisa would love to hear about any exciting projects we can profile in upcoming issues. Contact community@globaled.org.nz

Another new young person to GEC is Paul Zoubkov, another amazing young person working around Wellington. Paul has been involved in the development of the Wellington Youth Service Project, worked as a peer support worker at Hutt Valley Youth Health, and heaps of other national and international youth initiatives. He has joined us as the Project Coordinator for the Global Focus Project in Tearaway.

WORKSHOPS

In early April, Yadana co-hosted the icount forum that was part of the IGNITEo3 Festival in Auckland. This was a tremendous networking opportunity and an enriching experience to work with some young people from around the country. Icount also hosted Dr. Howard Williamson who works around Europe promoting Youth Participation and development.

PROJECTS

Global Focus

Tearaway Magazine have contracted us to develop and run the establishment of global focus pages in Tearaway. Currently we have established a Project Advisory Group of young people from the greater Wellington region. This has been a fantastic project that has allowed Yadana and Paul to work with young people from ages 14 to 17, exploring the global issues of greatest concern to them. Look out for the first issue on Poverty in the August Tearaway! There will also be an opportunity for your community to be involved, as Global Focus will be moving around the country. For more information contact Paul@globaled.org.nz

Hip Hop project...has a name!

The Next-'an Impression of Hip Hop Expression', is definitely gathering momentum. Since the last newsletter the project has a name "The Next", a graf logo, stickers and a website- <http://www.thenext.org.nz/> which is currently

being developed (we hope to have it on-line by early July). Furthermore a researcher, Sara Tamati, and a Researcher Assistant, Danica Waiti, have been appointed

If you would like anymore information about The Next, and/or would like to be involved contact sara@thenext.org.nz

RESOURCES

Fair Trade Kit

The GEC Schools programme has completed their resource on Fair Trade. It is a fantastic resource that clearly explains the issue of fair trade, with heaps of activities and a video too! If you are interested in finding out more, or using it with your young people-get in touch! Email Irene@dev-zone.org or fax on (04) 496 9599 or phone (04) 472 9549

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.

Identifying Skills Needed for the 21st Century

'Before you've finished your breakfast you've depended on the whole world' – Martin Luther King

How often do we as youth workers take the time to think about the skills that young people will find most useful in a globalised world. Part of lifelong learning is including skills that can be transferred across jobs and life choices, not just those that will get them a job when they leave school. The next two articles raise questions about how societies prepare young people to live in a world that is increasingly beyond local control and one which is shaped by the world as a whole.

In a world dominated by the process of 'globalisation' our lives and common future are inextricably interconnected in a finely woven web of events which exert enormous pressure on the way that we live or choose to live our lives.

The process of globalisation has allowed communities, cultures and nations to expand in ways never before conceived possible. This rapid expansion has, however, also come at a cost: record levels of unemployment around the world, poverty, regional conflict, environmental degradation, human rights violations, loss of cultures, languages, customs, traditional livelihoods and most importantly a sense of loss of certainty and continuity that things 'will be OK in the long-term'.

What skills are essential to be an effective leader in a global context?

- the need to understand the basics of the argument for and against globalisation
- defining what globalisation actually means
- understanding the impact of globalisation and the long term consequences for community development
- identifying the central principles of leadership in a global context, i.e. human rights, development, global citizenship, peace and conflict resolution, social justice, environmental, etc....

One of the biggest obstacles to becoming effective at decision-making in a global context is the perception that the decisions we make in our community are isolated from the global environment.

Inter-connectedness (nothing occurs in isolation). We cannot make effective, sustainable decisions without first identifying the forces which shape the communities that we live in.

Educating Teens for the 21st Century: A Global View

"How do we work together for the sake of children, children in a global community? How do we come together despite differences of place and culture?"

In 1999 UNESCO, in conjunction with other key international youth organizations, carried out a survey involving 38 educators from 31 Countries, and with findings translated into 14 Languages.

The purpose of the survey was to firstly establish the key skills needed by young people, and secondly to set out guiding principles for developing programmes which work towards equipping young people to grow in a globalised world.

Summary of Key Findings

"Acknowledging the pervasive character of the "information – access" age, we must educate for a global teen".

