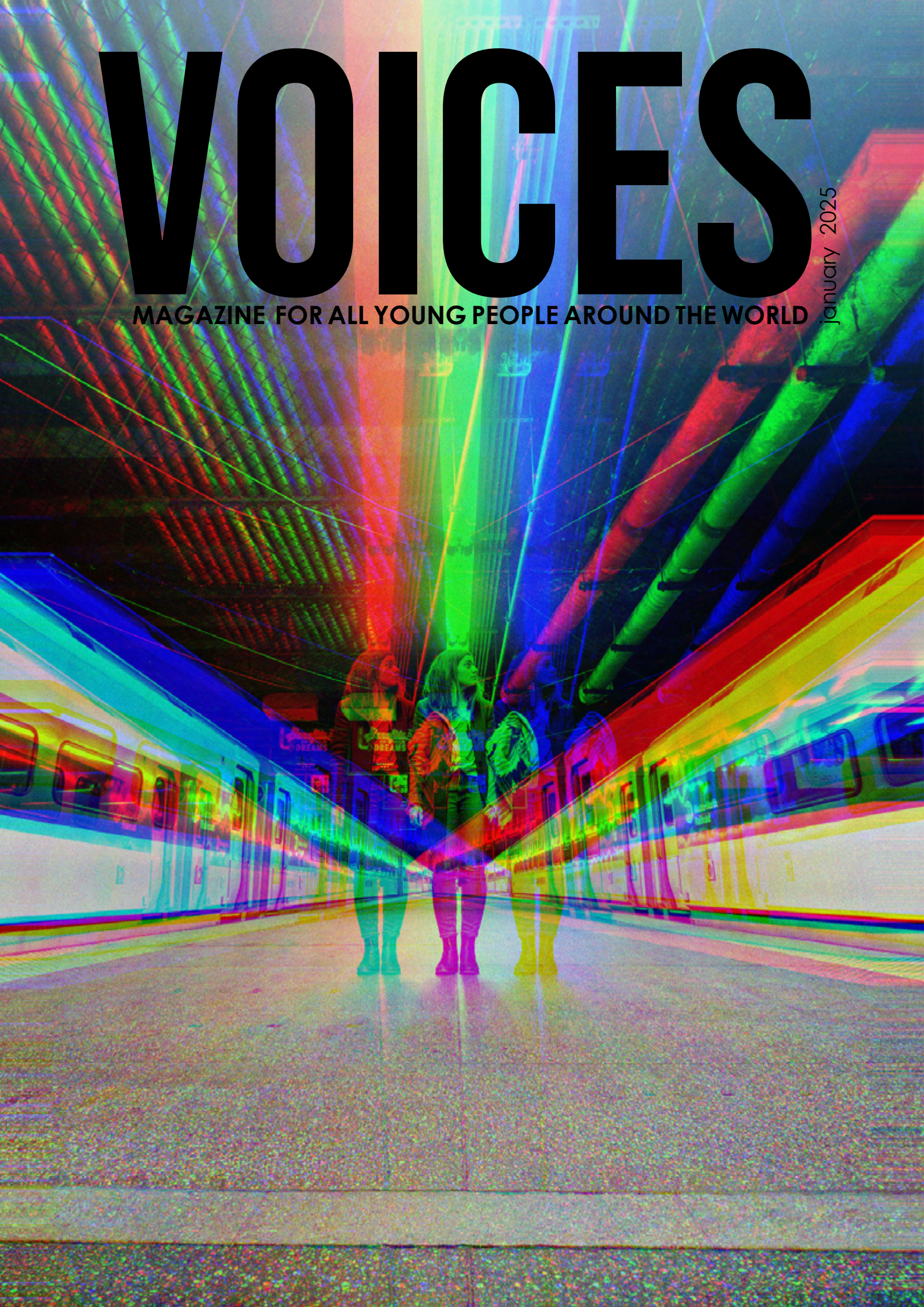


# VOICES

MAGAZINE FOR ALL YOUNG PEOPLE AROUND THE WORLD

January 2025





***“Trust yourself, everything is just going to be ok”***

This is what I kept saying to myself on the plane coming to Macedonia. And, I have to admit, I lied, yes... Everything is not just “ok”, everything is INCREDIBLE (I know, I scared you). If I’m not saying that when I return home then I’ll lie so badly!

