



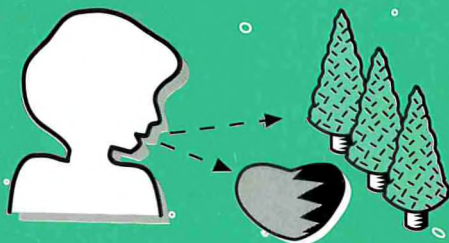
COUNCIL OF EUROPE



Education for Global Citizenship



Examples of Good Practice



in Global Education in Europe



Education and Training for Global Interdependence

ISSUE N° 1



examples of

education

good practice

for global

in global education



citizenship

in europe





The North-South Centre's Programme on "Education and Training for Global Interdependence" was created with the aim of consolidating the European debate on the integration of "global education" into the curricula of the formal and informal education sectors and stimulating an exchange of good practice in this field.

The Programme addresses the fundamental need to educate and inform the individual on the important role he/she can play in promoting sustainable development, which the Centre defines not merely as the protection of the physical environment but also, and more importantly, as the protection of the human environment, i.e. pluralist democracy and respect for human rights.

One of the key objectives of the Programme is to achieve a high level of transparency regarding existing structures and policies that promote global education at European level. The aim is to go beyond merely theoretical concepts and to ensure that the result of concerted policies and actions makes a noticeable difference both inside and outside the classroom.

Within this context, the key tasks of the Programme are:

- * to analyse the legal and political framework for promoting global education at the national and regional levels;
- * to identify local partners;
- * to synergise existing resources and diverse expertise in the field of global education;
- * to stimulate, through increased interaction and partnerships in the North and South, the on-going exchange and development of ever more creative ideas and methods.

This strategy also reflects the realisation that creativity evolves best in the absence of exclusively top-down formal structures, drawing strength from more community-oriented, participatory processes.

The target group of the Programme consists of the actors and multipliers of educational processes in the formal and non-formal sectors, including the teaching profession, the opinion leaders and trainers of NGOs and competent experts at the level of government and local and regional authorities. Young people have also been identified as a major and receptive audience for the message of global interdependence. The Programme achieves its aims through the organisation of thematic seminars, workshops, annual inter-governmental roundtables on global education, networking and the publication of materials and information on global education.

In March 1995, in the framework of the Programme, the North-South Centre organised a "Co-ordination Meeting on Pedagogical Materials for Global Citizenship" in Amsterdam. These pages are the fruit of the discussions at the event which proposed that steps be taken to inform educators of existing global education resources and that the North-South Centre produce a publication presenting good practice in the field.



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Introduction



"¡La poesía no es de quien la escribe, sino de quien la usa!"

Poetry does not belong to its writer, but to its user!

(Antonio Skarmeta, *"El Cartero de Neruda"*, Plaza & Janes Ed., Barcelona, 1986 rpt 1995).

Chilean writer Antonio Skarmeta first published *"El Cartero de Neruda"* in 1978. In this novel, the writer brings together the exiled Chilean poet Neruda with a local postman and together they exchange views about life and its metaphors and enrich each other's experience with their personal narratives.

In 1980, the work was made into a film. Fifteen years later, in a remake, directors Michael Redford and Massimo Troisi skillfully transformed the original Chilean landscape into that of a remote Italian island, thereby conveying the initial messages of the book in a European context.

Much in the same way, many of the ideas expressed by Southern innovators in popular education - such as Paulo Freire and Augusto Boal - are slowly reaching European audiences through formal and non-formal education. Many fields - such as peace education, human rights education, environmental education and development education - have "filtered" the opinions of Freire, Boal and other voices from the so-called "Education for Liberation" movement into what we have now begun to call "global education".

There is both inspiration and value to be drawn from the philosophy and work of authors and educational practitioners from the South, since their views and ideas challenge the Western colonisation of global institutions, communications and political processes. All societies need to hear voices speaking out against oppression, in whatever form this may take.

Institutions, NGOs, trainers and educators from different fields have come to realise that it is time to apply the concept of "sustainability"* to their respective competencies, thereby broadening the scope and focus of many specific kinds of "education". Global education is an attempt to link past and present didactic approaches to different issues of global concern in a coherent, methodological and pedagogical framework. As such, it is a discipline that is bound to evolve swiftly.

This publication aims to contribute to this evolution process by giving a taste of recently-published global education materials from different European and international NGOs and institutions.

In Skarmeta's book, the postman, having "borrowed" a phrase from one of Neruda's poems for a love declaration, tells the poet: "Poetry does not belong to its writer, but to its user!".

Many of the educational books and materials featured in these pages could have been compiled with this intention in mind. They seldom reflect only one point of view or approach to the subject with which they are dealing, and often "borrow" ideas and activities from previous publications and projects, sometimes framing them in a new context.

This is a sign of the vitality of the global education field and of its central concepts: active listening and an intercultural approach. Those active in this educational genre believe in the free use and publication of ideas, methodology and good practice. Consequently, most development education and global education publishers - particularly in the NGO sector - waive copyright fees on reproduction.

As the interdependence of our planet increases, along with the globalisation of most of the processes affecting our lives, we are faced today with a formidable challenge that is summarised uncompromisingly by the Polish and international journalist Ryszard Kapuscinski in his book "Imperium" (Granta Books, London, 1994) which records the changes of recent years in Eastern Europe:

"... you must know this law of culture: two civilisations cannot really know and understand each other well. You will start to go deaf and blind. You will be content in your own civilisation signals from the other civilisation will be as incomprehensible to you as if they had been sent by inhabitants of Venus".

The question is, do we passively accept this "law of culture" defined here or do we recognise the reason for and value in taking up the challenge of global confrontation and action? This publication is a contribution to the second option. It introduces materials with a broad cultural focus which educate towards global citizenship in the 1990s.

A second question is whether it is possible to reframe the old dichotomies - North-South, East-West, Human-Nature, and so on - into an updated educational approach stimulating local actions and global views. The publications presented in these pages do not provide any easy answer. What they do provide, however, are suggestions of ways of working towards and reflecting on probable questions and possible responses.

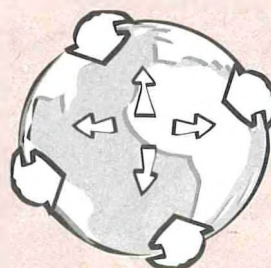
This publication has been divided into two main sections:

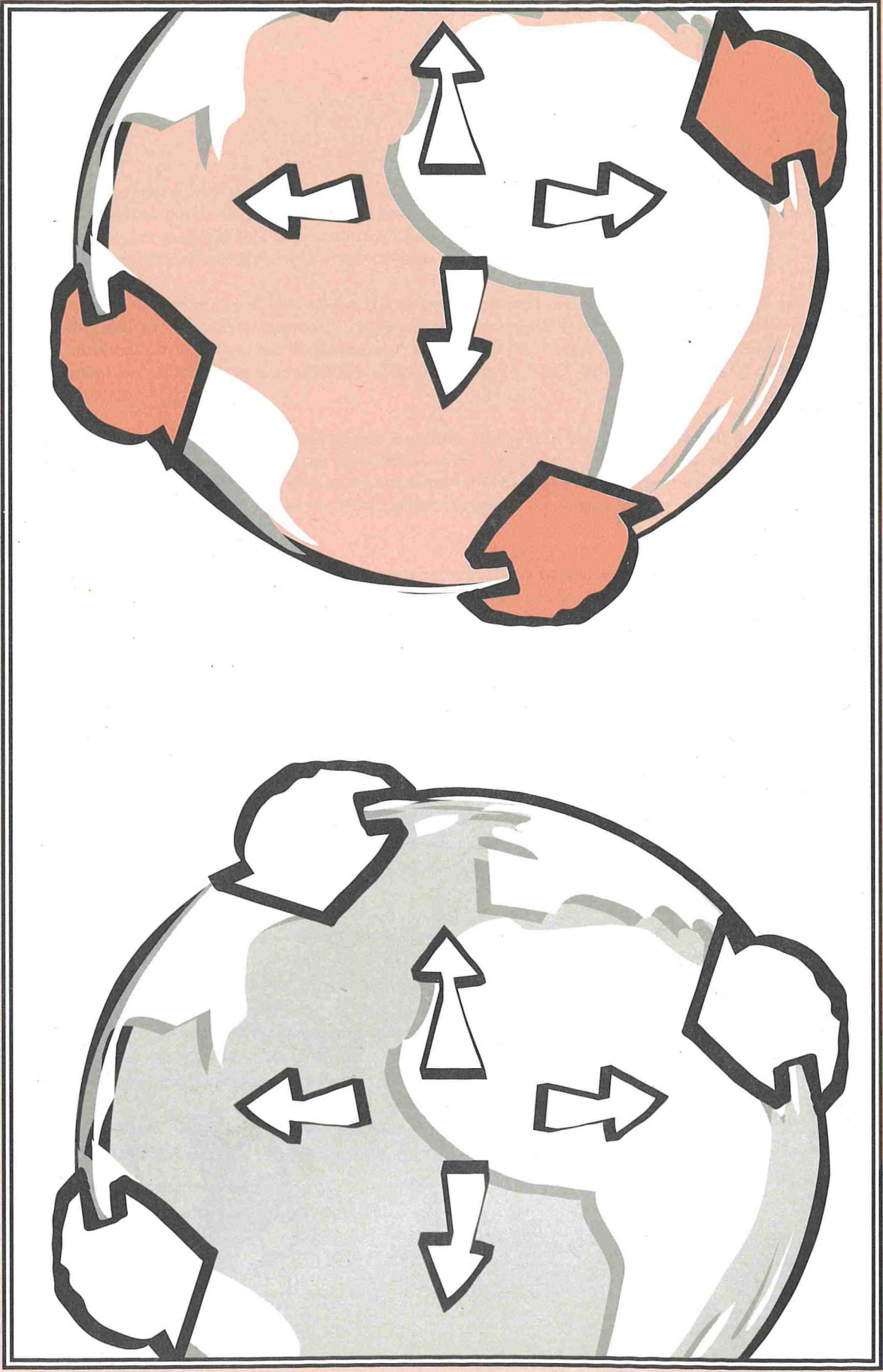
In Section One, the reader is presented with a concise overview of a selection of educational materials that have been published recently in Europe and which are categorised here by theme. They range from video and theatre productions to teacher and youth worker handbooks and focus on a broad array of topics from World Music to the future of the United Nations. The majority share an active learning approach and a concern for one or more global issues.

In Section Two, teachers and educators are given the opportunity to try out some of these materials for themselves. A selection of activities has been made from the materials presented in the first section.

* Sustainability - Meeting the needs of the present without compromising the ability of future generations to meet their needs.







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section

Global

Education

Materials

THEME I :

the united nations

THEME II :

good governance

THEME III :

tolerance

THEME IV :

art

THEME V :

music

THEME VI :

theatre

THEME VII :

images and messages

THEME VIII :

spiritual awareness

THEME IX :

rapid responses

THEME X:

teacher training

o n e



Theme 1

The United Nations

Under the Blue Flag

Television Series and Study Guide and Schools Pack



In 1995, the 50th anniversary of the United Nations received broad coverage in the media and held the attention of those active in global education. To mark the occasion, the One World Group of Broadcasters, the International Broadcasting Trust

(IBT), the Swedish Educational Broadcasting Corporation (UR), the Dutch Educational Broadcasting Company (TELEAC) and Danmarks Radio joined together and co-produced a series of fifty-minute programmes under the general title "Under the Blue Flag". The four films included in the series cover the themes of peacemaking, humanitarian responses and development, as well as the power and reform of the organisation itself.

In October 1995, the programmes, coinciding with the anniversary of the signing of the United Nations Charter in San Francisco half a century earlier, were broadcast by 12 One World members and transmitted in many other countries throughout the world thanks to distribution by Television Trust for the Environment (TVE).

The "Under the Blue Flag" programmes were:

1. "The Great Disaster" - The United Nations has been accused of failing to halt the genocide in Rwanda, to deliver humanitarian aid to the camps and to bring the killers to justice. How should the international community have responded to the Rwandan disaster? How far is it responsible for what happened? This programme examines the complex Rwandan emergency in Africa's Great Lakes region and asks whether the accusations of near-total UN failure are either true or fair.

2. "Last Chance for Peace" - In this programme, unarmed military observers are seen trying to broker peace in Angola ruined by 30 years of civil war. This programme looks at the UN's new approach to peacekeeping in Angola and asks if this "softly, softly" style of operation is the pattern for the future.

3. "A Stitch in Time" - Here Bolivia is seen as a threat to industrialised nations because of its increasing reliance on the drugs trade. But what is the alternative? Can the UN-

sponsored development projects provide an alternative to cocaine production and prevent possible future conflicts? This episode assesses the UN's role in tackling the "silent crisis" of poverty and under-development.

4. "Power Play" - How much power does the UN really have and who holds it? The "Big Five" permanent members of the Security Council guard their privileged position, but are under pressure to open up. How far does the UN reflect the interests of the powerful nations? Can it become truly democratic? Filmed inside the United Nations Headquarters in New York and on the road with the Secretary-General, this programme investigates how much power the UN really has to tackle the world's problems, and who wields it - the Secretariat, or the Security Council.

These four programmes also provided the basis for an "Under the Blue Flag" Study Guide and Schools Pack produced by the International Broadcasting Trust (UK) and published by One World Support UK for BBC Education. The Guide aims to offer students a better insight into some of the global problems that the United Nations has had to face in recent years and takes a problem-solving approach to the issues, thereby stimulating creative thinking about the possible role that the international community might play in such situations in the future.

The Guide includes three case studies on Rwanda, Angola and Bolivia, and a final section on the structure and organisations of the United Nations. Each section provides background information and activities, both of which aim to prepare the students before they view the programmes. A set of activities designed for interaction with the programmes and a number of follow-up activities to develop further understanding of the key issues are also featured. Each chapter provides a brief history of the country concerned and a final "Power Play" section which traces the history of the UN and explains how the world body operates.

The Study Guide and Schools Pack is designed for use in conjunction with four 30-minute versions of the programmes which have been specially adapted for schools (from the original 50-minute adult versions) by BBC Education and IBT. The programmes pose some probing questions about the

international community's response to conflict situations around the world and it is hoped that an international version of the video may be distributed in the future.

The Swedish Educational Broadcasting Company (UR) was particularly active in the "Under the Blue Flag" project and produced what the United Nations 50th Anniversary Secretariat called the biggest UN educational package to date. In addition to co-producing the four schools programmes mentioned above, UR produced eight adult education programmes offering a Swedish angle on the UN theme. It also published a 400-page book in Swedish, entitled "The UN Global Mission", broadcast 20 radio programmes and published an adult educational study guide to complement an academic course developed jointly with the University of Sweden.

Meanwhile, the Dutch Educational Broadcasting Corporation (TELEAC) produced a shorter Dutch version of "The UN Global Mission", as well as five documentary programmes on the role of the United Nations in Cambodia and the involvement of the Dutch government and army in its mission. These were broadcast on the Dutch information and educational radio station, Radio 5.



Languages:

English, Swedish, Dutch.

Date:

1995.

Target group:

Under the Blue Flag Study Guide and Schools Pack = 16 + and community groups.

Swedish materials = Pre-school level to university education.

Dutch materials = Everyone.

The organisations in brief:

- The One World Group of Broadcasters is a group of over 70 public service television networks which aims to increase awareness on issues of global interdependence and solidarity. The Group co-produces programmes for television beyond the scope of any single country.

- The International Broadcasting Trust is a television production company and an educational charity which specialises in producing television programmes and educational resources on global issues. One World Support UK is a joint project of Broadcasting Support Services (BSS) and the International Broadcasting Trust. It promotes activities in the UK relating to the One World media initiative.

- The Swedish Educational Broadcasting Company (UR) is one of the three educational broadcasting companies within the Swedish public broadcasting system. UR broadcasts on Sweden's two public TV channels and 4 radio channels and has its own publishing unit.

- The Dutch Educational Broadcasting Corporation (TELEAC) is a multimedia organisation providing adults with self-study learning packages. It works in TV, radio and written media and broadcasts on the Dutch public television station, TV2, and the Dutch information and educational radio station, Radio 5. TELEAC has its own publishing unit.

- Danmarks Radio (DR) is Denmark's main public service broadcaster offering Danish viewers a variety of programmes on two TV channels. DR has been an active member of the One World Group of Broadcasters and of other major international television collaborations.

- Television Trust for the Environment (TVE) is a non-profit organisation set up in 1984 by the United Nations Environment Programme (UNEP) and Central Television (UK) to promote environment and development through broadcast television around the world. TVE acts as a catalyst for new environmental productions, with particular emphasis on working with broadcasters and NGOs in the South.

For further information, please contact:

Ritchie Cogan, Director,
The One World Group of Broadcasters,
Secretariat, Room 318, BBC Yalding House, 152 Great
Portland Street, London, W1N 6AJ, United Kingdom.

Tel: ++ 44 171 765 50 35.

Fax: ++ 44 171 765 54 59.

Lynette Aitken, Education Officer,
The International Broadcasting Trust (IBT)/ One World
Support UK, 2 Ferdinand Place, London NW1 8EE,
United Kingdom.

Tel: ++ 44 171 482 28 47.

Fax: ++ 44 171 284 33 74.

Bengt Brattberg, Producer,
Swedish Educational Broadcasting Company (UR),
Vastra Agatan 16, S-753 09 Uppsala, Sweden.

Tel: ++ 46 18 10 50 14.

Fax: ++ 46 18 13 05 04.

Betty Kool,
Dutch Educational Broadcasting Corporation (TELEAC),
Jaarbeursplein 15, Post Box 2414, 3500 GK Utrecht,
The Netherlands.

Tel: ++ 31 30 29 56 911.

Fax: ++ 31 30 29 41 411.

Steen Johansen, Head of International Co-production,
DR TV International,
TV Centre Soeborg, Denmark.

Tel: ++ 45 35 20 41 68.

Fax: ++ 45 35 20 41 00.

Jenny Richards, Director of Programmes,
Television Trust for the Environment (TVE)
Prince Albert Road, London, NW1 4HZ,
United Kingdom.

Tel: ++ 44 171 586 55 26.

Fax: ++ 44 171 586 48 66.

The United Nations

Model United Nations General Assembly

Support Pack



"We the peoples of the United Nations, determined to save succeeding generations from the scourge of war... and to reaffirm faith in fundamental human rights, in the dignity and worth of the human person... have resolved to combine

our efforts to accompany these aims", says the preamble to the UN Charter. Fifty years on, the aims of the organisation are as crucial as ever and a look at the challenges it faces and the solutions it may offer can provide an effective approach to global education.