- Learning to do: the development of effective skills for economic sustainability.
- Learning to be: Independence and judgment combined with a stronger sense of personal and social responsibility.
- Learning to know: education for globalisation and increased interdependence.
- Learning to live together: a "learning society" and "caring society" considers men and women as truly human social beings who can live in harmony not only among themselves, but with nature, and the global environment.

Source: The Education of Young People: A Statement at the Dawn of the 21st Century (for a copy contact GEC)

The Challenge for youth workers and educators, is to find ways to integrate a global reality into the day to day concerns facing young people. It is important to remember that awareness once raised continues to grow and take a life of its own. To include a global perspective in our work is not about providing all the answers, but rather about opening the door for young people to test what they assume about the world and to develop a world view that will serve them well as they move through life.

Hip Hop Perspectives

The State of Malawi Hip Hop: Reviewed by Lisa Woods

Over time, many different media have been used by people to get their voices heard. But, time has not always dealt kindly to the means used and many have dwindled into obscurity. Hip Hop, however, has thrived where many others have failed. It has managed to not only persevere over time as a way that people across the globe can be heard, but it has continued to expand well beyond what was originally thought possible. But criticism lingers, particularly around insinuations that Hip-Hop is simply another form of American imperialism. This criticism fails to understand Hip-Hop. Hip Hop has travelled the world and continues to grow precisely because it is not just American. The nature of Hip-Hop is such that different cultures are able to recreate it in a form unique to them. Hence when looking around the world you do not just see one type of Hip Hop, but a multitude of different forms as cultures interpret and mould Hip Hop to suit them.

The use of Hip-Hop in Malawi is testimony to this. In Malawi Hip-hop is gaining in popularity with young people using it to voice their concerns and aspirations. Johnny Fever, writing for Nubian Underground, an organisation that promotes African Hip-Hop, tells of its interpretation and use in Malawi.

Hip-hop in Malawi is given different lyrics relevant to Malawi young people; thus Hip-Hop is given its own meaning. Fever remarks on the development of Hip-Hop as going from one similar to that in America to one unique to Malawi. When Hip-Hop first became popular, young people often just performed American Hip-Hop songs. However, young people began to free-style, improvising lyrics on the spot that were often to do with issues relevant to Malawi. This progressed and now it is the norm for young people to use their own lyrics rather than commercial versions.

Competitions of Hip-Hop performances are held regularly as ways to promote Hip Hop. Similarly popular are the formation crews where young people get together and talk about Hip-Hop, write songs and perform in competitions or wherever else they get the opportunity.

One such group Fever spoke to was C.O.B Connection. They explain how they represent their neighbourhood at competitions and that their name reflects the joining together of all the people in the neighbourhood who are into Hip Hop.



Young people are taking an active interest in performing in such competitions and joining or forming crews. Youth leaders Fever spoke to have observed how Hip-Hop encourages young people to be involved in social issues in a safe and fun way. Young people are encouraged to write lyrics for Hip Hop music relating back to social issues affecting young people in Malawi such as poverty or AIDS.



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Hip Hop Perspectives:

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Snipa/Sniza & Marvel

One of the first successful rappers in Malawi was South African based "Taps" Bandawe in the early nineties. Attending the same school was a guy called Snipa who is now staying in Denmark. He formed a crew with Marvel, a fellow Malawian staying in London. They promised to send more updates soon since their invasion of the airwaves will take place some time in the near future. Otherwise, Malawian rap has been really underground - no major tape releases, no bog concerts etc. Hopefully all that will change this year.

Check out SNIPER's lyrics:

VISION

*As the seeds leave my testes they bleed tears,
for fear of entering this world so severe.
Sometimes my mind is unclear, thoughts disappear,
I ask myself why am i here?
Then I recall a speech about a land of promise,
if there's any hope I've got to search and find it,
But my only tools are a mic and a name list.
It still certifies me more dangerous than meningitis
for all the goverments,because they're first on my list.
They make me mad pissed,because they choose silence,
yet it was one of their agents that caused the visions disappearance.
I stay patient,put in more work than trying to follow all ten commandments,
As i follow tips heard on streets and pavements.
The track is still hot.I stick to road like blacktop,
My eyes are blood shot,from lack of sleep and searching
non-stop. Listen to hip-hop,maybe an em.cee before me
has hit the jackpot,but most are crackpots,
they love money and gunshots.
so I stop.
Listen to Marley's one drop.Yo,what the bloodclot,
Snipa keep rolling like a Dunlop.
The struggle may be lost,but at any cost,
I'm forced to find it's resting place
and make it resurrect,
Because it's time to make the devil pay his rent.*