I’m so happy to be here and proud that I did what I did. I trusted myself and I’ll never be able to thank myself enough. I definitely can say that coming here was the best decision of my life. I met such incredible and interesting people, I did so many different things and went to more countries during these three months than during these last years. I feel like I just discovered a part of me that I didn’t know until now.

I don’t regret anything that I’ve done. So do you, don’t regret anything either, and dare. This is my only advice. Dare. Dare to do this thing you’re thinking about while reading this text. Life is too short to put off until tomorrow. So, go ahead! And I swear, you’ll not regret this. We have so much to discover, and I’m not talking about journeys to other places, but within ourselves, in our souls.

We are, all individually, the best country to discover.

Lilou Baudin

***„Верувај во себе, сè ќе биде во ред“***

Така си велев во авионот додека летав кон Македонија. И морам да признаам - се излажав... да... Не е само „ок“, туку сè е НЕВЕРОЈАТНО (знам, те исплашив). Ако не го речам ова и кога ќе се вратам дома - ќе излажам и тоа лошо!

Многусумсреќна што сум тука. Верував во себе и сега сум исклучително горда. Дефинитивно можам да кажам дека доаѓањето овде беше најдобрата одлука во мојот живот. Запознав толку неверојатни и интересни луѓе, направив многу различни работи и посетив повеќе земји во текот на овие три месеци отколку претходно. Чувствувам дека открив дел од мене што не го знаев до сега.

Не се каам за ништо што сум направила. Така и ти, немој да се жалиш, туку биди храбар. Ова е мојот единствен совет. Осмели се. Осмели се да ги направиш оние работи за кои размислуваш додека читаш сега. Животот е премногу краток за да одложуваме за утре. Само напред и нема да зажалиш. Има толку многу за откривање и, притоа, не зборувам за патувања, туку за нас и во нас самите, во нашите души.

Ние сме, индивидуално, најдоброто нешто за откривање.

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Erasmus+

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# *The train of life*



When I started my studies three years ago, I couldn't predict all the things that would happen during those years, but

LOSING  
SOMEONE



was the most unpredictable.



One week before starting my studies in Bordeaux, I enjoyed my time in my new flat with my best friends. We were here for a few days. I was the only one with a flat at this time because I was the only one who was starting to study. We were here, in a big city, alone, probably for the first time in our lives. We enjoyed all the moments we spent together drinking and dancing all night and visiting the city all day. All this with this strong feeling of freedom that you have when you start to live alone. We were indestructible during this week, nothing could touch us, we were young and innocent, but, apparently, life decided that at this moment, I was going to say goodbye to this.

My brother was working in Bordeaux at this time, and my dad was passing by to get home, so he picked my brother, my friends, and me in his car. So here we are, the five of us together in the car, happy because it's summer, it's warm, it's sunny, and we are laughing and joking. But every good moment has an end, as does life.

One call. My mom. Three words: "Baptiste is dead".

Three words and your entire world just falls apart. Three words and everything stops around you. Three words and you stop to breathe.

My cousin just died.

He had just been in a car accident on the way back from Amsterdam with his best friend. He would have died instantly but nothing was certain yet, my mother didn't know everything. The news was blasting through the car's speakers, but I couldn't hear anything apart from these three words:

"Baptiste is dead".

The funeral was one week later as well as my first day at the university. So yes, I can say I had an unusual first day at university. When I went to the auditorium on the first day, I didn't know

anyone and everything seemed so unreal. For me, everyone was living the same thing as me and was feeling the same pain as me. I didn't understand why they were looking so good, so happy, why they weren't crying, and shouting that death had taken someone they loved. During the first three months, I went back to my parent's house every weekend. I don't know why but I was feeling like I needed to be with my family all the time. It may be hard to say, but my cousin's death made me realize that I love my family. Hard to understand that because you lost one of them.

I studied social and socio-cultural activities, and it may be a stereotype but I think I couldn't have found comfort in other studies. Every person I met and everything I've done there, helps me to feel better. We were learning how to work with different people, how to be there for them, how to understand the difficulties they have been through, so if you're not able to first do it with your surroundings, you can't do it with people you don't know (even if it's just for work).