Over recent years, the United Nations has provided the theme for simulation activities, such as student and youth parliaments, which are rapidly gaining momentum as global education tools.

The "Model United Nations General Assembly (MUNGA) Support Pack" published by the Council for Education in World Citizenship and the United Nations Association of Great Britain and Northern Ireland, suggests a stimulating way of bringing current global issues alive for young people. Taking on the role of United Nations Member States, participants learn about global issues and the work of the UN while, at the same time, developing a range of research, inter-personal and communication skills. The Pack offers an introduction to an effective simulation technique that can involve up to 350 young people for a day or more.

The Support Pack contains the following materials:

1. MUNGA Organiser's Handbook - This focuses on the planning and administration of a MUNGA. The Handbook offers a range of suggestions, providing detailed support - while allowing considerable flexibility - to MUNGA organisers. Suggestions cover planning timetables, sample documents and tips and hints based on the experience of other MUNGA organisers. The Handbook is divided into eight sections: What is MUN?; Forward Planning; Suggested Timetable; Organiser's Checklist; Model MUN Events; Sample Letters; Sample Documents and Sample Resolutions.

2. MUNGA Delegate's Handbook - This Handbook provides guidelines for delegates to help them prepare their roles as diplomats. It also instructs them on the appropriate language and rules for writing or amending the all-important resolutions to be debated during the MUNGA. The Handbook is divided into seven sections: Model Delegate's Briefing; Useful Study Questions; Writing Policy Statements and Resolutions; Checklist; Sample Resolution; Rules of Procedure for a MUNGA Delegate; and "Take 75 Sixth-formers and..."

3. Basic Information Sheets - These carry facts about the United Nations as well as sources of information and useful addresses. To facilitate photocopying, they are presented as separate sheets. Topics include: UN Factsheet, UN System, The Security Council, Sources of Help and a (UK) Diplomatic List.

4. Issue Briefings - Printed on separate, photocopiable sheets, these offer background information on topics that are likely to be debated. Six topics are included: The Arms Trade; Peacekeeping and Peacemaking; the Environment; Population; Human Rights; and Refugees.

5. The Support Pack also contains the Charter of the United Nations and Statute of the International Court of Justice as well as the Universal Declaration of Human Rights.

All the materials in the MUNGA Pack may be photocopied for non-commercial use by the purchaser.





Language:

English.

Date:

1994.

Target group:

Schools, colleges, youth groups.

The organisations in brief:

- The Council for Education in World Citizenship (CEWC) is a non-partisan UK-based educational charity promoting education for international understanding. It helps prepare young people for the rights and responsibilities of citizenship in our interdependent world and provides publications, services, information, advice and activities to its members. CEWC is also UK administrator of the UNESCO Co-operative Action Scheme for linking with small community projects in low-income countries. Five times a year, its members receive a mailing which includes a Broadsheet Set on a current international issue. This contains a Broadsheet for teachers and older students, a Digest, for younger students or those requiring a quick overview, and an

Activities Sheet, suggesting how to bring the issues alive and where they might fit into the curriculum. Also included in each mailing is Global Education News (GEN), the CEWC's bi-monthly newsletter, which includes - from a wide range of organisations - reviews of new resources and information on workshops, conferences, help available and needed, special dates, competitions, campaigns and other opportunities to support education for international understanding. CEWC membership is open to schools, colleges, education authorities, organisations, groups and individuals. The Council is funded by members' subscriptions as well as by grants from government departments and others. CEWC's Broadsheets include "Agenda for Peace? The role of the UN in creating a more peaceful world". (Price £2.00).

- The United Nations Association of Great Britain and Northern Ireland (UNA-UK) is a non-governmental member organisation formed from the League of Nations Union in 1945. Through its regional branch structure and its links to the World Federation of UNAs (WFUNA), the UNA Trust and the International Service (UNAIS), it works to educate, campaign, help those in need in the developing world, turn the ideals of the UN into reality and to generate greater understanding of opportunities for a better world proposed by the UN. Membership of UNA-UK is open to individuals and groups.

For further information, please contact:

Patricia Rogers,
The Council for Education in World Citizenship (CEWC),
Weddel House, 13 West Smithfield, London EC1A 9HY,
United Kingdom.

Tel: ++ 44 171 329 17 11.

Fax: ++ 44 171 329 17 12.

Kate Pryce,
The United Nations Association of Great Britain and
Northern Ireland (UNA-UK),
3 Whitehall Court, London SW1A 2EL, United Kingdom.

Tel: ++ 44 171 930 29 31.*

Fax: ++ 44 171 930 58 93.

Theme II

Good Governance

Our Global Neighbourhood

The Basic Vision



In January 1995, the Commission on Global Governance - a 28-member body set up in 1992 to explore new directions in international co-operation in the post-Cold War era - published its report entitled "Our Global Neighbourhood". The report

was launched at the World Economic Forum in Davos (Switzerland) where it was presented to UN Secretary-General Boutros-Boutros Ghali by the Commission's co-chairmen, Sir Shridath Ramphal, former Commonwealth Secretary General and Mr Ingvar Carlsson, Prime Minister of Sweden.

In addition to the full 410-page Commission report, a 24-page summary of the conclusions was also printed in 1995, entitled "A Call to Action", along with "The Basic Vision", a 48-page illustrated synopsis of the main work which seeks to capture the flavour and essence of its findings. (The latter provides the focus of this review). Although, strictly speaking, these publications cannot be classified as educational material, many issues of global concern are covered within them making them useful global education resources.

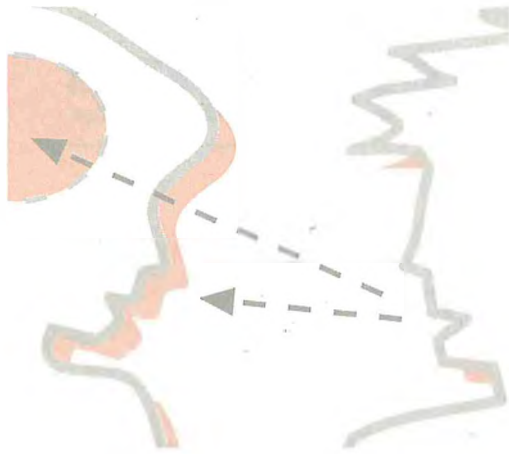
"Our Global Neighbourhood" outlines a very intensive agenda for a new world order in the post-war era and explores the areas of security, economic interdependence, the rule of law and the United Nations. "The Basic Vision" scans the main contents of the report in its seven chapters:

1. Our Global Neighbourhood - This section introduces the theme of global governance and traces the creation of the Commission. It defines global governance as the way we manage global affairs, how we relate to one another and how we take decisions that bear on our common future: "It is about a varied cast of actors: people acting in formal and informal ways, in communities and countries, within sectors and across them, in non-governmental bodies and citizens' movements, and both nationally and internationally, as a global civil society". In other words, it is not purely about inter-governmental relationships but must be understood as involving governments, inter-governmental institutions and NGOs, citizens' movements,

multinational corporations, the global capital market and the global mass media. Although States may remain the primary actors, the report proposes that they should not bear the whole burden of governance. Similarly, the United Nations must play a vital role, but cannot do all the work of governance. In short, global governance does not mean global government (that would only reinforce the role of States and governments), global governance is about putting people at the centre of world affairs.

2. Shared Values - This chapter underlines the need for a set of common values, around which people can be united irrespective of their cultural, political, religious or philosophical backgrounds and which are appropriate to the growing needs of our crowded and diverse planet. These include: respect for life, liberty, justice and equity, mutual respect, caring and integrity. In addition, the report proposes the development of a global ethic of common rights and shared responsibilities that would apply to all those involved in world affairs. This section also looks at self-determination as a central principle of the post-war international order and as an inalienable right of all nations and peoples; and at democracy which it recommends should be upheld within nations and among them.

3. Neighbourhood Security - The Commission also explores how global security can be broadened from its traditional focus on the security of States to include the security of people and the planet. In this area, it proposes that the UN Charter be amended to permit external intervention in the affairs of States in cases where the security of people is severely violated. It also calls for improved international conflict-prevention capacities and proposes that a "Right to Petition" should be provided to international civil society to draw the UN's attention to situations that imperil people's security, and that a Council for Petitions should be established within the UN. Other proposals in this section include: the creation of a UN Volunteer Force; the establishment of a Demilitarisation Fund; an Agreement on a Comprehensive Test Ban Treaty and the creation of a UN Trusteeship Council which would assume the role of the global environmental custodian and act as an umbrella for the administration of environmental treaties.



4. Economic Security - In this area, the Commission proposes the creation of a global forum that can provide leadership in economic, social and environmental fields. This would take the form of an Economic Security Council which would consider key matters relating to international economic relations. Its essential function would be to: assess continuously the overall state of the world economy and the interaction between major policy areas; provide a long-term strategic policy framework in order to promote stable, balanced and sustainable development; and secure consistency between the policy goals of the major international, economic organisations.

5. The UN is us - This section states that, fifty years after San Francisco and despite major changes in the world, the UN has remained virtually frozen in its post-war mould and dominated by nations that no longer represent the world's political or economic realities. For this reason, the Commission calls for the reform of the Security Council

including the introduction of a new category of member and the phasing out of the veto. The Commission also calls for a revitalisation of the General Assembly as a universal forum, a process that would bring regular thematic sessions, effective exercise of budgetary authority and the streamlining of its agenda and procedures.

6. The Rule of Law World-wide - This section proposes a global neighbourhood characterised by law not lawlessness and considers respect for the rule of law as being as essential to the global neighbourhood as to the national one. In this context, it recommends that the acceptance of the compulsory jurisdiction of the International Court of Justice should be a basic condition for membership of the UN and says that the time has come to create an International Criminal Court which would be a genuine arm of international law and not a tool of power.

7. The Need for Leadership - Finally, the report states that the need for leadership is widely felt in the world today, leadership that is proactive, not simply reactive, that is inspired, not simply functional and that looks to the long term and future generations for whom the present is held in trust. It considers a neighbourhood without leadership to be a neighbourhood endangered and that whatever the dimensions of global governance, however renewed and enlarged its machinery and whatever values give it content, the quality of global governance depends ultimately on leadership. On this note, the Commission urges governments to set in motion a process of change that can give hope to people everywhere.

While the Commission does not claim to offer a blueprint for all time, it is convinced that the moment has come for the world to move on from the designs that led to the creation of the United Nations in 1945 and towards a fresh age of innovation in global governance.

Languages:

Arabic, Chinese, Czech, Danish, English, French, German, Japanese, Korean, Portuguese, Spanish, Swedish.

Date:

January 1995.

Target group:

NGOs, political researchers, schools, governments, diplomats, universities, foreign policy specialists.

The organisation in brief:

- The Commission on Global Governance was established in 1992 in the belief that international developments had created favourable circumstances for strengthening global co-operation to create a more peaceful, just and inhabitable world for all its people. The steps leading to its formation had been taken by the late West German Chancellor Willy Brandt, who, a decade earlier, had chaired the Independent Commission on International Development Issues. While a great deal of work had already been done in the 1980s by five commissions dealing with specific areas of global affairs, Chancellor Brandt felt that there was a need to think about the future of the world in an

integral way, and about the institutional arrangements that could help it move more surely towards international goals. Since the launch of "Our Global Neighbourhood" in January 1995, the Commission has been promoting interest in its conclusions and recommendations and mobilising support for its reform proposals. Following the intensive promotion of the report in 1995, follow-up activities will be organised throughout 1996 under the direction of the two Co-Chairmen, Mr Ingvar Carlsson (after leaving the office of the Prime Minister of Sweden in March 1996) and Sir Shridath Ramphal. The Secretariat of the Commission, formerly in Geneva, was phased out at the end of 1995. Support for activities in 1996 will be provided by the office of Sir Shridath Ramphal in London.

For further information, please contact:

Sir Shridath Ramphal,
The Commission on Global Governance,
1 "The Netherlands", 188 Sutherland Avenue,
London W11 1HR, United Kingdom.

Tel: ++44 171 266 34 09,
Fax: ++44 171 266 23 02.

Theme III

Tolerance

Tolerance: the Threshold of Peace

*A Teaching/Learning Guide for Education for Peace,
Human Rights and Democracy*



Along with the 50th anniversary of the United Nations, the issue of tolerance was given prominence in 1995 with the United Nations Educational, Scientific and Cultural Organisation (UNESCO) designating it "The United Nations Year for

Tolerance". To mark the occasion, the organisation brought out the preliminary version of "Tolerance: the threshold of peace - A teaching/learning guide for education for peace, human rights and democracy".

The Guide aims to serve as an introductory resource material providing some understanding of what is involved in and required of education for tolerance. It presents a statement on the problems of intolerance, a rationale for teaching towards tolerance, and, finally, concepts and descriptions for identifying problems and goals. These are presented as individual/group actions and social conditions which aim to help educators recognise the problems in their own contexts and to formulate objectives appropriate to their own communities and classrooms.

To assist in the pursuit of these aims, a learning process that places tolerance in the framework of education for peace, human rights and democracy is described in the Guide and general learning goals are presented. Examples of educational programmes for tolerance from all the world regions are also given and the methods for carrying them out in classrooms are exemplified in teaching units from various countries.

Each chapter of the Guide comprises material that may be used for study and discussion on issues of tolerance and peace. Organisations, groups and formal classes of secondary school level and above can explore the issues raised and problems identified. Questions suggesting approaches to exploration and responses are posed throughout the book, all of which are appropriate for use by adult and community groups and in teacher training.

The Guide also includes sample teaching units, general guidelines and suggestions on where and how to educate for tolerance in elementary and secondary schools.

The Guide is divided into the following chapters:

1. Why educate for tolerance?
2. Towards a Culture of Peace: Diagnosing intolerance and describing tolerance.
3. Problems and possibilities of educating for tolerance.
4. Tolerance in the school: A laboratory for the practice of tolerance.
5. Tolerance in the classroom in every subject, at every level and in every country.

In Chapter 4, the Guide looks at schools as a socialising agent and community centre and as the most direct means of teaching social values. In this section, it is suggested that schools must assume much of the responsibility for education towards social goals and may become arenas for community-building as well as instructors for tolerance. They must also be places in which tolerance is practised as well as taught. On this note, the Guide lists principles for the practice of tolerance in schools as well as values for intercultural education.

In this Chapter, two tables are presented (see page 28 of the Guide). The first provides a summary of the social goals and obstacles that form the conceptual framework for education for tolerance and implies that teaching and learning are directed toward the achievement of these particular goals of tolerance and overcoming the problems that are major obstacles to the universal realisation of human dignity. The second table lists a set of broad and comprehensive learning goals of education for tolerance encompassing a range of content and skills in the context of the value of human dignity.

A three-volume final edition of this Guide, currently being prepared by UNESCO, will be available in English, French and Spanish from UNESCO Publishing later in 1996. The three volumes are: the Teachers' Manual "Tolerance: the Threshold of Peace - A Core Conceptual Resource for Teacher Educators and Adult Education Facilitators"; the Curriculum Supplement for Elementary Schools and the Curriculum Supplement for Secondary Schools.

Languages:

English, French, Spanish and Russian.

Other countries have undertaken to translate it into their own languages.

Date:

Preliminary version 1994. Reprinted in 1995.

Final version 1996.

Target group:

Organisations, secondary schools, adult and community groups.

The organisation in brief:

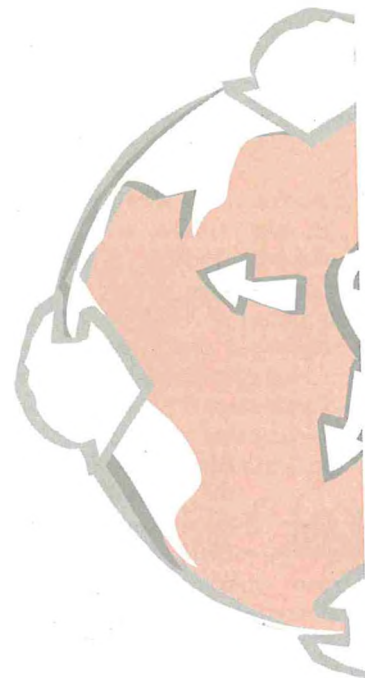
The constitution of the United Nations Educational, Scientific and Cultural Organisation (UNESCO) was prepared by a conference convened in London in 1945. UNESCO came into being on 4 November 1946. UNESCO's primary aim is to contribute to peace and security in the world by promoting collaboration among nations through education, science, culture and communication.

For further information, please contact:

Mrs K. Savolainen,
United Nations Educational, Scientific and Cultural
Organisation (UNESCO),
Section ED/HCI, 7 Place de Fontenoy, 75352 Paris
07 SP, France.

Tel: ++ 33 1 45 68 38 31.

Fax: ++ 33 1 43 06 79 25.



Tolerance

All Different, All Equal

Education Pack



On 9 October 1993, the Heads of State and Government of the then 32 member States of the Council of Europe signed a Declaration at their Vienna Summit in which they expressed alarm at the "present resurgence of racism, xenophobia

and antisemitism, the development of a climate of intolerance, the increase in acts of violence, notably against migrants and people of immigrant origin, and the degrading treatment of discriminatory practices accompanying them".

The Vienna Declaration committed countries to strengthen their laws to protect people against discrimination and made an "urgent appeal to European peoples, groups and citizens, and young people in particular, that they resolutely engage in combating all forms of intolerance and that they actively participate in the construction of a European society based on common values, characterised by democracy, tolerance and solidarity".

To this end, the decision was taken to implement a European Plan of Action to combat racism, xenophobia, antisemitism and intolerance. At the centre of this Plan was the decision to launch a broad European Youth Campaign aimed at mobilising the public in favour of a tolerant society based on the equal dignity of its members. The Campaign was launched on 10 December 1994 with the slogan "All Different, All Equal"*.

Among the resources produced for the Campaign in 1995 is the "All Different, All Equal Education Pack" which aims to provide ideas, tools and resources for intercultural education. The Pack was designed for anyone wishing to run activities to promote tolerance among young people, such as youth leaders, youth workers and trainers as well as those working in informal education with people aged 16 and over**.