*The evil that men do is trying to stop my mission.
Keep my mind clear, look past prostitution,
drug addiction, temptation, muggings in train stations,
destruction.Rape.Racism.Manipulation,
weapons distribution,illegal detention,
jealousy,and evasion.
It's all too much to mention,
but through the confusion,I maintain my vision
and keep pushin',gotta keep searching*

Fever notes that many studios have popped up around Malawi and this has helped the development and growth of Hip-Hop. One studio he spoke to helps young people to record their own music. They explain when they first started they had very little equipment. For example, the main device was a 4 track cassette recorder as opposed to the system they have now which is a computer based multitrack system. However, the equipment impediment was never a barrier to them producing good music.

Hip Hop continues to rise in popularity. Young people, just like C.O.B Connection, use it to voice their concerns, hopes and triumphs. Fever notes that even though the chances for young people to get their music heard is slim, they do it anyway because it is seen as more than just entertainment but as a powerful educational and vocal tool.

*The attitude is that
Hip-Hop is not just
about entertainment
but it is about
education. When
speaking to Fever,
C.O.B Connection
explained how they see
themselves as
'teachers passing on
messages to their
peers.*

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.

Experiences from out there!

Veronica Morales – Visiting Youth Worker from Chile

“I want to create an education programme between New Zealand and Chile where teachers can go on an exchange between the two countries. They go over and teach a class and within the community they find a project that would benefit the community and together the teacher and class work on it”.

Hi Veronica,

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

Three years

Q. How did you get into youth work?

I had always had an interest in working with young people in social programmes. The opportunity came up to work within that area, and the timing was right. The opportunity was to participate in a programme called ‘un te cho para Chile’, meaning ‘a roof over Chile’.

Q. Why do you work with young people?

The young people are more open and can be easier to engage than the older people. They are learning all the time and more open to the belief that things can change and that they can be part of this change. The older people have experienced so much hardship in their lives that it is harder to inspire them.

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

The programme I was involved in started out by building houses for people in areas of poverty, now it is a professional programme divided into three areas. The first area works with young people and adults in providing education. It encourages young people to stay at school by assisting them in their schoolwork and building up their confidence. The second area provides training in different areas from carpentry to

design. The third area is called the free area.

Activities for the community are held like aerobics or arts, or young people can create programmes that they are interested in, for example if they want a Hip-Hop class we will help them create this.

Q. What global issues are you particularly interested in?

I want to create an education programme between New Zealand and Chile where teachers can go on an exchange between the two countries. They go over and teach a class and within the community they find a project that would benefit the community and together the teacher and class work on it. The class and teacher get to learn from each other through cultural exchange. They learn what is similar between each other and build connections, increasing understandings between the two cultures. If people could understand and see the similarities between cultures it would break down bad thoughts people can hold of others that are different.

Q. What does global youth work mean to you and how do you apply it in your everyday work with young people?

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 in it. It's about learning how you can make a difference and that you can contribute. When working with young people it is about helping them see and do this.

Q. How do you resolve conflict in your programme?

We talk it through. Everyone adopts a position like a mediator to try and solve the conflict. But mainly talking is important, in a humble and sincere way. We also stick through it until it is settled, and this works as people do sort through their differences.

Q. If you could change something/s in the world, what would it be?

I would improve the education system. In Chile you say education is the basis of everything, so if you want a good society you must have a good education system. It all comes back to education.

Q. What is your ideal way to spend your spare time?

I always like to be doing different things. For example today I might like to read, but tomorrow I may want to paint. I always want to be involved in different things from one day to the next, always learning new and different things.

Q. How do you explain your attitude to life?

It's important to me to be learning all the time, to learn new and different things.



Youth Worker Profiles

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Tamati Te Nohotu: Youth Worker and Cultural Animator (Auckland)

Tamati works in Glen Innes with an organisation called the Puha Tiora Trust

Hi Tamati,

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

Firstly what is a young person? I reckon the term youth is more of an action rather than a reference to categorise someone. In terms of young people, I have always had that kind of connection in my heart and in my mind. If we're talking about adolescents or teenagers, I started working with them around about 1995.