I met people who are my best friends now, I learned things that will stay with me for the rest of my life, I have indelible memories. University ended up becoming my safe place. I didn't expect to say that one day to be honest, but it's true. It was that for me, a place where I can feel supported, listened to and appreciated, where I can learn stuff in a professional and personal way at the same time.

It's been 3 years now since my cousin passed away, and of course, the pain is still there, but not as much as the beginning. I found people, studies, and places that made me feel safe during those years. In this place, day after day, he was starting to be there with me, not just in my memories, but also in everything I was living. He was in every moment I was sharing with people, in every Christmas

and birthday which he should have attended.

You always get the impression that life will never have the same flavor again, and, indeed, it won't, but it will just have a different taste now. Sometimes life will be black and sometimes it will be pink, but it will keep moving forward. Life is full of colors, so don't let the darkness invade us from inside.

I don't think I can "mourn", because I don't like the expression "mourn". You don't go through it, you endure it and try to overcome it. So we could say "dealing with it". But how do you deal with it when it's something or someone you no longer have? So that would be: "Try to deal with it, but without you around to tell us that everything's fine". Even if he can't do that, I know he's here with me, looking at me and taking care of me. I'm still living my life because I know he doesn't want us to stop living.

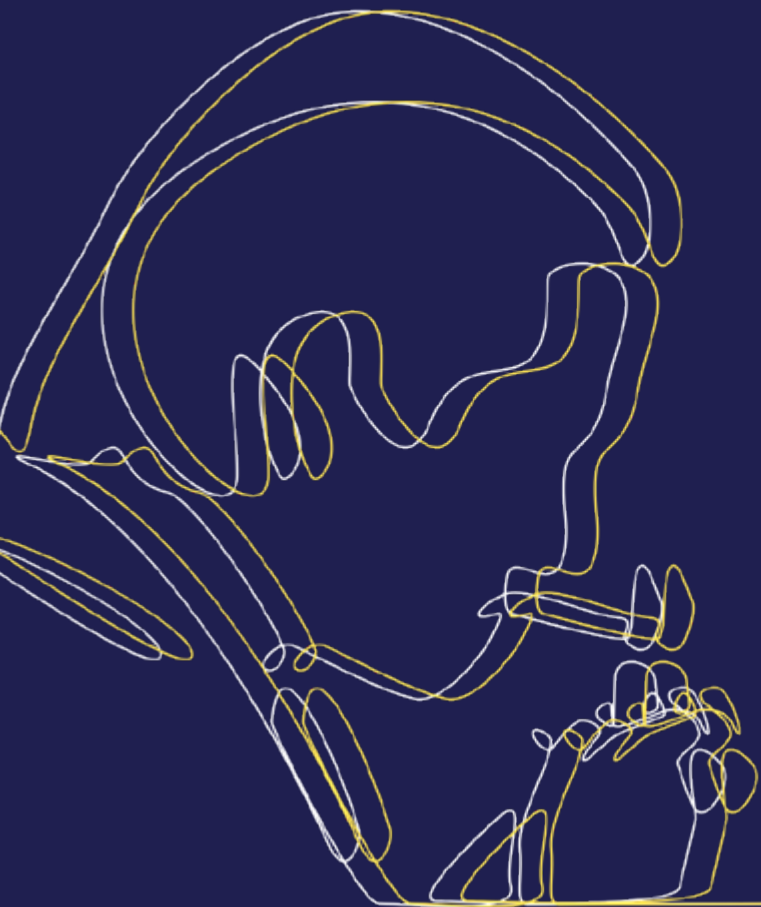
After those years, I think I realized that, for me, people move in and out of our lives like on a train. Some people get on at certain stations, others get off, and then you have those who stay until the end. There aren't necessarily many of them each time, and those who get off we'd have liked them to stay longer, but never mind, because the train of life goes on, because those people want us to continue this travel, because at least we'll have gone all the way to the end, to the end of the line. We won't have got off before then, we'll have gone for them, with them in our hearts.

Life is beautiful, despite all that, it is. Mine has had a different taste for 3 years now, but it's still just as delicious. So now I'm continuing to love and share every moment of my life because I know that I'm no longer living just for myself, but also for him.