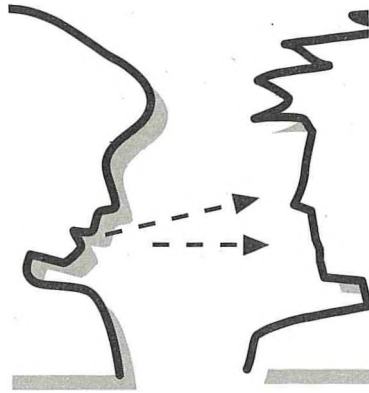
The Pack attempts to meet the needs throughout Europe for educational material which is innovative, relevant to all countries and easily adaptable. It describes methods for intercultural education with a wide variety of activities to

suit people with different levels of knowledge, understanding and group work skills. It provides ways to learn about and experience difference and discrimination as well as clues and paths for action and change. The aim is to promote a greater understanding of different cultures and a commitment to the equal dignity of all members of society.

The "All Different, All Equal Education Pack" is aimed at people's heads, hearts and hands. It contains information to develop knowledge and understanding of the causes of racism and other forms of intolerance, activities to help one empathise with those who are different, and ideas for action to build a future where diversity is celebrated. The Pack is divided into two parts which may be used together to develop a full programme of activities and discussions. They may also be used separately.

Part A, entitled "Key Concepts and Bases for Intercultural Education", offers a general overview of the current situation in Europe and argues for the introduction of intercultural education. It provides an analysis of the historical, political and economic developments that have produced the multicultural societies of today. Questions are placed strategically throughout the text in order to make the issues come alive and to provide suggestions for discussion topics with youth groups. It also contains an extract of the Vienna Declaration, quotations and short texts from various authors, a bibliography and a list of resources and where to obtain them.

Part B, entitled "Activities, Methods and Resources", is designed as a tool box of methods and activities that can be used with young people for intercultural education. Following a description of the overall methodology, a wide range of activities is presented. All of them include group work and active participation. This part encourages young people to take action on the basis of the educational experiences and the new approaches offered by the activities. It also contains tips for facilitators: group dynamics, leading discussions, decision-making and conflict resolution. The role-game "The Island", included in Section Two of this publication, is an example of the type of activity featured in the Pack.



Languages:

English and French.

Date:

November 1995.

Target group:

Youth leaders; youth workers and trainers, as well as those working in informal education with people aged 16 and over.

The organisation in brief:

The Council of Europe is the continent's oldest (1949) and broadest political organisation now grouping 39 democracies. It is distinct from the European Union but no country has ever joined the Union without first belonging to the Council of Europe. The headquarters are in Strasbourg, France. The Council was set up to defend human rights, parliamentary democracy and the rule of law and to develop continent-wide agreements to standardise member countries' social and legal practices. It also promotes awareness of a European identity based on shared values. Since 1989, the Council's main task has been to act as a political anchor and human rights watchdog for Europe's post-communist democracies and to assist the countries of Central and Eastern Europe in carrying out and consolidating political, legal and constitutional reform in parallel with economic reform. It provides know-how in areas such as human rights, local democracy, education, culture and the environment.

For further information, please contact:

Ms A. Rothmund,
European Youth Centre,
30 rue Pierre de Coubertin,
F-67000 Strasbourg Cedex, France.

Tel: ++ 33 88 41 20 00.

Fax: ++ 33 88 41 27 77.

(General Information)
The Council of Europe,
F-67075 Strasbourg Cedex, France.

Tel: ++ 33 88 41 20 00.

Notes:

* The North-South Centre and the One World Group of Broadcasters joined forces with the Campaign on this day organising in Tampere (Finland) a European Action Forum for Global Citizenship (aimed at contributing to a strong public awareness-raising movement against intolerance) and staging the "Prize of Europe", a TV stage show and European competition to publicise the work of groups promoting multiculturalism throughout Europe.

** At the request of the Council of Europe, another publication is currently being produced entitled "Prévenir la xénophobie, le racisme et l'antisémitisme pour construire une Europe démocratique, plurilingue et pluriculturelle". (Preventing xenophobia, racism and antisemitism to build a democratic, multilingual and multicultural Europe). Written by Christiane Perregaux (University of Geneva), it is targeted at teachers and students and explores the role of education in preventing racism as well as effective social and pedagogical approaches to combating racism and discrimination. A number of questions are raised in order to stimulate discussion sessions with the students. Samples of didactic activities that are easily adaptable to the different needs of teachers are also included. For further information please contact: Jean Pierre Titz, DECS, Council of Europe, Strasbourg, France.

Tel: ++ 33 88 41 26 09. Fax: ++ 33 88 41 27 88.

Theme IV

Art

One World Art - The Right to Hope

Television Series, Education Pack, Art Exhibition and Book



"The Right to Hope" project marked the 50th anniversary of the United Nations and UNESCO in 1995, two anniversaries that were reminders of hopes for a new order of peace, equity and environmental security.

The project asserts the importance of

social and cultural values in national and international affairs, as a means towards allowing humankind to live sustainably on planet Earth.

The project incorporates a Television Series, an Education Pack and a travelling Art Exhibition, as well as a Book linking art with development. All components underline respect for traditional and indigenous cultures, along with shared international responsibility for creating a safe, equitable and just society. They also show how art can counteract prejudice and communicate across cultures to promote values for human survival and peace.

Creativity is particularly necessary when dealing with an intercultural approach to global education, and art can often be an effective starting point to avoid conveying negative images of other cultures. Today multimedia seems to be a keyword in education. With its inter-linked components, "One World Art -The Right to Hope" is probably one of the most enjoyable multimedia educational projects that has been produced to date.

1. The Television Series - Broadcast in 1995, "The Right to Hope" was the second in the series of "One World Art"* produced by the One World Group of Broadcasters. Forty short programmes were produced on the way culture links people and their aspirations, and how art can be used as a positive force for education and change. The television programmes (20 of which are to be broadcast by the BBC) profile artists from around the world. These are accompanied by an Education Pack, (see below) and a two-hour "One World Art" video including 10 of the programmes. Each programme stands on its own as a profile and statement of the artists or group of artists.**

2. The Education Pack - Published by One World Support, UK, this Pack is designed for teachers and members of the public who have watched the programmes. The Pack takes

the lead from the issues that the artists raise on screen and includes key quotations and maps as well as information on the historical development of the various artistic techniques and the social issues to which they refer. In addition, it includes 10 laminated prints which are designed not only as keepsakes for viewers but also as tools for the art classroom.

The Pack begins with a section entitled "Making Connections" which pinpoints some of the links that can be made between the artistic techniques used and the issues presented. The artworks are designed to communicate, and their visual language is supplemented by the artists' own explanations of the symbolism they use.

The issues raised by the artists are wide-ranging and complex. The value of women working together recurs, as does a deep feeling of connection with the natural world. Strongest, however, is the struggle for justice. The artists from Japan, Chile and the USA all speak as members of indigenous peoples working to preserve aspects of their traditional cultures. The artists from India and Turkey work, through their art, for the rights of minorities in danger. The pain and violence of injustice also comes through in the work of artists from Peru and Zimbabwe, and traditions of tolerance in Islam, Buddhism and Christianity are called on as sources of inspiration by the artists of Turkey, Korea and the Ukraine respectively. All in all, the material can provide a very rich resource for exploring cultural values and identity and how they relate to social cohesion and conflict.

3. The Art Exhibition - This travelling exhibition, conveying the links between artists' work in the context of development, was a long-time ambition of its director Catherine Thick, former director of the International Earth Art Exhibition and series consultant for the One World Art television programmes in 1994 and 1995. In October 1995, coinciding with the UN's 50th anniversary, the exhibition had its première in South Africa and is scheduled to travel for two years to countries of all continents, beginning with Egypt and moving on to the Palestinian National Authority, Israel, Northern Ireland, Eastern Europe, India, Australia, Chile and the United Nations. The exhibition includes approximately 50 pieces

- paintings, sculptures and installations - by artists from Asia, Africa and Latin America, many of whom are featured in the television series. The exhibition is arranged so as to include a small theatre where visitors can watch selected films from the series and obtain written material. Each exhibit is accompanied by the artist's own explanation of why such a piece was developed and by a definition of the related artistic tradition. The exhibition also provides artists with a vehicle to describe conditions in their homelands from their own perspective and to show differences in the context and origin of art forms worldwide.

4. The Book - Entitled "The Right to Hope - Global Problems, Global Visions: Creative Responses to our World in Need", this publication is a 94-page collection of essays and images covering a broad range of disciplines from global governance, religion and media to science, economics and philosophy***. Although the essays vary in their perspective and content, there is one overriding message: in a time of environmental destruction and entrenched poverty, we need to emphasise the importance of social, cultural and spiritual values in national, institutional and global affairs if humanity is to live together sustainably. Securing a better world cannot be left to treaties, economics and technologies alone; our efforts must be founded on human initiative, political will and creative wit.

The Book, edited by Catherine Thick, is produced by the Right to Hope Trust. Directed towards an adult audience, it has popular appeal yet is highly informative and brings together over sixty artists and writers from around the world. Among the contributors to the essays are: Archbishop Desmond Tutu, Wangari Maathai, Nafis Sadik, Vandana Shiva and Shridath Ramphal. The foreword is written by Nelson Mandela.

The Right to Hope project will go a long way to filling a conspicuous gap in the arts and humanities resources currently available.

Language:

English

Date:

1995.

Target group:

Secondary school students and adults.

The organisations in brief:

- For a description of the One World Group of Broadcasters, the International Broadcasting Trust and One World Support, UK, see section on the United Nations.

- The Johannesburg-based Right to Hope Trust was established in 1995 and is committed to educational, development, cultural and human rights issues in South Africa and worldwide. Among its immediate tasks will be to help adapt, integrate and disseminate the Right to Hope materials produced in other countries through travelling exhibitions and films.

For further information, please contact:

The One World Secretariat or the International Broadcasting Trust (see section on the UN for contact numbers).

Catherine Thick, Director,
The Right to Hope Trust,
PO Box 1123 Auckland Park, 2006 Johannesburg,
South Africa.
Tel: /Fax: ++ 27 11 726 1237.

Notes:

* The first series of One World Art was produced in 1992 to coincide with the United Nations Conference on Environment and Development (UNCED) in Rio.

** To obtain a copy of the video, please send a cheque or postal order for £21.00 made payable to Broadcasting Support Services, to: One World Art video, PO Box 7, London W5 2GQ.

*** The Right to Hope. Edited by Catherine Thick with images and words by artists along with written contributions by leaders and thinkers from around the world. Price £15.00 + £1.60 p+p. Available from Earthscan Publications. Tel: ++ 44 171 278 0433.



Theme V

Music

Ratjetoe

Education Pack



Just as in recent years many education packs have explored the link between art and global education, so this Education Pack aims to add educational value to different music from around the world which has an impact on the European market.

Music, and particularly World Music*, is the subject of a creative approach to challenging European stereotypes regarding the South. In March 1993, the "Pop Against Racism Foundation" was set up in the Netherlands and launched an anti-racism campaign aimed at young people. The main aim of the campaign, in line with that of the Foundation, was to raise awareness of the growing problem of racism in Europe and to stimulate a fruitful debate on the theme.

The starting point for all "Pop Against Racism" activities is the notion that cultures, peoples and individuals may differ widely but ultimately they are equal. It uses pop music as a means to highlight mutual understanding between different cultures, on the grounds that music is a mirror of our multicultural society and, as such, offers an excellent means of focusing on the growing intolerance and xenophobia in our societies.

In 1995, in co-operation with "DST/Educatieve Communicatie" (since re-named PODIUM), the Foundation developed the Education Pack called "Ratjetoe"***. Its origins lie in the observation that young people rarely make the link between the pop music they know and other cultures. Designed for use in music lessons in the first three years of secondary school, "Ratjetoe" intends to highlight this link, to encourage pupils to explore the variety of musical cultures from around the world and to familiarise themselves with trends that bring some of them together.

Over 600 Dutch secondary schools (30% of all schools) began to use "Ratjetoe" in 1995. The Pack enables them to gain a general knowledge of music, to shape their ideas about society and to learn that music is an expression of emotional and social situations.

The Pack consists of the following components:

1. A Video Programme - This offers examples of World Music and songs from bands with a popular repertoire based on music from other cultures.
2. Eight easily photocopiable worksheets for pupils - These contain questions and tasks aimed at teaching the pupils more about the material shown on the video.
3. A Teacher's Manual - This contains all the necessary suggestions and information to work with the material. In the Pack, music is presented as a means of cultural expression and mutual understanding in contradiction with racism. It is hoped that, by using it, pupils will learn about: the links between the different cultures and the way they influence one another; the links between music specific to certain cultures and contemporary pop music; the role that music can play in the life of the individual and the group as a whole; and the fact that in a developed, democratic society there is no room for racism, discrimination and intolerance.

Since 1993, "Pop Against Racism" has been staging an annual "Racism Beat It" Festival in Amsterdam, which is one of its best known projects. It has also initiated the "Racism Beat It" Tour which enables schools to organise their own "Week Against Racism". A number of activities are suggested to teachers and pupils in a specially-designed activity book including: an art exhibition; dance and music workshops with a multicultural theme; forum discussions with a well-known figure; and a question list to probe the level of tolerance in pupils. The week concludes with a drive-in show, entertainment and information. The Tour began in September 1994 and more than 30 schools have participated to date.

In 1996, "Pop Against Racism" will be developing two new projects. The first, scheduled to begin in September 1996, is a drama project with UNICEF and PODIUM for secondary school pupils. The idea is for pupils to write and perform a play on the theme "Differences with similar aspects". The second, a sports project, will allow young people to learn about the cultural background of several sports. The pilot project will be launched in July 1996***.



Language:

Dutch.

Date:

December 1994.

Target group:

Pupils aged 12-15.

The organisations in brief:

- In March 1993, the "Pop Against Racism Foundation" was set up in the Netherlands and launched an anti-racism campaign aimed at young people. The main aim of the campaign, in line with that of the Foundation, was to raise awareness of the growing problem of racism in Europe and to stimulate a fruitful debate on the theme. The starting point for all "Pop Against Racism" activities is the notion that cultures, peoples and individuals may differ widely but ultimately they are equal.

- PODIUM is a professional communications company set up in October 1995 to work with primary and secondary schools. Among its projects are educational materials and activities on multiculturalism and anti-racism and the promotion of cultural expression.

For further information, please contact:

Gerrit Meyer,
Stichting Pop Against Racism,
Nieuwe Kerkstraat 37, 1018 DX Amsterdam,
The Netherlands.

Tel: ++ 31 20 627 7766.

Fax: ++ 31 20 420 5446.

Ronald Hennekes,
PODIUM, Bureau voor educatieve communicatie,
PO Box 1590, 3500 BN Utrecht, The Netherlands.

Tel: ++ 31 30 239 3239.

Fax: ++ 31 30 233 2515.

Notes:

* World Music is a concept that is less than a decade old. The name was conjured up in 1987 by the heads of a number of small London-based record labels who found that their releases from African, Latin American and other international artists were not finding space on the racks because record stores had no obvious place to put them. The World Music tag was hit upon, initially as a month-long marketing campaign, but the name stuck and was swiftly adopted at record stores and festivals, etc. on both sides of the Atlantic. There is a purist argument that World Music is a ghetto term and another argument that the term is next to meaningless, so broad is its interpretation (See note under Worlds Behind the Music). But the music industry feels at home with this tag and World Music has been the single biggest growth area in record stores in the 1990s.

(Information from World Music - The Rough Guide. Editors: Simon Broughton, Mark Ellingham, David Muddyman and Richard Trillo, The Rough Guides Series).

** A Dutch expression meaning "a little bit of everything mixed together".

***The organisation has also developed the Education Pack "Klerenbende" designed for the first three years of secondary school. This Pack, also co-produced with PODIUM, deals with fashion and clothing instead of music. "Klerenbende" contains a glossy magazine with all kinds of fashion photos with various cultural elements, a manual for the teacher, workpapers for pupils and posters. "Klerenbende" is a Dutch expression meaning 'trash' or 'mass' but in a positive way. It also means a lot of different clothes together.



Music

Worlds Behind the Music

An Activity Pack and Exhibition on World Music and Development



Music offers enormous potential for awareness-raising on development issues among the general public. It is alive and speaks to young people in particular who are often more familiar with its language than they are with its geography or economics.

In the 1970s, "Rock Against Racism" in the United Kingdom mobilised young people against a rising tide of fascism at that time. A decade later, Bob Geldof's Band Aid jamboree heralded a series of mega-concerts beamed to TV sets around the world to raise money for victims of the famine in Ethiopia. This set the tone for other musical efforts in the 1980s aimed at helping those affected by drought in the Sahel and apartheid in South Africa.

Despite good intentions, many of these efforts only reinforced the one-dimensional image of Africa, Asia, the Caribbean, Latin America and Pacific countries. The media cliché of Africa as a dust bowl with helpless inhabitants unable to survive without foreign intervention, for example, came out of it all intact.

In July 1994, the Reading International Support Centre (RISC) and Voluntary Service Overseas (VSO) decided to go behind these clichés and joined forces to mount a "Worlds Behind the Music" exhibition which was shown at Reading's annual WOMAD (World of Music and Dance) festival and in cultural centres around the United Kingdom. In the exhibition, shots of musicians during live performances challenging images of Southern countries were combined with lyrics and quotes aimed at helping the general public place World Music* into its wider framework.

In 1995, a "Worlds Behind the Music" Activity Pack was published which, like the exhibition, aimed to place musicians into the wider social, economic, political and cultural context from which they came in order to avoid presenting a superficial, tourist's understanding of other cultures. By combining musical events with activities that explore the unequal relationships between the rich industrialised countries and the rest of the world, "Worlds

Behind the Music" hopes to encourage people to take an active part in promoting change for a more equitable distribution of the world's resources.

The Pack, a 40-page guide with audiotape and photographic slide set, is intended for teachers, youth workers and facilitators who want to bring an international dimension to their work. It adopts a cross-curricular approach to make links between World Music and development issues and is relevant to work on the media, geography, economics, religion and music.

Although the Pack complements the exhibition, the activities are not dependent on it. They are targeted at the 16-year and above age group but may also be adapted for younger groups. The approach adopted is interactive, building on participants' own experience and perceptions and then moving on to look at the broader context. Most of the activities involve discussion and may be used with hands-on music-making workshops with local musicians.

The activities serve as an introduction to very complex issues, and suggestions are given for further reading and activities. Since the aim of the project is to raise awareness and promote change, solidarity and campaigning groups are listed and readers are encouraged to use the Pack, not only in conjunction with the exhibition, but also to organise cultural and educational events which would involve a wide range of community groups, schools, youth clubs and local musicians. The organisers hope that this will be an on-going project which develops educational materials using music as a way into development issues.