Q. How did you get into youth work?

I worked with Jim Moriarty and his roopu Te Rakau Hua O Te Wao Tapu for a couple of years. We toured around high schools in New Zealand. However, being from Auckland I wanted to bring what I had learnt back home to my people. I started to develop programmes for youth at risk using performance arts as a way to see who we are as individuals and communities.

Q. Why do you work with young people?

I think I have an affinity and connection with young people. Young people are 'potent'; their dreams are still close to the surface. They're passionate and vital and I enjoy being around that kind of energy. It is also the protective nature in me. There is some hardcore stuff that young people don't really need to go through and I want to help them through those things.

I reckon young people work from a deeper place. Although adults know details and pedantics, they're not really as willing to walk their own talk, whereas young people are more able to instil their discoveries into their lives.

Q. What kinds of programmes are you and young people involved in?

Arts programmes. Graffiti art, Hip-Hop, different types of dance, music, theatrical creations, workshops and so forth. We talk about different things in the world and we work out ways to express these discussions in artistic and creative ways. We use games and techniques from the 'Theatre of the Oppressed' process developed by Brazilian artist Augusto Boal. He created a process whereby art is used as a tool that allows people from the community to see themselves in order to find ways to transform their lives.

Q. What global issue are you particularly interested in? Do you find working on global issues with young people different than in working with older people?

We tend to focus on universal issues rather than specific issues or events. We do lots of stuff on things like the environment, drugs, violence, sexuality, religion and so on. Themes are usually based on what is going on with the people at the time. For example a pressing issue at the moment is the drug P, or how we've just done a workshop where the war in Iraq was a major focus.

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Q. What does global youth work mean to you and how do you apply it in your everyday work with young people?

I think global youth work is 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 minds connect us spiritually.

Q. What skills do you think it is necessary for young people to have to live in this world?

Know who you are and where you want to go in life. Good, honest, clear communication is definitely a good skill to have.

Q. How do you resolve conflict?

We always start and finish with prayers, karakia. The spirit is always our first connection. From the outset we work at an equal level. Everyone is essential to the work. All that they bring and want to happen, we try to instil within the process. This takes a lot of trust. Trust is major in our mahi. Group discussions happen in a circle. Everyone is part of the circle. We are all responsible for the spirit in that circle. If conflicts come up, we deal with it together.

Q. If you could change the world, what 3 things would you change?

That there is no such thing as waste. No wasted moments, no wasted people and no wasted time. Secondly, for every one thing we take, we would give it back two times over. Lastly that there be no such thing as bad surf. Everyday would be a good surf day.

Q. What is your ideal way to spend your spare time?

Surfing at a sunny beach with my family and friends.

Q. How do you sum up your attitude to life?

'Nau te Rourou naku te Rourou, kia ora ai te iwi'
'With your food basket and my food basket we can feed the people'.

Global Youth Work Project Profiles

Every once in a while a project comes along that challenges the ways things are done. Project Exposure is a fantastic example of young people taking the initiative and creating an opportunity for other young people in Aotearoa NZ to experience life in a developing country. The outcome is to be a documentary made by young people for young people.

Humanity knows no borders'

Some may take time to contemplate this assertion, pondering the desperate situation of world poverty and the seemingly impossible task of inspiring people towards action. However, no such time is wasted with Project Exposure as they set out to not only affirm this proposition but to cultivate it into a phenomenon. They are committed to addressing the problem of poverty by raising awareness amongst young people. Project Exposure points to the lack of awareness around poverty issues, and the apathy that walks hand in hand with it.

The plan is to address this problem by employing media for delivery of the issue that are effective in engaging young people. Once engaged, it quite often follows that people want to be involved. Hence the idea 'humanity knows no boundaries'. When engaged upon issues of humans in need, people's inherent sense of humanity tends to instinctively lead them to a position where they find they no longer want to turn away.

People's lack of action in poverty is often about the fact that they cannot properly conceive of the situation and their potential influence within it.