The varied activities in the Pack use listening to and making music, simulations and discussion in order to draw together issues as diverse as media representation, the role of music in society and fair trade. The audio cassette includes short musical excerpts from around the world which form the basis of the "World Music Quiz". It also has a continuous rap beat to accompany the "Develop^mental Rap" activity in which participants write their own lyrics on an issue which concerns them. See activities in Section Two for a taste of the Pack.

Language:

English.

Date:

February 1995.

Target group:

Teachers, youth workers and facilitators who want to bring an international dimension to their work. 16-year and above age group but it may also be adapted for younger groups.

The organisations in brief:

- The Reading International Support Centre (soon to be renamed The Reading International Solidarity Centre) is a development education centre working with community groups in the North and the South as well as with schools. It has a fair trade shop, distributes a large selection of teaching resources and produces teaching and campaigning materials.

- Voluntary Service Overseas is the British agency which places volunteers in jobs in the poorer countries of the world in order to share skills, build capacities and promote international understanding in the pursuit of a more equitable world.

For further information, please contact:

Dave Richards.

Reading International Support Centre (RISC),
35-39 London Street, Reading RG1 4PS,
United Kingdom.

(Until August 1996 the RISC address will be: 103
London Street, Reading RG1 4QA, United Kingdom).

Tel: ++ 44 1734 58 66 92.

Fax: ++ 44 1734 59 43 57.

Voluntary Service Overseas (VSO),
317 Putney Bridge Road, London, SW15 2PN,
United Kingdom.

Tel: ++ 44 181 780 22 66.

Fax: ++ 44 181 780 13 26.



Notes:

* "World Music is a term coined in the 1980s by a group of record companies to help them market musics from around the world which lie outside the Anglo-US pop mainstream. In fact it is a meaningless label because it encompasses music from totally different traditions. Mongolian throat singers and Louisiana Cajan music do not sit comfortably together under the same label!"

* Dave Richards, RISC.



Theme VI

Theatre

Harlekijn in Afrika

A Music-Theatre Play



An interesting combination of European and African music was at the core of two theatre plays performed in 1994 and 1995. Although they were produced by two very different theatre groups, the plays both focus on a modern day

version of the Commedia dell'Arte's "Harlequin". Both Internationale Nieuwe Scene (Belgium), described here, and Ravenna Teatro (Italy), following, chose to set their Harlequin in Africa.

The idea for "Harlekijn in Afrika" (Harlequin in Africa) was conceived in 1994 by Wereldsolidariteit, the development co-operation department of the Christian Workers Movement in Flanders. The aim was to raise awareness of North-South issues through the medium of theatre and through humour to contrast with the very serious manner in which these issues are often treated. With this in mind, the organisation approached Internationale Nieuwe Scene - a professional Belgian theatre company working towards conveying positive images of other cultures - to work on the message it wanted to convey and to produce a play.

The humour of the Commedia dell'Arte was chosen as the basis for "Harlekijn in Afrika" and was considered to be an effective approach to challenging European stereotypes regarding North-South relations. Written by Belgian playwright Jean Collette, the play deals with the relations between Africa and Europe, tackling issues such as development aid, the reaction of the North to problems in the South and, last but not least, racism. As with the Commedia dell'Arte, the play is based on improvisation and spontaneity, making it, and the issues it conveys, more accessible to the audience. The characters, who are timeless and place-less, also help the audience relate easily to the issues concerned. The cast of the play is composed of Africans and Europeans in order to convey the value of intercultural experiences and to denounce racism.

The play was performed on over 30 Belgian stages in 1995 with over 10, 000 viewers including school pupils. The play is also being produced on 30 stages throughout 1996.

Synopsis:

1. The scene is a small cultural centre in Africa which symbolises an African country. The director of the centre represents the prime minister, and the problems that the centre experiences are the economic problems of the country. The technical assistance they receive stands for development aid.

2. A troupe of Europeans comes to perform its Commedia dell'Arte in this cultural centre (representing colonisation), but Harlequin, the theatre's odd-job man, stirs up trouble causing them to withdraw and to interrupt the play (representing decolonisation). The Africans continue with the play on their own and a representative from the centre is sent to Belgium to the development co-operation department of the government with a projet proposal for the play. This is misinterpreted as an agricultural proposal and they are sent a machine to milk cows! The development co-operation department then sends its theatre expert to Africa to draw up his own proposals but these bear no relation to the local culture. The locals attempt to teach him to dance along with the white actors. Then he tells them that they would only be in a position to receive aid if they went to war. The locals refuse to do this for money and forget the idea of receiving funds. In the meantime, Harlequin suggests that they co-operate, and co-operation becomes the main focus of the play. The European actors reappear and together all perform the play but with the white actors in the black roles and vice versa. The play ends with a song against racism, calling for intercultural co-operation.

Wereldsolidariteit chose theatre to convey its message in the belief that it is the medium that best 'touches' people and helps build images emotionally. In conceiving the idea for the play, Wereldsolidariteit aimed to: awaken the public's social-political commitment; to provide an educational channel for North-South issues; to stimulate co-operation between black and white societies; to create a positive image of Africa; and to reinforce the feeling of world solidarity among its member organisations.

The development education impact of the play provided the subject of an evaluation process carried out by the South-North Network Culture and Development (Belgium).

Language:

Flemish (with extracts in English and French).

Date:

1995 and 1996.

Target Group:

Wereldsolidariteit's member organisations and schools.

The organisations in brief:

- Wereldsolidariteit is a department of the Christian Workers Movement in Flanders which deals with Third World issues and strives to link Third World problems with life experiences. It aims not only to provide more knowledge on North-South issues, but also to increase public concern on these matters and to create a basis for improving North-South relations.

- Internationale Nieuwe Scene is a Belgian theatre company specialised in social theatre. It aims to raise awareness on social and development issues, dealing with topics such as the fight against racism.

- South-North Network Cultures and Development is an international non-profit-making organisation which is first and foremost a network of people: people concerned with the relationship between local culture and development, be they field workers or researchers. Its membership comprises people from all over the world who are regularly active in the network. Among these members are the representatives of the regional branches who organise seminars and carry out or co-ordinate research and training in their countries. The Network offers those who are interested in the relationship between culture and development the opportunity to explain, record and share their practices.

For further information, please contact:

Jan De Smedt,
Wereldsolidariteit,
Wetstraat 121, 1040 Brussels, Belgium.

Tel: ++ 32 2 237 37 65.

Fax: ++ 32 2 237 33 00.

Internationale Nieuwe Scene,
Zuiderpershuis Timmerwerfstraat, 40, 2000 Antwerp,
Belgium.

Tel: ++ 32 3 216 4440.

Fax: ++ 32 3 248 0630.

Edith Sizoo,
South-North Network Culture and Development,
174, Josef II straat, 1040 Brussels, Belgium.

Tel: ++ 32 2 230 46 37.

Fax: ++ 32 2 231 1413.



Theatre

I Ventidue Infortuni di Mor Arlecchino

Theatrical Production



This play is the product of Ravenna Teatro, set up in 1991 as one of the 25 theatrical production, promotion and research bodies recognised by the Italian state. Today, Ravenna Teatro is a mosaic of poetic and artistic lines: from the dramaturgical

work of its artistic director Marco Martinelli to visual and musical experimentation and the reworking of popular Italian and African traditions. The aim of Marco Martinelli is not to homogenise the diverse poetics, but rather to bring forth differences, to encourage experimentation and to promote tolerance via a lively relationship with theatrical tradition.

"I Ventidue Infortuni di Mor Arlecchino" (The 22 Misfortunes of Mor Harlequin) was first staged in Strasbourg at the International Theatre Encounter in 1994. The play is set in three acts and takes its inspiration from the work of the renowned Italian playwright Carlo Goldoni written two centuries earlier. This time, instead of a Bergamask (from the Italian town of Bergamo near Milan), the Harlequin of this modern version is African, a Senegalese immigrant named Mor Awa Niang who wears a traditional costume and is a devout Muslim. He is the symbol of difference in the play and his outfit carries the colours of the world. The urban setting of the play is also modern: a motel at the side of a motorway near Milan in the cold and frozen North.

Synopsis:

Act 1 - Lelio who lives in Milan and has studied in France has been sent to Venice by Pantalon, his father, to fetch his sister Sapienza who has been brought up there by an uncle who has just died leaving her his fortune. Lelio stops off at a motel en route, which is owned by Scapin, and for 40 days he squanders his father's money and runs up debts in the company of the chamber maid, Angelica, to the despair of his female chauffeur Spinetta who wants to return to Milan. Scapin wants his money and threatens to go to Lelio's father or to the mayor of the town. Lelio decides to return home disguising Angelica as Sapienza, whom nobody knows. Then Mor Harlequin appears who is weighed down with luggage and presents for his village

as he is returning to Senegal. He quarrels with his compatriot Scapin who refuses him a free bed and makes him sleep in the street. That night his suitcases are stolen and Lelio invites him home to Milan out of pity. Then a dark figure steals the Koran-purse that he has around his neck containing all his money. So he did have money after all. Scapin is more and more exasperated with immigrants and goes to Milan to lodge a complaint.

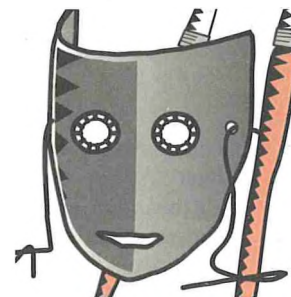
Act 2 - Angelica, dressed by a stylist, is a little too flamboyant so goes to tone down her appearance before being presented to Pantalon. In the meantime, Lelio faces his father. When Angelica appears, Pantalon who is very happy, sits her on his lap and smothers her with kisses. He bites her hand. Angelica is afraid. Pantalon says that paternal love has made him lose his mind. Lelio swears that his father will pay for this and goes to fetch his sword. Spinetta tries to talk to him about the debts at the motel. Pantalon threatens to send Lelio away. Mor Harlequin arrives looking for the money to pay his flight home. Lelio invites him to eat a meal with his father but no sooner does he sit at the table than the police arrive to arrest him and take him away. The doctor enters. Pantalon bids him to tend to his daughter whom he has betrothed to Orazio, the doctor's son. He listens to her heart beat, kisses her and bites her other hand. Orazio arrives, moved to be meeting his promised wife. Spinetta reveals that Sapienza is not the real Sapienza but a half-mad maidservant whom Lelio met at a motel. Orazio goes to find his sword to wreak his revenge on Lelio. Mor Harlequin returns - it was a mistake on the part of the police - and who would pay his journey home? Lelio promises to speak to his father. Orazio then shows up, sword in hand. An enraged dual commences. Waiting for Pantalon to arrive, Spinetta hides Mor Harlequin in the chimney. Pantalon enters with the doctor, both complain about their sons. They are cold, they will light the fire. Mor Harlequin goes up in smoke.

Act 3 - Scapin goes to the mayor who, instead of helping him, closes down his motel on the grounds of insalubrity. Now Scapin is on the street. Mor Harlequin, arisen from the dead, makes fun of him. Scapin also wants to return to Africa. Could Pantalon maybe pay for two tickets? Then out of the townhall steps the dark figure they had seen that night at the motel, a man in a long overcoat. It

is the real Sapienza in disguise who has returned from Venice by her own means and has found the family address at the townhall. Pantalon doubts her identity but she manages to convince him. He tells her he has promised her to Orazio, the doctor's son but she prefers the rich doctor himself. She proposes a marriage to the old man who has only the time to accept and to draw up a contract with the very advantageous conditions that he has demanded in addition to the young girl. Suddenly the doctor remembers the first Sapienza and wonders who she can be. They go to ask Pantalon who has just told Mor Harlequin that a cargo ship bound for Africa has agreed to carry him on board as well as his friend Scapin on the latter's insistence. Meanwhile, the dual continues between Lelio and Orazio to the despair of Spinetta. Mor Harlequin and Scapin will finally be able to return to Africa. But no, Sapienza employs them to work in her new company. It is goodbye forever to the village and its music. Spinetta appears, trembling, the two old men have devoured Angelica leaving no more than a flower of her dress.

This play reflects the increasing interdependence between Europe and other nations as well as the increasing contacts being made between theatre actors and writers in Italy and other countries. The play has been a major vehicle for intercultural education wherever it has been performed to date and in May 1996 it will form part of the programme of the European Capital of Culture in Copenhagen.

Ravenna Teatro has documented some of its intercultural experiences in the book "Griot-Fuler", an account of European and African story-tellers.



Language:
Italian.

Date:
1994 to present.

Target Group:
Schools, young people, general public.

The organisation in brief:

- Ravenna Teatro was set up in 1991, joining together two local theatre groups: "Teatro delle Albe", long active in the sector of contemporary theatre, and the "Drammatico Vegetale Company", specialising in figure and puppet theatre for children and youth. "Teatro delle Albe" made its mark in the 1980s with the originality of its multi-ethnic theatre composed of Italian and Senegalese actors. This theatre participated in many international festivals giving life to an unusual

interweave of dramaturgy, dance and work between different dialects and traditions. From 1974 to today, the Drammatico Vegetale Company has performed in many international youth theatre festivals. Marco Martinelli founded the Afro-Italian Company Teatro delle Albe in 1983. In 1991 he lectured at Cambridge University on the subject of "Theatrical Tradition and Experimentation". In 1991, he was elected artistic director of Ravenna Teatro.

For further information, please contact:

Marco Martinelli,
Ravenna Teatro,
Via di Roma, 39, 48100 Ravenna, Italy.

Tel: ++ 39 544 36239.
Fax: ++ 39 544 33303.

Theme VII

Images and Messages

Taking a Different Perspective

*Directory of Local Photographers in the South
and Guidelines for Commissioning Local Photographers in the South*



"The Local Photographers in the South" project was launched by the Development Education Association (DEA) and Voluntary Services Overseas (VSO) in 1994 following difficulties experienced by development organisations during the

cyclone in Bangladesh in 1991 in convincing their organisations to hire local photographers. These difficulties were due to unsatisfactory past experiences, poor quality images, disagreements over the amount of control that the agencies had over the images, and the problems in communicating the needs of the agency to a photographer who has no access to the head office or understanding of its philosophy. The aim of the project was to encourage organisations needing images of the South to commission local photographers to provide the image-reading public with a greater diversity of perspectives.

In March 1995, the project took steps towards achieving this aim by launching two publications under the general title "Taking a Different Perspective". These were the "Directory of Local Photographers in the South" and "Guidelines for Commissioning Local Photographers in the South".

Due to the power structures that exist in the world today, the large majority of images of the South that reach us are taken and produced by photographers from the North. By increasing the number of available images taken by local photographers, the first steps may be taken to redress this imbalance and to offer perspectives closer to the daily reality of the South.

This problem is accurately illustrated in "Hot Photography" (published in 1994 by the late Jonathan Zeitlyn, UK and Shahidul Alam, Bangladesh) a book which aimed to empower local photographers in the South by giving them technical information and ways and means to access markets in the North:

"The actual business of photography is organised so that Third World photographers are excluded or have to live in rich countries to work. When questioned, editors and picture researchers came up with the following points:

'There are no photographers in the Third World'; 'We do not know where they are'; 'They are unreliable'; 'They are unorganised and so difficult to commission'; 'They do not have a name, or reputation and so will not get commissions'. It is obviously easier for the commissioners and controllers of the picture trade to commission their friends and those who live around the corner. The Third World is seen as a distant and alien world where people have not yet picked up a camera and learnt how to do business! It is seen as a place to rush to, shoot film and run from. These quotes come from sympathetic development agencies and are not from the commercial picture marketer".

The "Local Photographers in the South" project was developed on two levels. First of all DEA contacted as many local photographers as possible through organisations in Great Britain and overseas, photographic libraries and other bodies. After the initial contacts had been made, a questionnaire was sent out (see Section Two) and the returned information was subsequently introduced into a database from which the "Directory of Local Photographers in the South" was compiled (both in printed form and on diskette). The Directory was made available to all DEA member organisations, interested partners and the photographers themselves.

The Directory is categorised by world region (Africa, Asia, Indian Sub-Continent and Latin America) and by country. Each section begins with an index of the organisations and photographers that are listed. The Directory also carries a sample questionnaire which may be photocopied and returned by photographers for the next edition. Future plans include putting the list on e-mail so that photographers and commissioning organisations can access the information and so that other photographers can input their personal data. Examples of their work may also be put on e-mail in the future.

The second part of the project involved drawing up guidelines to help people with little experience of commissioning local photographers. The resulting "Guidelines for Commissioning Local Photographers in the South" are especially, but not exclusively, aimed at development education centres which produce

educational resources. The Guidelines include the section "Why Choose a Local Photographer?", (see Section Two) as well as advice on planning, union implications, contracts, communication and encouraging the use of local photographers by picture libraries, etc. The Guidelines are completed by a resources section including further guidelines on images and development education resources looking at images.



Language:

English.

Date:

March 1995.

Target group:

Development education centres which produce educational resources.

Press officers, editors, communicators, picture researchers.

The organisations in brief:

- The Development Education Association (DEA) is a national umbrella body set up in 1993. It was formed in response to a need to support and promote the work of all those engaged in bringing about a better understanding in the United Kingdom of global and development issues. DEA has published two books recently "Education for Change" on grassroots development education in Europe and "Turn it upside down" including 10 development education projects in the UK. A full list of publications is available from DEA.

- For a description of Voluntary Service Overseas, see section on Music.

For further information, please contact:

The Development Education Association (DEA),
29-31 Cowper Street, London EC2A, United Kingdom.

Tel: ++ 44 171 490 81 08.

Fax: ++ 44 171 490 81 23.

Voluntary Service Overseas (VSO),
317 Putney Bridge Road, London, SW15 2PN,
United Kingdom.

Tel: ++ 44 181 780 22 66.

Fax: ++ 44 181 780 13 26.

Theme VIII

Spiritual Awareness

Values and Visions

A Handbook for Spiritual Development and Global Awareness in Primary Schools



The "Values and Visions" Handbook was published at the end of a four-year project (1990-1994), which had been run by the Development Education Project (DEP), Manchester, to develop practical classroom activities and a methodology for

bringing spiritual development and global awareness to the primary school.

Behind the project was the observation that teachers often felt overwhelmed and discouraged by the amount of change occurring in schools, much of which seemed to disregard the needs of the children, teachers and the school community. The project also takes its inspiration from the fact that we live in an age of social distress, disorder and destruction, where the majority lives in poverty and oppression, and that schools are not immune to this. The disorder of the world surfaces in the classroom in many ways and the qualities that are needed to address global problems are the very same qualities required in schools.