So how do you address this invisible gap that places poverty outside the context of people's daily life and onto a realm quite detached from their reality? Quite simply you create a paradigm shift where people can locate themselves within the issue. It is when people see themselves as part of the context of the issue that they become inspired into action. Their sense of humanity creates a passion within people to be actively involved. Shaan Turner from Project Exposure notes that "in today's world there can be an emphasis on helping yourself rather than others". However, despite this, there is a type of sureness that people do instinctively want to help others, they just may not know it yet. It is about reaching this part of people and bringing this back into focus. So how do you do this?

Enter Project Exposure, the group who are pushing the traditional boundaries and entering into these new paradigms. This is the group who are in the process of bringing poverty home to young people and effectively engaging them, allowing them to locate themselves within the context of the global. Consequently motivating people to be socially active rather than turning away because the issue seems too removed.

Project Exposure consists of five young people: Adrian Wensley, Sebastian Nilsson, Tristan McLachlan, Jeremy Wilson and Shaan Turner.

Sebastian explains how Project Exposure started. "It was about being at a point in life where your eyes had been opened and I was determined to do something, I just no longer wanted to turn away". He got talking with the other guys and they too were all at places where they were questioning what it was all about. The idea grew to make a documentary about poverty to raise awareness. However, you are not just witnessing a project in formation, rather the beginning of a force aimed at increasing people's involvement, awareness, power and participation in the world issue of poverty.

The plan is to film a documentary detailing their experiences as they travel through poverty stricken areas in Africa, participating in development and aid programmes. The documentary will include footage of the build up as the group share experiences from funding woes to personal predicaments. As a result the viewer comes to identify with the group. This identification means that when the viewer witnesses the group experiencing the poverty first hand they are able to understand and identify with it as if they were personally experiencing it. Indeed a long term goal of Project Exposure is to open up this opportunity for all young people.

It is the medium of delivery that is the key. The medium has to not only engage young people, but engage them in such a way that inspires them into action. Firstly, Project Exposure are all young people, and no one knows how best to engage young people than young people themselves.

Secondly, they are going to employ a range of emotions in the documentary. This is vital as it is the use of humour, especially in the build up, that allows for the connection between the viewer and the actor to form. It is through this identification that poverty becomes real to the viewer and engages them, not just informs them. It is this distinction between engaging young people over just informing them that motivates them into action. In becoming engaged it becomes harder to just turn away because the viewer feels the intense reality of the poverty. As Jeremy notes "it is the way young people can see themselves in it that makes them want to act".

It is this aspect and that the whole experience is filmed with a positive spin that provides a force for inspiring people to become proactive. Sebastian points out that "it is about elaborating on the positive and showing people trying to make a difference rather than focusing on the negative".

Often people are made to feel powerless about world development issues as the problem can come across as too overwhelming. Project Exposure's concentration on the positive means young people see people similar to them making a real difference, therefore inspiring and showing them that they too can be powerful in addressing the problem.

It is this element that transforms people from just knowing the situation is bad to actually deciding to do something about it. Instead of people feeling negative about the situation and thinking 'what's the point of helping', they are left thinking that the situation is alarming but that they personally are able to make a difference.

Global Youth Work Project Profiles

Being young people and working in the global has brought with it some issues.

They have experienced being looked down upon because they are young. Jeremy alludes to the mentality "that when growing up there is this idea that young people can't do these sorts of things, that it's for 'adults' ". Project Exposure challenges this by giving reality to the idea of youth empowerment, affirming the notion that young people can and will do it for themselves.

Project Exposure have an inherent positive attitude, consequently they emphasise the positives. For example, they emphasise the many supportive organisations and people who have offered so much support. They also note the skills they have acquired ranging from group dynamics, administration skills to leadership and motivational skills. Most importantly they have learnt to persevere and to collectively trust their abilities.

Team Exposure is in the process of seeking funding. They are keen for input or advice and encourage you to contact them if you want more information.

Contact:
Sebastian Nilsson
Email: the4thbro@nzoom.com

Global Youth Work Activity:

Over the last few months there has been a lot of talk about the increase in conflict being shown in the media. One of the common concerns coming out of conversations with youth workers, is the lack of information or resources on how to interpret what it all means. The Community Youth Team have come across an activity that is simple yet effective at giving young people tools to see through much of the media 'spin' about conflict. Enjoy!