"If you could give your child one gift when he/she leaves school, what would it be?" This question was asked of parents, teachers and governors throughout the project and the answers included: happiness, compassion, peace of mind, honesty, wonder and many more. "Values and Visions" is about encouraging these gifts of the spirit.

The project aimed to address a number of questions commonly asked by teachers:

1. How do we create schools where people value themselves, others and the Earth?
2. How can we find the values and visions that lie at the heart of the school?
3. How can we, within the everyday turmoil of school life, find practical ways to enable those in the community of the school to look at the world with hope?

The Handbook offers guidelines for teachers, heads and parents concerned with these questions and all those who want to encourage spiritual development and global awareness in schools. It offers a framework and a range of practical activities for clarifying values and articulating visions, in order to build the type of schools in which people matter.

"Values and Visions" encourages the development of the whole person across the curriculum. It uses play, imagination, stillness and contemplation alongside reason and analysis. It nurtures the spiritual, moral, cultural, social, creative and the physical aspects of being. And it promotes both the little and the large changes within us that are the process of growth and transformation.

The format of the book is provided by a learning cycle of experience, reflection and action:

1. Learning begins with *experience* which includes all the raw material of life with which to work and develop. The key areas of experience are self, community and the Earth. Experiences open the individual to suffering and joy.
2. Experience leads to *reflection*. The key ways of reflecting are encounter, listening, story, stillness and contemplation, celebration and grieving and visioning.
3. Reflection leads to clarification of purpose and consequent *action*. Action embodies what is decided and what happens as a result of experience and reflection. In turn, action leads to new experience.

The aim of the cycle is transformation: inner change which leads to outer change.

The Handbook presents a section for each of the three stages in the learning cycle. Within each of these, the reader can find activities dealing with the different elements of that stage. The activities aim for spiritual development and to encourage a sense of community and global awareness. By relating what happens locally to what is happening globally, by teaching about issues to do

with justice, peace and care for the Earth, by showing within the life of the school ways of tackling injustice, violence and environmental abuse, we can help children develop within themselves the resources to contribute positively to the world in which they live.

The "Values and Visions" project is entering its second phase during which the experiences and achievements from the first phase will be extended. The aim will be to work in depth on a whole school basis with teaching and non-teaching staff, parents, people from the major faith groups and from the South. The aim will be to devise strategies jointly for the enhancement of community in school, particularly where social and cultural differences are felt to be divisive.

Although the impetus behind the project was Christian, teachers from other perspectives shared in its creation. For that reason, it is hoped that "Values and Visions" will be of use and benefit to those of all faiths and of none.

Language:

English.

Date:

1995.

Target group:

Teachers, heads, parents and all those who want to encourage spiritual development and global awareness in schools.

The organisation in brief:

- The Manchester Development Education Project was set up in 1979 and works with teachers in the formal sector to bring global issues into the curriculum. The main function of the organisation is curriculum development including the publication of teaching materials and the provision of a teachers' resource centre.

For further information, please contact:

David Harris,

"Values and Visions" project,

Development Education Project (DEP),

c/o The Manchester Metropolitan University,

901 Wilmslow Road, Didsbury, Manchester, M20 2QR,

United Kingdom.

Tel: ++ 44 161 445 24 95.

Fax: ++ 44 161 445 23 60.

e-mail depman@gn.apc.org



Theme IX

Rapid Responses

The Rapid Response Project

*Educational Materials on Development Issues and Stories
with a High Media Profile*



In April 1996, the Manchester Development Education Project (DEP) and partners from the media in Europe and the South launched a three-year innovative global education service entitled "Rapid Response: News from the South". The

project aims to produce and disseminate "Rapid Response" educational materials on development issues and stories with a high media profile and to provide an alternative perspective for young people who are becoming aware of development issues and the South for the first time - for instance when they watch or listen to the news. The idea is to help influence their attitudes at the point when it will have the greatest impact.

The objectives of the project are as follows:

1. To produce, in close collaboration with partners from the media, immediate material for schools on development issues and stories in response to high profile media coverage.
2. To provide, through these materials, a channel for the views of journalists from the South into schools.
3. To enable young people to gain greater understanding of the socio-economic, historical, political and geographical contexts of Southern or South/Europe news.
4. To increase young people's critical awareness of the media and how it can influence their images of the South.
5. To promote young people's understanding of the processes of development in both the North and South, and to show how these relate to their own lives.
6. To establish the basis for a permanent rapid response capacity within the development education network.

The Development Education Project will produce the "Rapid Response" materials in conjunction with a number of partners from the media who will provide information electronically and on paper. The responses will be on four levels:

1. Brief factsheets on news stories.
2. Packs on one-off predictable events, such as international summits.
3. Crisis packs for major news stories.
4. Generic packs on recurring development issues, such as refugees.

The production timescale will be from 2-3 days for the factsheets to 7-9 days for a crisis pack, with on-going work on the generic packs. Each level of response will include background material, teachers' notes, curriculum guidance and pupil activities.

The criteria for responding to issues/stories reported in the news will be decided by an advisory group comprising partner organisations and development education workers. These criteria are likely to include questions as to whether the event is: a southern or a South/North issue (e.g. war, famine, refugees); a South/Europe issue or a European matter that relates to the South or that has an impact on the South, (e.g. immigration, aid policy, terms of trade); an issue of a high profile in the media and likely to stay so for a reasonable length of time; or a topic suitable for discussion in schools.

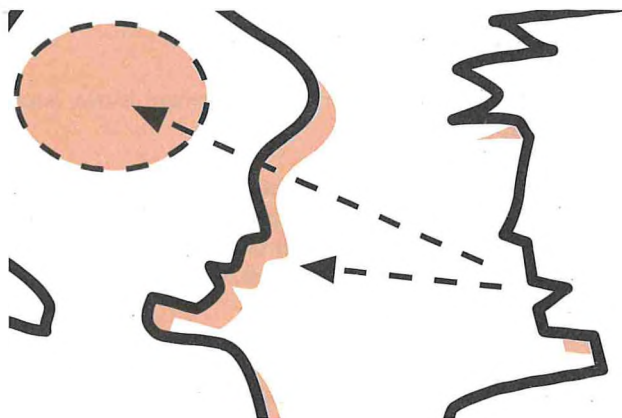
The materials will be distributed nationally within the 5-18 age group and will be suitable for humanities and cross-curricular, assembly and tutorial work. The potential for use in Information Technology, which is statutory across the curriculum, will also be explored.

The approach is innovative in the way that material will be gathered and disseminated. The information and perspectives, in the majority of responses, will come from southern journalists and NGOs through the news agency Panos. DEP will make this information accessible to teachers by adding the educational rationale, curriculum-based information and pupil activities. Dissemination will be appropriate to the rapid nature of the materials and DEP will build on existing distribution systems and develop new ones with "New International" magazine and BBC schools.

As far as themes are concerned, the project will have a strong Southern perspective. The issues chosen will help increase children's understanding of development and the way the media presents images of the South.

"Rapid Response" will be unique and replicable. Rapid production and dissemination of materials in such a systematic way is new within the development education network. The project will work with partners new to formal sector development education and enable southern voices to reach schools in an original way. The possibilities for information exchange and dissemination available through the Internet will also be explored and exploited.

It is expected that the work will continue after the end of the project. The production and dissemination systems created and the contacts in the South and in the media will be relevant to other development education practitioners and benefit the network as a whole. Finally, the project materials and outcomes will be disseminated in Europe to interested development education NGOs. The packs will include teachers' notes, curriculum guidance, photocopiable activities, addresses and recommended development education resources for extended study. The feasibility to undertake similar work in other European countries is also being explored as is the possibility of creating a young person's conference on the Internet.



Language:

English.

Date:

From April 1996.

Target group:

Teachers, secondary school pupils.

The organisation in brief:

See previous section.

For further information, please contact:

Anne Strachan.

Development Education Project (DEP),
c/o The Manchester Metropolitan University,
901 Wilmslow Road, Didsbury, Manchester, M20 2QR,
United Kingdom.

Tel: ++ 44 161 445 24 95.

Fax: ++ 44 161 445 23 60.

e-mail depman@gn.apc.org

Theme X

Teacher Training

Educación Intercultural

Handbook



In 1994, the Spanish teacher-training collective Colectivo AMANI produced "Educación intercultural: Análisis y resolución de conflictos" as a systematic approach towards the resolution of intercultural conflicts. The Handbook aims to be

an open, flexible and practical resource tool which aims to stimulate a variety of work on the topic it presents. It is not presented as a bible on intercultural conflict prevention but instead as a means of introducing practical ways to act together socially towards conflict resolution.

The Handbook outlines a kind of training process for groups on conflict resolution which, by means of the so-called "dynamics" listed at the start of each of the five chapters, helps the group members to acquire the skills, values, attitudes and knowledge necessary to broach the subject of intercultural conflict and to promote relations of equality and mutual enrichment between people from different cultures.

Each of the chapters is independent but, together, they form a coherent whole through which the group can develop the means and motivation to tackle intercultural conflicts both creatively and constructively.

The five chapters are as follows:

1. Creation of the Group - The Handbook begins with a section on how to create an adequate working climate, based on confidence and communication, so as to provide the group with the security it needs to be able to explore perceptions, to experiment and to reflect on ideas challenging their preconceptions. At this stage, the Guide outlines the five steps forming the group process promoted throughout the book, namely: knowledge, appreciation, confidence, communication and co-operation.

2. Perceptions - In this chapter, the Handbook looks at the images, ideas and beliefs of the group members. Here, the individuals are encouraged to explore the images they have of one another, both as group members and as members of a particular culture, and to explore images of persons from other cultures and groups. This section is all about visualising certain images, exploring their origin,

analysing the values they carry and considering the behaviours with which they are identified.

3. Broadening our Horizons - Here the Handbook proposes that the reader reflect on the concept of culture and on the place it takes and has taken in anthropology. It explores the different attitudes that can emerge when one is faced with another culture and consequently analyses ethnocentrism, cultural relativism and interculturalism.

4. Interdependence - To complete the picture, the Handbook explores the socio-economic side of the question of interdependence. We live in an interdependent world where cultures are no longer monolithic and static and where interlinkages and influences grow every day. Each situation, therefore, has to be understood in the framework of the elements that compose it, and the links that are created between these elements and which give them form e.g. the reality of the gypsies cannot be understood without recognising the political, economic and social situations surrounding the question.

5. The Planning of Change - In this last section, the book takes up all the work presented throughout and places it in the framework of conflict resolution. It begins by centring on the concept of conflict and its different facets, reflects on the conflicts underlying multiculturalism and presents a scheme for conflict resolution in which the planning of change, necessary for promoting a process of basic integration and social justice, has a definite place.

Each chapter begins with an introduction which justifies the importance of tackling each of the themes and gives coherence to the process developed throughout the book. The introductions are followed by the above-mentioned "dynamics" which enable the group members to discover, analyse and live this process. Each dynamic sets out the aim of the chapter, the materials and time needed, the development of the activity, its evaluation and source. In the Handbook, Colectivo AMANI provides an excellent synthesis of its own experience and of numerous international projects.

The activity "Theatre Image", by Argentinian Augusto Boal, which is used in the book, is presented in Section Two of this publication.

Language:

Spanish.

Date:

1994.

Target group:

Global education practitioners and animators.

The organisation in brief:

- Colectivo AMANI was set up in 1992 by experts in Education for Peace. Its main objective is to work towards resolution of conflicts and positive relations between races and ethnic groups through the process of intercultural learning. The founders of the organisation had one interest in common: to exercise intercultural education starting from a process of reflection and above all innovative pedagogical activities. They wanted to put the possibilities of Education for Peace at the disposal of Intercultural Education.

For further information, please contact:

Juan de Vicente,
Colectivo AMANI,
Monteforte de Lemos 135, 6-4, 28029, Madrid, Spain.

Tel: ++ 34 1 730 7183.

Fax: ++ 34 1 593 1973.

Notes:

*"Intercultural Education - Analysis and resolution of conflicts".



Teacher Training

Educación Global

Handbook



"Educación Global: Educación en Derechos Humanos, Educación Intercultural, Educación para el Voluntariado"* is a 207-page Handbook for teachers published in 1995 by Intercultura (Spain). It is aimed at

but also a type of instruction manual for the participating students. The Handbook contains information regarding the thematic objective of Intercultura's global education programme and aims at stimulating an open and constructive debate between teachers, students and other participants.

As the title suggests, the Handbook is divided into three main sections: Human Rights Education, Intercultural Education and Education for the Voluntary Sector. Each of these is divided into teaching units which, in turn, are broken up into objectives, content and activities. Each unit provides the reader with basic information on the activities, including their objectives, duration and the materials needed to carry them out as well as suggestions for development and evaluation. The activities include, among others, basic facts on the subject in question, suggested topics for debate, excerpts and quotes from newspapers, poetry and a bibliography. Each of the three sections begins with an introduction giving a brief overview of the subject. A directory of development organisations appears at the end of the publication for further contacts and follow-up.

The three main sections cover the following:

1. Human Rights Education - This section is divided into three Teaching Units: "The Origins of the Universal Declaration of Human Rights"; "Civil and Political Rights"; and "Economic and Social Rights". The section begins with an introduction to human rights - what they are, why they are important and what message they contain. The introduction to the Handbook upholds the idea that human rights education should not be an isolated, independent subject but rather a learning process that may emerge from any subject or educational project. The book suggests that this learning process should encourage pupils to look at problems - such as those facing mankind and

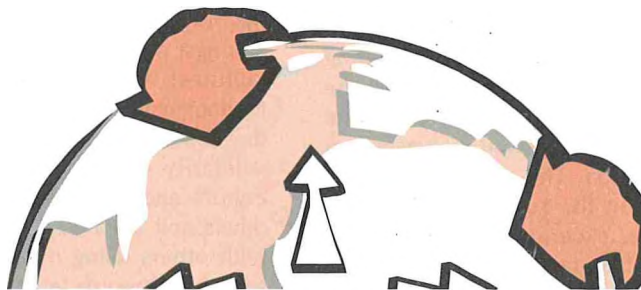
society today - to analyse them and to try to find solutions. In other words, the process should aim to improve rationality, oratorical skills and enhance tolerance in the pupil in order that he/she may appreciate the value of other opinions and beliefs and develop an awareness of global citizenship. Activities in this section include: "A Bird's Eye View of Human Rights"; "I Have a Dream"; and "The Man who had too much".

2. Intercultural Education - The Handbook introduces this type of education as a means of providing the student with the tools to understand cultural diversity as a positive fact of life and to value the relationship between peoples of different cultures. It describes intercultural education as a process leading to the establishment of respectful relations between peoples so as to avoid negative occurrences that may come to the fore in multicultural societies, not only in majority groups (e.g the rejection of minorities) but also amongst minorities (e.g the rejection of their indigenous cultures). The Handbook presents interculturality as a fundamental axis that must traverse all education since it develops universal values such as justice, tolerance and solidarity. It begins with the recognition of one's own culture and the "rapprochement" and understanding of others and empowers the pupil to learn to communicate with others using means of expression and increasing sensitivity towards less visible aspects of different cultures. This section is divided into five teaching units on culture, cultural values, cultural prejudices, verbal and non-verbal communication and intercultural learning. Activities in this chapter include: "We don't want hamburgers", "The Japanese seen through our eyes" and "With whom would you share your building?"

3. Education for the Voluntary Sector - This section is introduced by the old adage "union brings force" as a clear illustration of why one should join an association. It proposes that men and women need to pool their efforts and interests to achieve progress, especially in situations when the intentions of political regimes are not in line with the interests of the people. Altruism, solidarity and continuous dialogue are recommended here as indispensable characteristics for reaching common positions that lead to the resolution of conflicts and the satisfaction of new needs posed by our increasingly

complex society. The widespread proliferation of NGOs striving to resolve social, environmental, development and educational problems that cannot wait for the State, is a clear symptom of these needs. The book proposes that individuals who play an active role in this type of work live by attitudes of humanism, solidarity and the curiosity to know other cultures both within and beyond their own country. This is the type of attitude that the Handbook aims to nurture in the classroom to help to create a world which is more tolerant and where wealth and well-being are equally distributed. This section carries two teaching units on the themes of associationism and the social voluntary sector and NGOs. Activities include: "Reasons why I am not a member of an association" and "Reasons why I am a member of an association".

In a nutshell, the organisation aims to integrate pupils into a learning process that spans awareness-raising, motivation, training and action. The Handbook is currently being used as the basis for a series of teacher-training sessions in Spain and offers a wide range of active techniques combining different international training experiences. See Section Two for a glance of two of the activities.



Language:

Spanish.

Date:

1995.

Target group:

Teachers, teacher-training colleges, secondary school students.

The organisation in brief:

Intercultura has its roots in the American Field Service (AFS) which in the 1940s developed international youth exchange programmes geared towards intercultural learning in the post World War II years. In 1953, within the framework of AFS International, AFS Spain (since renamed Intercultura) was born, a non-profit, non-governmental organisation enjoying consultative status with UNESCO and aimed at promoting intercultural learning opportunities to help families, students, teachers and voluntary workers in the search for a world of justice and peace. Today, much of its activities are focused on intercultural and global

education as a means of creating a more inhabitable planet. It has academic programmes in 54 countries. With its global education programme, Intercultura aims to raise awareness among the school community and involve it in working towards the equitable distribution of resources, the resolution of environmental problems, the creation of a social conscience, the promotion of tolerance and dialogue, respect and appreciation of different cultures and intercultural learning.

For further information, please contact:

Intercultura.

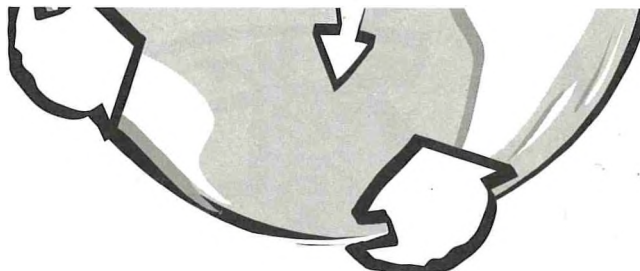
Doctor Guio, 19 B, 28035 Madrid, Spain.