Conflict in the Media

OBJECTIVES

To sensitise young people to the pervasiveness of conflict in the media, particularly conflict which is resolved violently; to encourage them to question stereotypes which are conveyed through the media; to enable them to consider alternatives to violence.

MATERIALS

Copies of Conflict in the media – a worksheet (next page)

PROCEDURE

Step 1

Each student is given a copy of Conflict in the media – a worksheet. They are to select a television program to watch at home which contains some sort of conflict, and answer the questions on the sheet. (A letter of explanation may need to be sent home to parents/caregivers at the beginning of this activity.)

Step 2

Once each student has completed a sheet, the group discusses any patterns that they noted. The results of the survey may be clearer if presented in the form of a graph. Questions to consider might include:

- What types of conflicts were most common?
- Were there more males or females involved in conflicts? What types of conflicts were males most commonly involved in? What types of conflicts were females most commonly involved in?
- Were persons of various racial/ethnic groups shown being involved in conflicts? Of what type? If any patterns emerge with regard to gender or ethnicity, why do you think this occurs in media presentations of conflict?
- What percentage of the conflicts shown had violent solutions?
- Why do you think violence is so frequently shown on television?



VARIATION

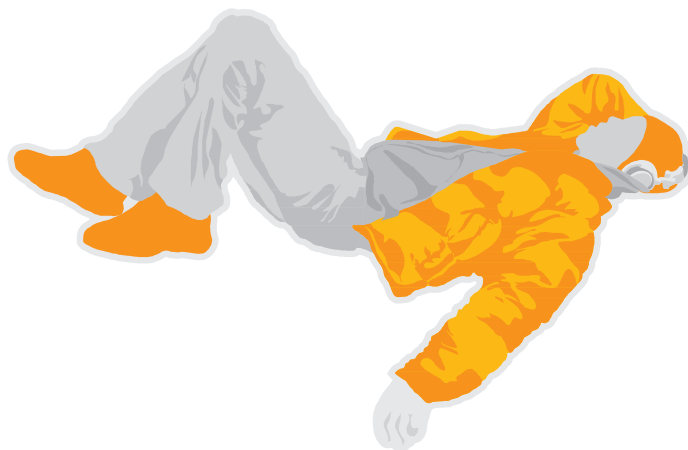
If access to television is not widespread in the class, other media such as students' magazines or comics may be used. Ideally, portrayals of conflict in two different types of media should be compared.

FOLLOW-UP

Young people may wish to write letters expressing their views on media violence to children's television producers or publishers of comics.

Conflict in the media

– a worksheet



Name of TV programme/comic/magazine _____

Date of Programme _____ Channel/Station _____

Who had the conflict? _____

What did the first party want/need? _____

How did they try to solve their conflict? _____

Did the first party get what she or he wanted/needed? _____

How did you feel about the way they resolved their conflict? _____

Was it realistic? Why or why not? _____

What are some other ways they might have resolved their conflict? _____

If there was violence, were any special techniques used to highlight the violence? (music, lighting, different ways of filming). What effects did these have? _____

How did you feel about this programme/comic/magazine? _____

Upcoming Events

From May 26 to June 27, the "Global Youth Consultations" e-discussion will bring together young people – and people who work with them – from around the world to discuss issues addressed in the draft World Bank Children and Youth Strategy. The five-week-long discussion is expected to inform and improve the concepts and content of the strategy and will help incorporate young people's priorities into the work.

More information on the discussion is available at:

http://www.worldbank.org/devforum/forum_youth.html

Please sign up by registering on the web at:

<http://info.worldbank.org/etools/youth2003/signup.htm>

For those with only email access, you can join by sending a blank message to: join-youthstrategy@lists.worldbank.org

STRUCTURE OF THE E-DISCUSSIONS

Each week, the discussion will focus on a different theme of the youth component of the World Bank Children and Youth Strategy draft. The background papers, concept notes and the draft of the strategy will be made available online by May 15 at the following address:
<http://www.worldbank.org/childrenandyouth>

Each week, the discussions will be moderated by Bank staff who have significant experience in working on youth related issues and who play integral roles in the strategy development process. All incoming messages will be reviewed by the moderators who will select messages for posting based on relevance, what they add to the discussion, and message volume.