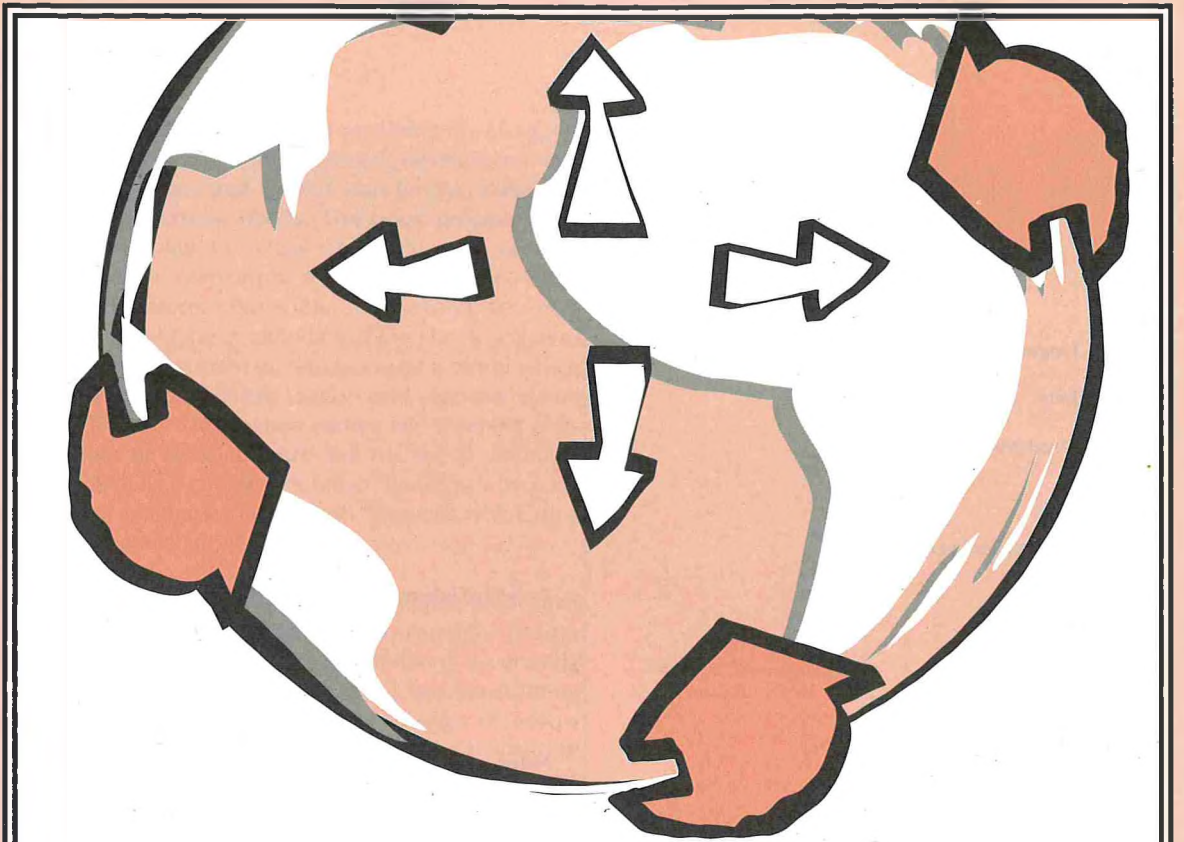
Tel: ++ 34 1 386 37 77.

Fax: ++ 34 1 373 70 05.

Notes:

"Global Education: Human Rights Education, Intercultural Education and Education for the Voluntary Sector".





Examples of section

Global

ACTIVITY I :

theatre image

ACTIVITY II :

the island

ACTIVITY III :

what is π U X ?

ACTIVITY IV :

rankin' development

ACTIVITY V :

the deve[^]lop[^]mental rap

ACTIVITY VI :

reasons why I am not a member of an association

ACTIVITY VII :

reasons why I am a member of an association

ACTIVITY VIII :

today's world is...

ACTIVITY IX :

webbing

ACTIVITY X :

*why choose a local photographer?
questionnaire for a local photographers' directory*

Education

Activities

t w o

Sample Activities



The following activities have been selected from some of the global education materials presented in Section One. They are designed to provide the reader with concrete examples of the vast array of themes and methodologies presently being developed by global education practitioners in Europe and around the world.

Of course, many excellent activities that currently exist cannot be reduced to a book format as they are based on videos, audio cassettes, computer software, and so on.* Nonetheless, the exercises featured here provide a representative cross-section of the active educational approach adopted in most global education projects today.

First of all, this section looks at *Games and Simulations* namely: "Theatre Image", "The Island" and "What is MUN?". These three activities require participants to put themselves into somebody else's shoes and may be regarded as valuable exercises for starting to explore human relations and encouraging empathetic attitudes, using the same approach to the human condition as that found in the best dramatic works.

However, to be able to appreciate the point of view of others, we first need to improve our listening abilities. Five activities explore *Listening and Playing* in this section: "Rankin' Development", "The Developmental Rap", "Reasons why I am not a member of an association" "Reasons why I am a member of an association" and "Today's World is..." These are all interesting exercises for students and provide useful tools through which teachers and educators can detect the areas of interest and motivation of their group regarding world affairs. The latter has the additional advantage that it can be used with parents, governors and other educators and can therefore help to assess the priorities of both pupils and adults concerning global issues.

The images and ideas that we have of the world might not necessarily be unbiased. One important aspect to be addressed in dealing with global issues is the complexity of these images. Two activities are featured in the last segment of this section which looks at *Images and Ideas*. The first of these, "Webbing", helps to explore the relations within our ecological system and to highlight the concept of interdependence. The second looks at how our images of the world are often distorted due to the tendency of the Western media to project a very selective picture of most world regions. This being so, it suggests that we balance our perceptions and stereotypes by using images produced by local photographers. A questionnaire and guidelines have been produced to this end by the Development Education Association (UK) and are presented here to offer the reader a chance to further promote and discuss this initiative.

The ten activities appear in their original format and language or in translation and are accompanied by a brief introduction. We hope that they will give the reader a taste of the materials in the first section and will be a means of hours of reflection and fun!

* Excellent tips for audiovisual resources can be found on the Internet Homepage of One World on line, an independent web-site devoted to human development issues. <http://www.oneworld.org/>



Activity 1

Theatre Image

(*Teatro Imagen*)

from "*Educación Intercultural*"

Colectivo Amani, Spain



This activity was designed by the father of the "Theatre of the Oppressed" Augusto Boal. In his book "The Rainbow of Desire", the Argentinian theatre director and educator defines this methodology as "a system of physical exercises, aesthetic games,

image techniques and special improvisations whose goal is to safeguard, develop and reshape this human vocation, by turning the practice of theatre into an effective tool for the comprehension of social and personal problems and the search for their solutions".

Now being developed all around the world, this methodology has proved to be an innovative approach to conflict mediation and to political and social education in the North and the South and has often enhanced dialogue between educators, especially those of Europe and Latin

America. "Theatre Image" is one of the best known and most effective techniques in intercultural education designed by Boal and has been adapted widely by countless educators with an interest in non-verbal communication.

Colectivo AMANI has reproduced the activity in "Educación Intercultural" in its Chapter on "Perceptions". The Chapter looks at: the perceptions we have of others (stereotypes, prejudice, discrimination); how these perceptions were formed (the influence of socialisation processes); the psychological mechanisms maintaining these perceptions (reasons for resisting change); and the relationship between these perceptions and belonging to social groups (how we view those from inside and outside our group).

"Theatre Image" helps to explore these perceptions and to find answers.

Theatre Image

Aim: To get to know the images/impressions we have of others.

Duration: 45 minutes.

Development:

1. Theatrical warming-up games/ice-breakers.
2. The participants stand in a circle facing outwards. The animator says a word, claps his/her hands and immediately everyone turns around and, using his/her body, represents what that word suggests to him/her. They then remain frozen in that position, like statues.
3. After a few seconds, the members of the group are asked to move around within the circle, without changing their position, so as to place themselves in relation to the images/statues with which they can establish some communication. They remain frozen in that position.
4. Each group of communicating images is then considered separately. One group remains frozen in its position, the other participants separate and observe the composition.

5. The animator asks the group: What do we see? Can we explain what the composition suggests to us and what we see objectively? What draws our attention? What is the relation between the statues? There is no fixed reply, simply "different points of view". The same is repeated with the other compositions.
6. The groups return to their different compositions; the animator explains to them that he/she is going to clap his/her hands five times. At each handclap, they must take a step towards what would be an ideal image. Each change is analysed individually.

Evaluation:

The evaluation of these images forms part of the process; we now concentrate on how people felt, if they were surprised by the images they saw, if they identified with the images, etc.

"Educación Intercultural". p. 91. Chapter 2 - Perceptions. Dynamic 2.1.6



Activity II

The Island

*from the All Different, All Equal Education Pack,
European Youth Campaign Against Racism,
Xenophobia, Antisemitism and Intolerance,
Council of Europe*



Games and simulations are essential elements of global education because they encourage participants to assume another identity and help to explore prejudices and beliefs in a personal and active way. This simulation game, developed by the European Youth Campaign in its "All Different, All Equal Education Pack", emphasises the intercultural aspects of

global issues and the importance of exploring differences and being open to co-operative attitudes. "The Island" also probes cultural taboos, tests the limits of tolerance and raises awareness of the way culture affects our lives and outlook.

The game, which lasts around two hours, is designed to stimulate discussion in youth groups about how people from different cultures communicate and interact.

The Island

Throughout history all societies have borrowed and adopted things from each other. When different cultures meet there are great possibilities for mutual benefit. We would be able to acknowledge this fact if it were easier for us to see beyond our prejudice and ethnocentrism.

This is a simulation.

Issues addressed

- * Understanding the "difference" as a necessary step in order to respect and acknowledge it.
- * The benefits of tolerance and adaptability.
- * The celebration of diversity.

Aims

- * To raise awareness of the ways culture affects our lives and outlook.
- * To stimulate discussion about how people from different cultures communicate and interact.
- * To explore cultural taboos and the "limits of tolerance".
- * To stimulate discussion about the possibilities which may be open to us as a result of intercultural co-operation.

Time

2 hours

Group size

10 - 16

Overview of the game

There is an island where two tribes live. Tribe Y lives in the upland hilly regions and tribe Z lives by the coast. They co-exist side by side and rarely have contact with each other.

The two tribes have different languages and different cultures, although for both tribes balloons have a special significance. In tribe Y, people put great value on the diversity of balloons for religious reasons and try to collect as many different types, shapes and colours as possible. In tribe Z, people use balloons, particularly round, red ones for medical purposes.

Recently the people in tribe Z have begun to suffer from a strange illness for which, according to legend, there is only one cure: a rare type of balloon which can only be found in an unknown location on the island. Luckily for them there is a map which has been handed down over the generations which they are sure will lead them to the new balloon they need. Unfortunately, many years ago the map was almost destroyed in a war, tribe Z only has a part of it. Legend has it that tribe Y has the other half.

The aim of the game is for tribe Y to protect their balloons and for tribe Z to find the medicine they need. However, as in real life, the participants may find that there are other unexpected outcomes.

Preparation

A. For creating group cultures:

- * Pencils and paper.
- * Photocopies of the notes for tribes.

B. For the meeting:

- * Drinks, cups and biscuits enough for everyone.

C. For the search:

- * Map showing the location of the hidden balloons cut into four pieces.
- * 5 round red balloons.
- * 3 more balloons each of a different shape and colour e.g. one round yellow, one long green, one long blue.
- * 2 more balloons similar to each other, but different from any of the others (possibly condoms) hidden in a secret location.
- * String to tie up balloons.
- * Tape to fix balloons to walls.
- * A box of "equipment" including pins, scissors, a stick of red lipstick, tape.

Instructions

There are three stages to the game:

In part A the two tribes learn their culture; in part B the two tribes meet and learn to communicate in each other's language; and in part C the tribes search for the balloons.

1. Be sure everything is ready and set up beforehand.
2. Divide the group into two and read out the overview of the game.

Part A. The two tribes learn their culture and create their own language:

3. Send the two groups to opposite ends of the room (representing the hills and the coast).
4. Hand out the copies of the roles to each tribe and pens and paper to make notes.
5. Tell the groups that they must decide on a name for their tribe, learn the rules of their culture and create a special language.
6. Tell them that they have 20 minutes to develop and practise their language together and to ensure everyone in the group is proficient.

Part B. The two tribes meet. This is an opportunity for them to learn how to communicate and co-operate with each other through sharing the food and drink:

7. Give tribe A the biscuits and tribe B the drink and cups.
8. Call the two groups together into the middle of the room (representing neutral territory).
9. Tell everyone that the simulation starts now. From now on everyone must be in role, that is they must use the language and culture of their tribe.

Part C. The search for the balloons:

10. Tell the group that they now have 45 minutes. Tribe Z may start negotiating for the missing half of the map and try to find the hidden balloons.

Debriefing and evaluation

Start by talking about what happened and then move on to what people learned and how the simulation relates to real life.

- * Was it hard to use and understand the languages?
- * During the search how did you communicate? Using only one or both languages? By using signs? What misunderstandings were there?
- * How did you solve the problems of opening up tribe Y's balloons? Who did it? How did you feel about breaking the cultural taboos?
- * What cultural taboos are there in our society? What's their function?
- * Which things do we use in our daily life that come originally from other countries or continents?
- * Can we imagine living only on what comes from our own culture or country? Why is culture important to us?
- * Is your culture important to you? Why?
- * What stops us understanding other cultures?
- * Can you think of any real life examples in the past or in the present where two cultures have adapted to each other and gained in the process?
- * In the world today there are lots of examples of conflicts between cultures. Decide on one example to discuss: what brings the cultures into conflict? Who gains and who loses from the conflict? What do people lose in opening up their culture? What have they got to gain?

Tips for the facilitator

Before you start, be sure to read all the instructions through so that you have a clear picture in your mind of what the players are meant to do.

This game needs careful preparation:

- * We suggest that you use condoms for the hidden balloons. First because they are of a different shape from traditional balloons and second because for many people, condoms are still a "taboo". Using condoms could therefore lead to "test" the limits of tolerance of some participants. Furthermore, during discussion, the issues of AIDS and discrimination against people who are HIV positive could be raised.

- * Find a suitable location to hide the special balloons (condoms) but don't inflate them.
- * Draw a map to identify this location but make sure that the place cannot be identified from only half or three quarters of the map.
- * Then cut up the map into four pieces. Two pieces you will give to tribe Z. Fold up the other two pieces and put one piece in each of two of the balloons which you will give to tribe Y.
- * Blow up the 8 coloured balloons and tie them with string so that they may be undone and deflated without damaging them.
- * Tape the four round red balloons on the wall at one end of the hall (the coast where tribe Z lives) and tape the other four balloons on the wall at the other end of the hall (the hills where tribe Y lives). Leave the two quarters of the map for tribe Z in an envelope at their end of the room.
- * Place the box of equipment in the middle of the room. Do not specify what the items could be used for. They may or may not be needed in the game, that is for the participants to decide as they invent their cultures and rules. Add other items if you think they may be useful e.g. a magnifying glass if the map is very small, a torch if the map is hidden in a dark place, a key to unlock a box holding the map, etc.

Helping the tribes learn a language and develop their culture

- * This is an opportunity for the players to be creative
- * If a group finds this difficult suggest that they substitute all consonants with a single letter e.g. in English "l" or "r" work well. Other suggestions include saying words backwards or starting each word with a certain letter.
- * Make sure that all members are fluent in the language before proceeding and that the groups know their culture.

The meeting

By giving one tribe the biscuits and the other the drink you will be creating an opportunity for the players to learn each others' language. Players will have to communicate if they are to solve the problem in a mutually satisfactory way.

The search

There are many possible outcomes depending on the negotiating skills, temperament and the importance of cultural values to the participants. If the game gets stuck, you may like to intervene with one or more prompts. The scenario may proceed as follows:

- * Players need to spot the pieces of paper in Y's balloons.
- * They then need to work out that it is possible to retrieve the pieces of the map and still respect Y's balloons.
- * Careful observation will reveal that the balloons could be untied, deflated and reinflated. However, members of tribe Z will need to negotiate carefully to persuade Y to allow this to happen; someone will have to break the cultural taboo about touching balloons and tribe Y may demand that whoever does it wears a red nose and has to be qualified to "walk the circle". This will be another taboo to overcome.
- * Initially there doesn't seem to be any advantage for tribe Y if they help tribe Z because tribe Z only has red balloons and tribe Y already has one of them. However, it will turn out in the end that tribe Y can gain because there are two new balloons hidden and Z may share them.

Role Cards

(These cards are to be copied for the participants)

Role Card for Tribe Y

You live on an island which is also inhabited by another tribe. Your two tribes co-exist but you have different languages and different cultures and rarely meet each other.

Your language

You must invent a special simple language to use throughout the game. Make sure everyone in the group can use it proficiently.

Your culture

You put great value on the diversity of balloons for religious reasons and try to collect as many different types, shapes and colours as possible. The balloons are considered sacred and no one is allowed to touch them, if they do they face punishment. The only people who may touch the balloons are those who have been trained to perform the ritual of walking the circle. In this rite, the chosen person has to wear a red nose and balance a balloon on their nose while walking around the circle.

You need to invent some other aspects of your culture including a name for your tribe, a way of greeting and rules about your social organisation, for example who makes decisions and who speaks for the group.

Role card for Tribe Z

You live on an island which is also inhabited by another tribe. Your two tribes co-exist but you have different languages and different cultures and rarely meet each other.

Your language

You must invent a special language to use throughout the game. Make sure everyone in the group can use it proficiently.

Your culture

You are a peaceful and sociable people. When you greet each other you do so by rubbing noses. For this reason it is considered very anti-social not to have a very clean nose at all times. You put great value on round red balloons which you use for medicine. Red balloons are very scarce.

You need to invent some other aspects of your culture including a name for your tribe and rules about your social organisation, for example who makes decisions and who speaks for the group.

Suggestions for follow-up

Learning and growing are part of the continuous process of intercultural education. But the process will not happen and we will not reap the rewards unless we work at it. Something you could do is to organise an intercultural festival in your group or organisation and invite people from across the local community to come and share food, drink, music, dance, crafts and games, etc.

"All Different, All Equal Education Pack". Part B. pp. 97-102



Activity III

What is MUN?

from the Model United Nations General Assembly Support Pack,

Council for Education in World Citizenship

and the United Nations Association of Great Britain and Northern Ireland, UK



"What is MUN?" featured in the Organiser's Handbook of the "Model United Nations General Assembly Support Pack" is a brief introduction to this effective simulation technique and encourages young people to assume the role and way

of thinking of another group, country or region.