At the beginning of each week, the moderation team will post a message outlining some issues for focusing the discussions. Think of these questions as places to start the conversations, not as a comprehensive outline of all facets of the topic that can be discussed.

SCHEDULE OF DISCUSSION TOPICS

May 26 to 30: the overall framework of the Children and Youth Strategy, and Youth and Poverty.

June 2-June 6: Youth, Conflict and Violence.

June 9-13: Youth and Unemployment.

June 16 to June 20: Youth and Risky Behaviors, which includes a wide range of issues from drug use and abuse, HIV/AIDS to reproductive health.

June 23 to June 27: Overall review and wrap-up of discussions of the first four weeks.

HOW THE E-DISCUSSION WORKS

The discussion will take place through the Development Forum of the World Bank. The list is open to the public; anyone interested in the subject and willing to adhere to the ground rules of the dialogue is welcome to join.

The discussion is accessible both through the World Wide Web (where it is archived for future reference) and by email (through a "list serv" email distribution list), so that participants with limited Internet access can participate.

Interesting websites

<http://www.nubianunderground.com>

Nubian Underground is the definitive source of ethnic African Hip-Hop music and culture. This site is updated on a regular basis and features the latest news and information on African Hip-Hop music and culture.

African Hip Hop

<http://www.africanhiphop.com>

Great site for introducing into youth work, experiences of Hip Hop Artists across the African Continent.

<http://www.youthactionnet.org/>

The aim of this site is to provide a virtual space where young people can share lessons, stories, information and advice on how to lead effective change. It is a space where youth can get up-to-date information, resources and tools to strengthen their work.

"We believe that young people can and do make a difference. Around the world youth are working to preserve our natural environment, fighting for human rights, leading movements to curb the spread of HIV/AIDS, and raising their voices for democracy. Locally and globally, young people are galvanizing positive change on a wide range of important issues."

New and useful resources

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

What is Globalisation

(2003) Jody Gorse, Global Education Centre. Looking for a concise, easy to read explanation of globalisation? Jody has just completed a fact sheet that will provide you with all the information you need to understand the impacts of globalisation on young people.

You can either visit our Website www.globaled.org.nz and download a copy, or e-mail community@globaled.org.nz to request a copy.

Mokwena, S ed et.al (2002) Taking the Initiative: International Perspectives on Young People's Involvement in Public Decision Making.

The Carnegie United Kingdom Trust.

"This report looks at what is being done in seven very different countries to make this right a reality. The countries are Barbados, Uganda, Lithuania, Portugal, Germany, South Africa, and Denmark. Each country profile has been written by a local expert, analysing national policies and structures and highlighting good practice in local communities."

Y-Dub(2003) DIY. Assemble Your Passions. Demolish Preconceptions. Activate New Ideas. Construct Your Future.

This manual has been written by young people, for young people. It has been designed to provide young people with tools and ideas for taking action on issues of concern to them. During the initial writing, six key themes were identified. Young activists from each area then wrote a plan for taking action.

"This is a booklet about having a say. It is about believing in yourself and your ability to change the world. It is about being part of something."

For a copy contact community@globaled.org.nz or info@ywca.org.nz

About The Global Education Centre

Website address: www.globaled.org.nz

The Global Education Centre specifically works with young people, youth workers and teachers to understand the importance of including a global perspective in their work with young people in Aotearoa New Zealand.

The Community-Youth Programme

Community Building:

Working to connect youth workers and young people, so that collectively the place of young people in a globalised world can be explored, and strategies developed to reduce the tension between the pressure to consume and the need to create fair and socially just communities.

Youth Advocacy:

Building the capacity of young people to participate in Global Education activities, through the principles of global youth work, which lays the foundation for positive, sustained action.

Youth Workers:

Build the capacity of youth workers and adult-led youth organisations to include global youth work in their programmes and activities

Our Global Ed 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 community
- running workshops, school activity sessions and training seminars for teachers, students, and the community and youth groups
- producing a quarterly magazine, Global Issues which explores a different global issue each quarter e.g. Conflict, Food Security, Tourism, Big Brands, Fisheries.

Our Values

The Development Resource Centre (of which the Global Education Centre is one part) 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.



Contact Us!

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Nga Hoe Tuputupu-mai-tawhiti**