The Model United Nations is a most interesting exercise for stimulating the young person's aptitude for listening as

well as his/her ability to understand his/her own values by way of coming to terms with those of others. The different sections of the Pack (see Section One) help the student to plan the session, write policy statements and resolutions and to study rules of procedure. The guidelines below are targeted at the MUNGA organiser and set out the basic principles of the activity and the different variations possible, from small-scale Model Security Council events to international Model United Nations. "What is MUN?" may also prove to be a useful guide to other "student parliament" models.

What is MUN?

"A Model United Nations conference is a simulation of international discussions about real issues of international importance generated by the interaction of diverse societies with different national priorities." (Stein and Williams, The Hague International Model United Nations).

At the end of the twentieth century, there is increased awareness of the need for an effective United Nations Organisation. There is also concern to understand the complexities of this vast organisation and to help it fulfil its potential. A powerful way for young people to learn about and to understand the UN and its relevance to us all, is to take part in a Model United Nations event - such as a Model Security Council, Model Committee or Model UN General Assembly (MUNGA).

Basic principles

The basic principles are the same whatever type of event is organised:

1. Participating people or groups of people are each assigned a country and assume the roles of diplomatic representatives (Delegation) of that country (Member State) to the UN.
2. The Delegation then considers items from the UN's agenda, playing their assigned role for the duration of the event.

MUN events can range from the small scale, such as a Model Security Council held within a school or college, through a General Assembly involving several schools or colleges in the local area, to larger national events and, as the participants grow more confident, to international events, such as the MUN held annually in The Hague, which attracts hundreds

of students from a variety of schools all over the world. Whether in Security Council, in Committees or in General Assembly, the basic objective is the same. Delegates are aiming to get a resolution adopted which is of benefit to their Member State and acceptable to the wider world. The process involves:

1. Understanding the position of their country in relation to other Member States;
2. Understanding the position of their country in relation to the issues to be debated;
3. Preparing amendments in line with their country's policy and interests;
4. Lobbying (outside the debating room) for support from other Member States;
5. Finding co-signatories to an amendment to increase its chances of adoption;
6. Debating amendments to gain support from other Member States;
7. Voting on amendments and resolutions.

Informal lobbying is one of the most important aspects of the process, because it introduces participants to different forms of diplomacy. These are:

- | | |
|--------------|--|
| Negotiation: | involving direct talks on a specific issue between the parties involved; |
| Mediation: | involving a third party who makes recommendations to the parties more directly concerned; |
| Arbitration: | the parties in contention agree beforehand to accept the recommendations of the third party. |

These can help participants understand the multi-layered nature of international diplomacy and particularly the possible roles of smaller Member States. (A good example is the mediation of Norway in the Israel/Palestine peace process in 1992/3).

"Model United Nations General Assembly (MUNGA) Support Pack". Organiser's Handbook. p. 4.



Activity IV

Rankin' Development

*from the Worlds Behind the Music Activity Pack,
Reading International Support Centre
and Voluntary Service Overseas, UK*



Although music is undeniably a major source of interest and identity for young people, its use within school curricula is still very limited, especially in relation to other subjects. "Rankin' Development" is one of many exercises featured in the

"Worlds Behind the Music Activity Pack" and is an excellent means for stimulating pupils' interest in global issues.

The exercise invites students to listen to songs and their lyrics and to identify issues raised in them. The students subsequently express their own views on these issues and rank them by importance.

"Rankin Development" is an ideal tool for trainers and teachers who wish to involve groups in a creative approach to issues of global concern through music.

Rankin' Development

Aims

- * To look at some issues that musicians and people around the world consider important;
- * To discuss the development issues that concern participants;
- * To identify issues that are important to the group for future work.

What you need

Highlighter pens; one cassette player per small group; a selection of recordings with lyrics of songs which raise issues of interest to the group. Make a large photocopy of each lyric and glue to a sheet of flip-chart paper. Ideally some songs should be familiar to the group. There is a list of possibilities on the next page.

What you do (1)

25 minutes

1. Divide into small groups and give each group a lyric to analyse. Play a recording of the song. Highlight key words or ideas and write down questions the lyrics raise.
2. In a small group discuss the message of the lyrics:
 - * What issues can you identify in the song?
 - * What is the musicians' attitude towards these issues?
 - * Do you agree with the message of the song? Does the music fit the words?
 - * What else do you know about the issue?
 - * Does this issue affect/concern you? Why/why not?

Whole group discussion

20 minutes

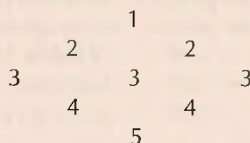
Ask the group for the results of their discussions

- * What were the songs about?
- * Is music effective in raising awareness of issues such as the environment or gender roles?
- * Can music be a positive force for change to end injustice, i.e. does music inspire action?
- * What bands do you enjoy listening to? Do they sing about social or political issues?
- * What other "development" or "world" issues do you think are important? Make a list.
- * Do you do something about issues that concern you? (recycle paper, buy fair-trade food).

What you do (2)

15 minutes

- * Each small group agrees the nine most important issues in the flip-chart list (see above), writes them on nine pieces of paper and then arranges them in a diamond shape with the issue they consider most important at the top and the least important at the bottom:

**Whole group discussion**

10 minutes

Ask one group for their ranking, then ask how other groups' choices were different.

- * Was it difficult to choose between issues?
- * Was there much consensus between groups? Why/why not?
- * Did males and females have different priorities? Were there other patterns in the choices?
- * Would your family/society in general have similar priorities?

Follow-up

- * The next activity, "The Developmental Rap" gives participants an opportunity to write and perform a rap about an issue that concerns them.
- * If you intend to run this activity in conjunction with an exhibition you could ask the group to notice how many different development issues appear in the exhibition and what perspectives are offered by people from the Majority World? Are these different in any way to the ones they have heard before?
- * General discussion on "what is development?" in Britain and the Majority World.

Recommended lyrics

African Dawn, any track on "Chimurenga" album; Apache Indian, Caste System/AIDS Warning/Arranged Marriage on "No Reservations" album; Arrested Development, Mr Wendal on "3 Years 5 Months 2 Days" album; Black Stalin, Nation of Importers on "Rebellion" album; Credit To The Nation, Rising Tide on "Take Dis" album; Tracy Chapman, any track on "Tracy Chapman" album; Disposable Heroes, TV: Drug of the Nation on "Hiphoprisy Is The Greatest Luxury"; D*Note, Scheme of Things on "Babel" album; D*Note, Criminal Justice on "Criminal Justice" album; Dread Zone, Fight The Power on "Fight The Power" album; Fun^da^mental, any track on "Seize The Time" album; Galliano, Blood Lines/Twyford Down on "The Plot Thickens" album; Ben Harper, Don't Take That Attitude To Your Grave on "Welcome To The World" album; KRS One, Sound Of Da Police on "Return of the Boom Rap" album; The Levellers, Battle of the Bean Field on "Levelling The Land" album; Macka B, Another Soldier on "Discrimination" album; Mzwake Mbuli, any track on "Resistance Is Defence" album; Youssou N'Dour, any track on "Eyes Open" album; Remmy Ongala, No Money, No Life on "Mambo" album.

"Worlds Behind the Music". pp. 13-14.

Activity V

The Deve^lop^mental Rap

*from the Worlds Behind the Music Activity Pack,
Reading International Support Centre
and Voluntary Service Overseas, UK*



This activity, "The Deve^lop^mental Rap", gives participants an opportunity to write and perform a rap about an issue that concerns them. In the song, the students bring out why the issue is important to them, who it effects the most and what

kind of changes they would like to see. Participants can find inspiration in music by their favourite groups or try to produce their own song. They may also get into the mood with the help of some rappers gear!

This activity works best in small groups with a corporate exchange of results at the end of the session.

The Deve^lop^mental Rap

Aim

- * To write and perform songs about issues of concern to participants and to have fun!

What you need

The "Worlds Behind the Music" cassette; sunglasses; baseball caps; a microphone (a sound system is an optional extra).

What you do

Ask groups to write down all they know about the issue that most concerns them and discuss the following questions (you may need longer with a group which has not considered these issues before). (10 minutes)

- * Why is this issue important to you?
- * Who does it effect the most?
- * What change would you like to see?
- * Who should bring about this change?

Ask the group to write a rap. If groups struggle to convert ideas into song, suggest the format of short sentences that rhyme every other line. (30 minutes).

Ask each group to perform their rap to the whole group. The "Worlds Behind the Music" cassette has a basic rap beat which you can use for background rhythm. Use props to help people get into the role - sunglasses, baseball caps and microphones! Encourage the rest of the group to clap to the beat and to have a good time! (25 minutes).

Activity VI

Reasons why I am not a member of an association

*(Razones por las que no formo parte de una asociación)
from "Educación Global",
Intercultura, Spain*



This questionnaire, which can be used in conjunction with the one following, is designed to help both teacher and pupil to reflect on the role of social movements and Non-Governmental Organisations (NGOs)

as well as the reasons that might prevent an individual from joining them.

Both questionnaires are simple and effective exercises that may help encourage young people to become involved in community and voluntary work.

Reasons why I am not a member of an association

If you have never belonged to an association, reply to the following questionnaire. Give each question a reply between 0 and 5, (0 corresponding to total disagreement and 5 to total agreement).

I have no time, my studies take up all my free time	0	1	2	3	4	5
I prefer to spend my free time doing things with my best friends	0	1	2	3	4	5
I prefer to do things by myself, I like to be independent	0	1	2	3	4	5
I do not know anyone who belongs to an association	0	1	2	3	4	5
Associations serve no purpose, they are a waste of time	0	1	2	3	4	5
I do not have enough information on associations	0	1	2	3	4	5
There are no associations near to where I live	0	1	2	3	4	5
They are expensive	0	1	2	3	4	5

- In groups of four, comment on your replies.
- Form a common standpoint for the whole class.
- This questionnaire can also be given to students in other groups.

"Educación Global", pp. 173-4 Activity 1.3 and Activity 1.4.

Activity VII

Reasons why I am a member of an association

(Razones por las que pertenezco a una asociación)

from "Educación Global",

Intercultura, Spain



It is helpful to distribute both questionnaires at the same time to the same group of young people handing this one to those who have experience with social groups and NGOs.

Results can be compared which may encourage participants to share comments and experience on the basis of the collective data.

Reasons why I am a member of an association

If you belong or have belonged to an association, reply to the following questionnaire. Give each question a mark between 0 and 5, (0 = total disagreement and 5 = total agreement).

So as not to be on my own	0	1	2	3	4	5
To be with people who think as I do	0	1	2	3	4	5
To feel useful through helping others	0	1	2	3	4	5
To be with friends who belong to the same association	0	1	2	3	4	5
To better defend my interests	0	1	2	3	4	5
To enjoy the services offered by the association	0	1	2	3	4	5
To be able to do activities which I enjoy in my free time	0	1	2	3	4	5
To satisfy my religious needs	0	1	2	3	4	5
To satisfy my political needs	0	1	2	3	4	5
Other reasons - which?	0	1	2	3	4	5

- In groups of four, comment on your replies.
- Agree on a common reply for the class on the basis of the group's replies.
- This questionnaire can also be tried on students/friends who belong to other groups.

Activity VIII

Today's World Is...

*from the Values and Visions Handbook,
Development Education Project, Manchester, UK*



members of staff, including support staff, parents and

This activity is designed to stimulate communication and to reach a common understanding of different positions and priorities concerning global issues; an essential step in designing global education activities.

The activity should involve all

governors, who are often forgotten by NGOs and educational innovators. "Today's World Is..." offers one of the few examples of an exercise aimed at facilitating interaction between global education trainers and the above groups in the attempt to clarify objectives in designing school projects. The activity is featured in the chapter entitled "Creating a sense of community in the classroom and school."

Today's World Is...

What are you doing now?

- * You may be meeting with parents, governors and teachers in order to clarify values and priorities in the school.
- * You may be working with children on values in English, RE or environmental studies.

You might like to try Today's World Is...

This invites us to relate what we do in school to what concerns us in our world.

1. Ask people to sit quietly for a moment and to reflect on our world today - what are the words and images that spring to mind?
2. Together, brainstorm single words that describe today's world. With one person acting as 'scribe' group members, including the one doing the writing, call out ideas. There should be no comment or discussion about individual contributions. Limit the activity to a few minutes, depending on when the momentum of ideas dies away. (See Figure 1).
3. Ask people to look at the brainstorm and consider in the light of it:
 - * Which three qualities do you want children to leave school with?
 - * Which three qualities would best equip your children for the world today?
 - * Ask them to jot down each quality on a card. (See Figures 2 and 3).

4. In pairs look at the qualities, compare and explain why they were chosen, reflect on them and together come up with the one which matters most. List, without comment, for the whole group.

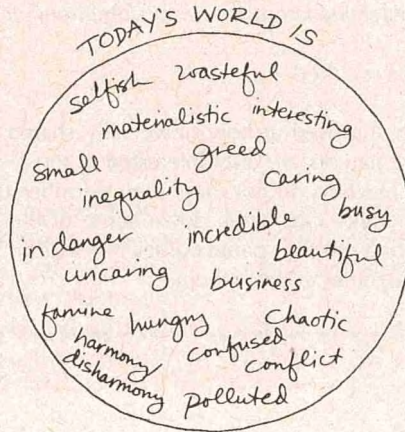


Figure 1.

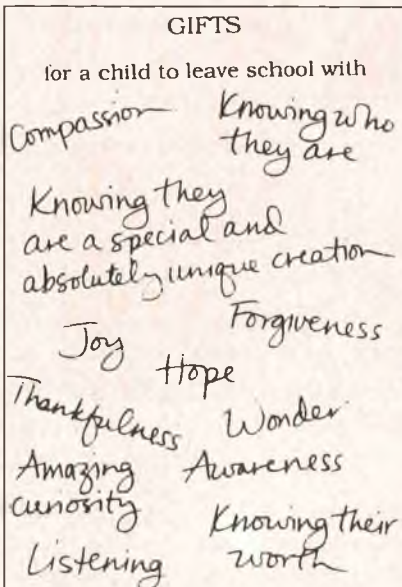


Figure 2.

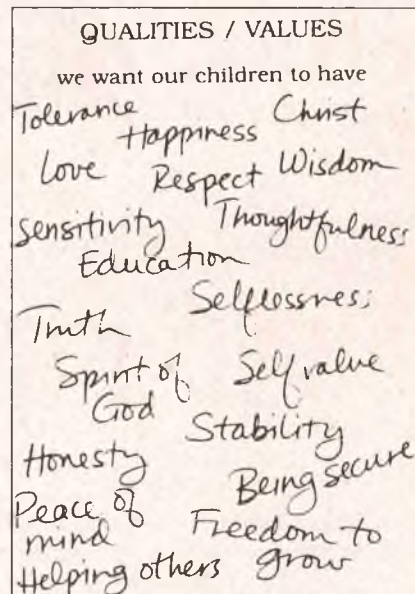


Figure 3.

5. Some questions you might like to discuss:

- * What strikes you about the qualities chosen?
- * How do the lists relate to what goes on in school?
If the school has a faith position, how do the qualities relate to faith?
How do you encourage these qualities?
What does the school (teachers/parents/governors/children/ancillaries) need to do now?

6. Brainstorm what action is required.

Comment: People are often surprised at how universally shared some human values are. Sometimes teachers imagine parents are only interested in the marks and exam results and sometimes parents imagine teachers do not share their priorities that their children grow in happiness and love. This activity can break down some of the misconceptions between parents and teachers and bring out the shared values and visions, whilst, at the same time, exploring ways of working together towards them.

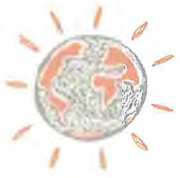
"Values and Visions", "Creating a sense of community in the classroom and school." pp 28-30.



Activity IX

Webbing

*from the Values and Visions Handbook,
Development Education Project, Manchester, UK*



This activity is a good example of how to translate complex concepts into playful exercises that can involve everybody. Although "Webbing" is designed within a course on spirituality, it is essentially

about interconnectedness and respect for the interdependence of creation and may be translated into other contexts where pupils are dealing with global issues.

The activity is featured in the chapter entitled "Valuing the Earth".

Webbing

What are you doing now?

- * In science you may be looking at the processes of life.
- * You may be exploring the interdependence of all life in RE.

You might like to try Webbing

You will need a ball of string.

1. Ask the children to sit in a circle. Stand in the circle, near the edge, with a ball of string.
2. Conduct a conversation on the lines of the one below:

"Who can name a plant that grows in this area?" "... Dandelion!"
(Give the end of the string to the person who said it.)

"Is there an animal living around here that might eat the dandelion?" "...Rabbits!"
(That person holds on to the string further up.) ...

"Now who likes rabbit for lunch?"

Continue connecting people with string as their relationships to the rest of the group emerge. Bring in new elements and considerations, such as other animals, soil, water and so on, until the entire circle of people is strung together in a symbol of the web of life.

3. To demonstrate how each individual is important to the whole community, take away by some plausible means one member or factor in the web, e.g by fire, or through a farmer chopping down a tree. When the tree falls it tugs on the strings it holds; anyone who feels a tug in his string is in some way affected by the death of the tree. Now everyone who felt a tug from the tree gives a tug. The process continues until every individual is shown to be affected by the destruction of the tree.

"Values and Visions" p 48.

Activity X

Why choose a Local Photographer? & Questionnaire

*from Taking a Different Perspective,
Guidelines and Directory,*

Development Education Association and Voluntary Service Overseas, UK



The interlinked activities "Why choose a Local Photographer?" and "Questionnaire for a Local Photographers' Directory", are taken from the "Taking a Different Perspective" Guidelines booklet and Directory respectively. Essentially, these activities encourage development education workers to make use of Southern "views" in producing their materials.

In a nutshell, the first activity aims to help one understand the reasons for choosing to commission a local

photographer. The second activity, the questionnaire, is a means of collating information about these photographers for the regular up-dating of the "Directory of Local Photographers in the South".

"Public attitudes flow from both perspectives and omissions. Unless prejudice is countered, it is reinforced. Unless misconceptions are corrected, they become received truth". These lines, written by well-known journalist John Pilger in 1992, preface the Guidelines booklet and help us to understand the urgent need for strengthening the work initiated by the project.

Why choose a Local Photographer?

There are many different reasons for choosing to commission a local photographer. It helps if you understand why you are doing so, as this makes your aims and objectives clearer to yourself and others that you deal with. Here are a few examples:

1. **Perspectives.** Development education is all about perspectives, and in using a local photographer, you are promoting images taken from a Southern perspective and increasing the diversity of perspectives that are available in your country. As Chrys Ritson noted in writing about her work with children in Kenya, "The children did not attract the same sort of attention, people just got on with their day-to-day business because the young people belonged to the community being filmed."
2. **Information.** If you need detailed and accurate information about what is going on in and behind the image, a local photographer who speaks the language will be more able to get the sort of information you need (eg. names, descriptions, knowledge of local customs and traditions) than a photographer from the North who does not have such an intimate knowledge of the customs and language of the people being photographed. For example, in "This is Our Africa" a photo by Evelyn Nkrumah-Mills is accompanied by the caption, "The lady in the picture is using a stone to grind peppers, tomatoes and onions in the traditional way to eat with her kenkey (corn dough), even though she has access to a blender machine in the house. She insists that grinding with stone gives the food a much nicer taste and texture than a blender does." This caption, alters the whole perception of the photograph. Had the image been taken by a Northern photographer; would this detailed and accurate information have been lost?
3. **Cultural sensitivity.** If you are concerned that the photographer needs to have access to and understanding of the local situation that you require images of, a local photographer

can be of great importance. This is obviously not always the case. For example, a photographer from the same country, but of a different social background, may have less access to certain situations than a foreign photographer. Writing about a pastoralists' project in Kenya, Chrys Ritson felt that in a village in the North Eastern Province "even a professional photographer from Nairobi would have been seen with suspicion." You need to be clear about the situation that exists and the most appropriate approach that you can take. Talk to local people, both in the immediate situation where you want the images from and the local contacts such as NGOs, partner organisations who will know the local situation better. However, in general, a local person is more likely to be aware of cultural sensitivities than someone from another country.

4. **Late additions.** Often after trying out an education pack or other resource, the need for additional photographs comes to light. If you have commissioned a local photographer you can contact them and get them to take the required images and so do not have to either ignore the gap you have found or fly someone out pronto to get the images needed.

Some questions to ask:

- * What are we attempting to do? Why?
- * What do you hope the learners will gain from using the resource?
- * What kind of photographs do you want to use?
- * Who takes the photographs?
- * Will the overall image be representative?
- * How are you planning the photographs will be used?
- * How will it be produced?

(Taken from "What we need is a pack", article by Sinclair, S. Ten 8, No 27).

5. **Representation.** When you use images of another place you are representing that place and its people. Who better to represent both than a member of that community. In this way development education practitioners can also work with, rather than "on behalf of" the people of the South.

Besides the obvious advantages of using local photographers who know the language, culture and working conditions of the region and people being photographed, it avoids the often shallow and occidental interpretations of situations in poor countries made by weekend visitors. Local photographers can carry on working with communities over extended periods and can develop long-term relationships with the people being photographed. It is also cheaper for them to return to projects at regular intervals to study long-term developments. Local photographers have to live within the communities they photograph and would therefore be more sensitive to the needs of the community in terms of their representation. Local photographers are already on location at times of breaking news, they can provide authentic and detailed background information essential for accurate documentation. With modern means of communication available it makes no sense whatsoever to send in overseas photographers to poor countries. Besides being insulting to local photographers, who are perfectly capable of doing good work, it is also anti-developmental. *Alam, S. (DRIK Picture Library).*

Once you have decided that you feel that it would be a good thing to commission a local photographer you need to be clear about the consequences of this decision.

"Taking a Different Perspective: Guidelines for Commissioning Local Photographers in the South". pp 8-10.

Questionnaire for a Local Photographers' Directory

Note: Please feel free to photocopy or translate this questionnaire and distribute it to other professional photographers in your area.

This questionnaire is to obtain information to put into a directory of local photographers in the "South" for UK publication. The Directory is designed to encourage people in the UK (particularly development education centres and development agencies) to commission local photographers to take photographs they need for education work and their other photographic needs. If you would like to be a part of the directory please answer all the questions as fully as possible. This will not guarantee future work but will provide information to commissioning organisations in the UK so that there will then be a greater chance of employing a local photographer. This is a start in a process and it is hoped that it will be updated in the future.

Name _____ Organisation (if any) _____
 Male/Female (please circle) _____
 Contact address _____ Languages spoken _____
 _____ (for background information about the images)

 _____ Phone _____
 _____ Fax _____
 _____ E-mail _____

Past work

Main areas of photographic work previously undertaken: (please tick one or more boxes)

Still Life () Documentary () Press () Wildlife () For Education/Training ()

Other _____

Please outline some of your past work, particularly with UK organisations that may have samples of your photographs that could be viewed

Previous Education/Training experience - have you had any involvement with training or educational activities?
 Please detail _____

Negative storage - do you usually store all your negatives yourself, are they stored in a photo library (name and address) or at the commissioning organisation?

Charge - please put your normal commission fee, (and specify whether per photo used/per day's work, etc.)

Are you a member of a Union? Please tick Yes () No ()

Name of Union _____

Address of Union _____

Would an organisation wishing to commission you be able to contact your union for details of recommended rates, contracts etc? Please tick Yes () No ()

What type of photographic materials do you have access to? (e.g film, paper, etc.)

Would the commissioning organisation need to supply photographic materials?
Please tick Yes () No ()

Regarding developing and processing. Please tick one of the following:

I would insist on having the photographs processed and printed locally ()

The photographs could be processed and printed in the UK ()

I don't mind where the processing and printing takes place ()

Anything else you would like to say - please feel free to share ideas on ways of encouraging people to use local photographers, any examples of past experiences/commissions by UK development organisations or hopes for the future _____

Signed _____ Date _____

Thank you.

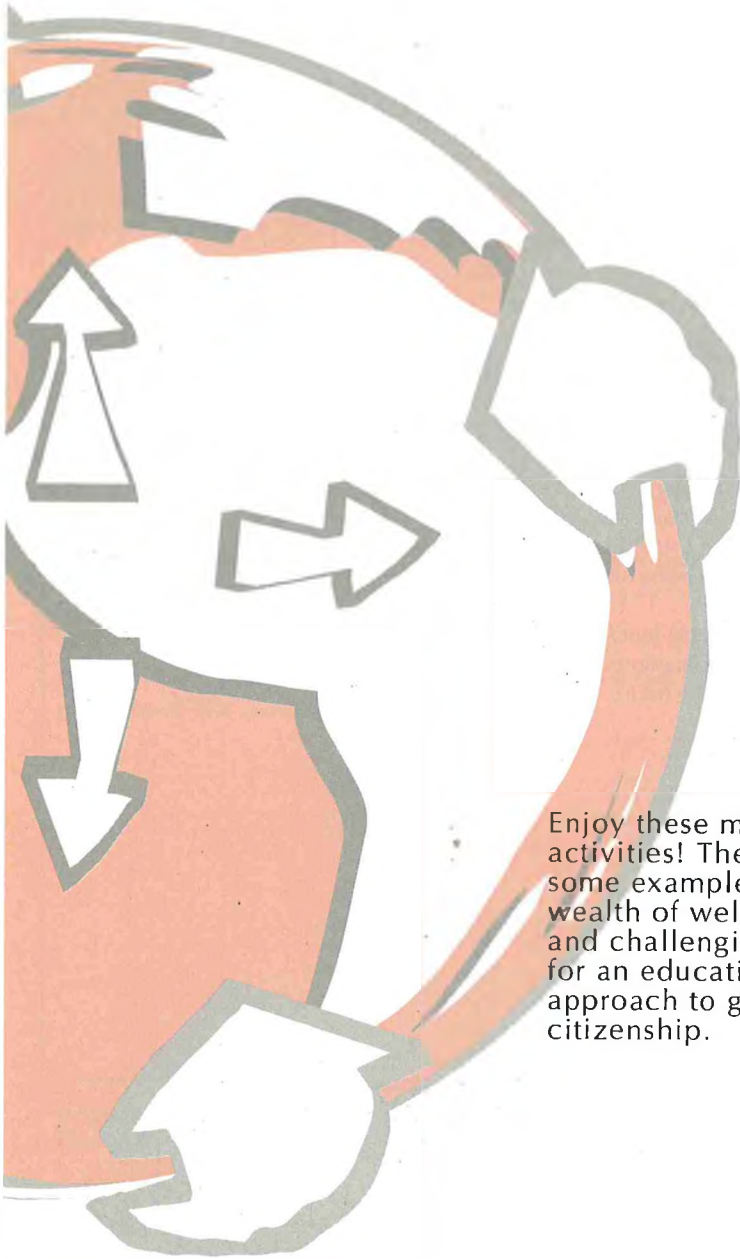
Please return to:

Local Photographers Project, Development Education Association,
29-31 Cowper Street, London EC2A 4AP, UK

Phone: ++ 44 171 490 81 08 Fax: ++ 44 171 490 81 23

"Taking a Different Perspective , Directory of Local Photographers in the South."

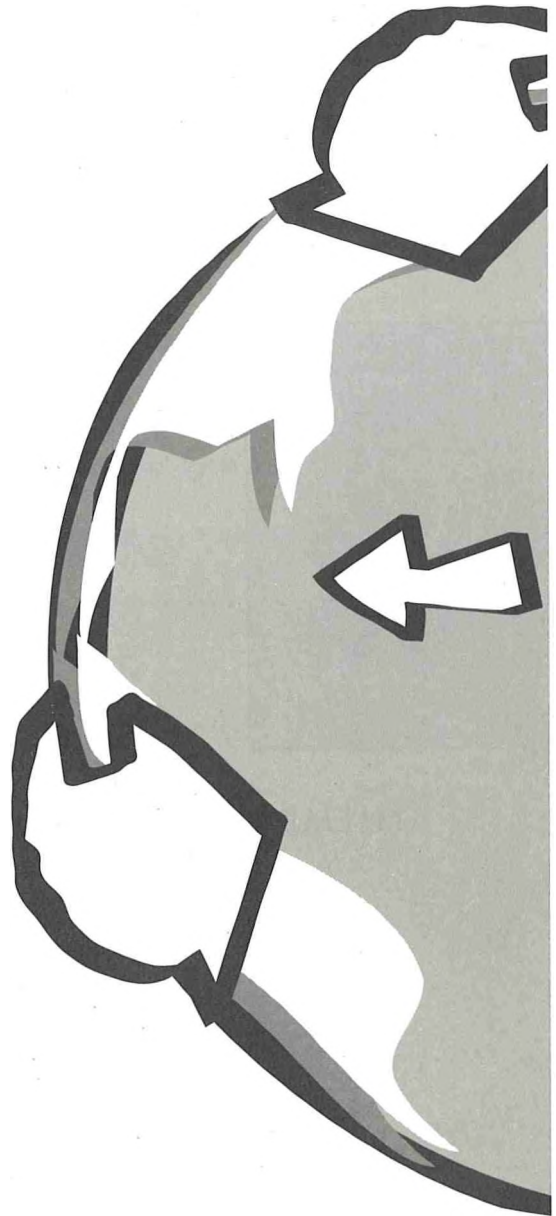
This is a copy of the sample questionnaire which was distributed to organisations and which led to the compilation of the first edition of the "Directory of Local Photographers in the South". The questionnaire may still be freely distributed and translated in order to allow the publishers to collate additional data and to update the Directory on a regular basis.

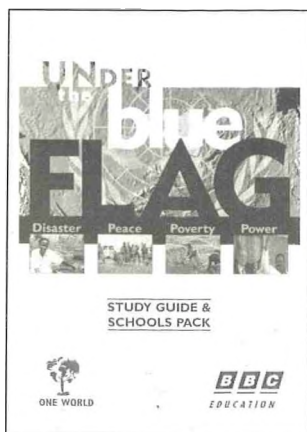


Enjoy these materials and activities! They are just some examples of the wealth of well-researched and challenging resources for an educational approach to global citizenship.

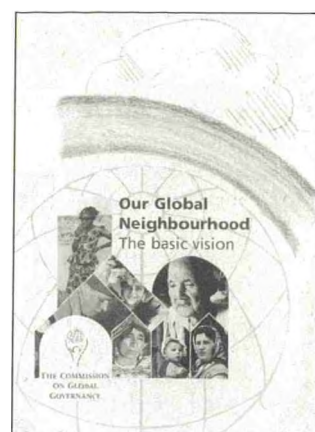
The Author

Alessio Surian (Italy) works as a global intercultural education consultant and is author of several educational materials in Italian, English and Dutch. In 1994, he was co-author of "Education for Change", edited by the Liaison Committee of Development NGOs to the European Union and published by the Development Education Association, UK. He currently works for the European Federation for Intercultural Learning (EFIL) in Brussels.

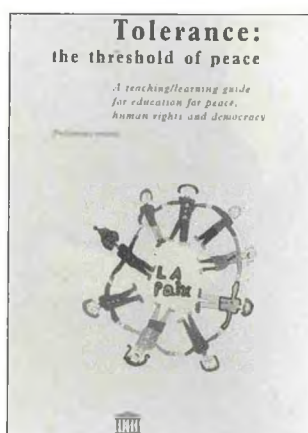




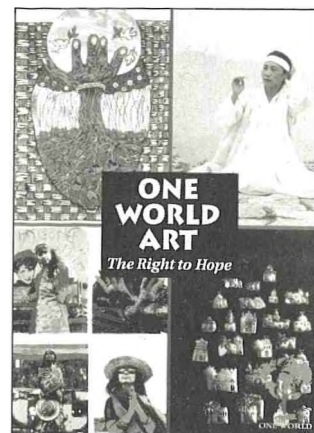
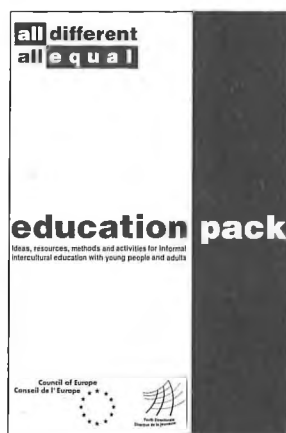
THEME I: The United Nations



THEME II: Good Governance



THEME III: Tolerance



THEME IV: Art

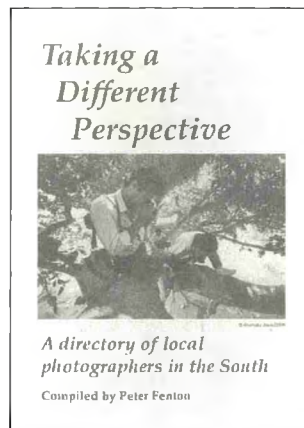


THEME V: Music

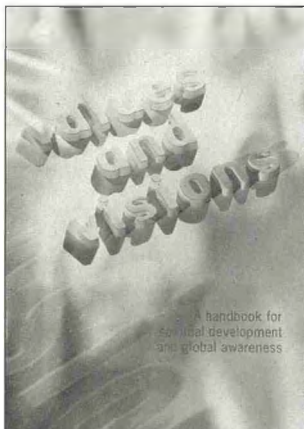


THEME VI: Theatre

Theatrical Productions.
No written material.



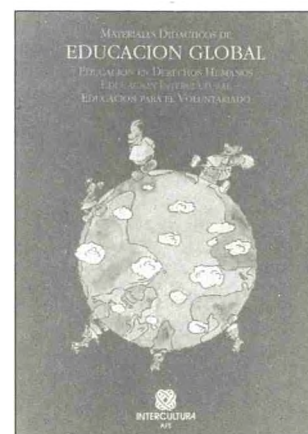
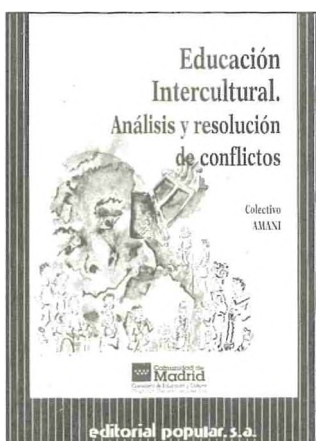
THEME VII: Images and Messages



THEME IX: Rapid Responses

Materials under
production as of
May 1996.

THEME VIII: Spiritual Awareness



THEME X: Teacher Training



contributors

Author

Alessio Surian,
Independent Consultant on Global Education.

Editor

Kathy Robertson,
Programme Co-ordinator,
Public Information and Media Relations,
North-South Centre.

Contributors

Isabel Martinho,
Deputy Director,
North-South Centre.

Markus Adelsbach,
Programme Co-ordinator,
Education and Training for Global Interdependence,
North-South Centre.

Jennifer Cassingena,
Former Tutor,
North-South Centre.

Peter Davis,
Former Tutor,
North-South Centre.

Anne Strachan,
Former Tutor,
North-South Centre.

Dirco Dekker,
Trainee,
North-South Centre.

Graphic Design

Atelier Carlos Luis.

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Cspacolaser, Lda.

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Aço Irmãos, Lda.

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The North-South Centre

In May 1990, the European Centre for Global Interdependence and Solidarity, the "North-South Centre" opened its doors in Lisbon at the invitation of the Portuguese Government. The Centre had been created on the basis of a Partial Agreement of the Council of Europe in 1989, with the task of raising public awareness in Europe on issues of global interdependence and solidarity. In June 1993, the Centre successfully completed its three-year pilot phase and on 21 October of the same year, the Committee of Ministers of the Council of Europe adopted a resolution confirming its continuation.

The Centre has its roots in the European Public Campaign on North-South Interdependence and Solidarity, launched by the Council of Europe in 1988 in close co-operation with the European Communities. The aim of the Campaign was to raise public awareness in Council of Europe Member States of Europe's many relations and complex inter-linkages with the continents of the South, in a world where local activities are rapidly assuming planetary dimensions. As a follow-up to the Campaign and a tribute to its message, the Centre was designed to work for the implementation of the Madrid Appeal, the Campaign's final declaration.

Although the Centre has Member States, it is not run exclusively as an inter-governmental operation. Instead, it functions on the basis of a unique system of co-management by parliamentarians, governments, non-governmental organisations and local and regional authorities, otherwise known as the "quadrilogue".

In addition to providing a framework for European co-operation in public awareness-raising on global interdependence and solidarity, the Centre also advocates pluralist democracy and respect for human rights in conformity with the principles of the Council of Europe. Its programme of activities is divided into three programme "windows" as follows:

- 1 - Public Information and Media Relations;
- 2 - Education and Training for Global Interdependence;
- 3 - Dialogue for Global Partnership.

For further information, please contact:

The North-South Centre
Avenida da Liberdade, 229-4^o
P-1250 Lisbon
Tel: (351 1) 352 49 54
Fax: (351 1) 353 13 29 / 352 49 66
e-mail: GreenNet - nscentre@telepac.pt