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Lilou Baudin





# Tas du feu?

Outside pubs and bars on warm European summer nights, there's always a man with a cigarette. Not because he needs it, but because it gives him a reason to linger. Smoking breaks are less about nicotine and more about timing—about watching, waiting, and finding the perfect moment to approach.

He sees her step outside, her cigarette unlit, a calculated move or maybe just a habit. Either way, she's out there now, away from the noise and the crowd. That's when he makes his move, casually lighting his own, positioning himself just close enough. The offer of a lighter isn't just practical—it's an opening. Need a light? Simple, unassuming, but it works.

From there, it's choreography. The flame flickers, her hand brushes his, and the first drag buys him a few seconds to say something clever but not too much. These moments live in the silence between puffs, the subtle lean against the wall, the way smoke creates a boundary they both choose to ignore.

It's a dance they've both seen before. *She could leave, but she doesn't. He could rush, but he doesn't.* By the time the cigarettes burn down to filters, there's a connection—brief, fleeting, but undeniably real. And isn't that the point? Smoking isn't just smoking. It's a tool, a bridge, a way to turn two strangers into something more, if only for a moment.

And then it switches. She mentions a band he loves; he laughs at a joke only someone who's seen *that obscure movie* would understand. Suddenly, the cigarette isn't the point anymore. It's forgotten, burning quietly between their fingers as the conversation shifts into something sharper, quicker, real. By the time they finish, the air feels lighter—not from the smoke, but from the way they've already started to see a little bit of themselves in each other.

I've always found it fascinating how two people can connect over something as simple as a lighter. Mechanically, it's straightforward—a spark wheel strikes

against flint, igniting butane into a small, flickering flame. But here's where it gets interesting: over time, every lighter takes on a bit of its owner. The scratches, the faded brand logo, the smudges from pockets and palms—it absorbs their essence. So, when you light someone else's cigarette, it's not just about sharing a flame; it's like offering a piece of yourself, however small, for them to hold—even inhale.

Yet, sharing a cigarette feels less like handing over a part of your weight and more like releasing it, one puff at a time. Some smokers lean into the bold bitterness of a Marlboro Core—*heavy, thick, unapologetic*. Others prefer something lighter, like a Rothmans Slim Blue—elegant, refined, the kind of cigarette that feels almost intentional in its restraint. With its slim frame and subtle taste, it doesn't shout; it suggests. Your cigarette of choice says a lot about you, doesn't it? The Marlboro feels like a confession, while the Rothmans Slim feels like a choice. Either way, when you



share your cigarette with someone—a stranger, no less—you’re not just giving them tobacco. You’re saying, *Here, let’s let this go together.*

For all this fascination, I’ve never really been a smoker. Growing up, I made it my life’s mission to destroy my parents’ habit. Picture eight-year-old me, armed with a laptop and Microsoft PowerPoint, launching weekly presentations titled *Why You’re Going to Die if You Don’t Stop Smoking*. I mean, I even had statistics and clipart, okay? It was serious business. When I caught my sister sneaking a cigarette years later, I nearly combusted on the spot. Et tu, Brute? Betrayal doesn’t hit harder than finding out your sibling has joined the enemy ranks.

And yet, at sixteen, there I was, holding a Lucky Strike for the first time, staring at it like it might explode. It was one of those cramped room parties—not quite a house party, but packed enough to feel like one. Everyone was smoking. Even the non-smokers. My roommate’s pack of berry-flavored Lucky Strikes sat on the table like a siren calling out to me. The cigarettes themselves looked harmless, almost charming, with their sleek black box and glossy accents. She held one out to me, casual, like she was handing me a secret.

*“No thanks,”* I said, trying to sound cool. My head was spinning, though—Was this my moment? I could practically hear the choir of angels above me, their halos glowing brighter as I resisted temptation. My roommate smiled, shrugging as if she’d already seen how this was going to play out. It’s okay, she said softly. Of course, two seconds later, I caved.

She lit it for me with her tiny red lighter, scratched from years of use. The flame flickered, and I leaned in, fumbling with the cigarette like it was a foreign object.

My thumb popped the capsule with a satisfying click, releasing the berry flavor I’d heard so much about. My heart pounded as I took the first drag, unsure if I was about to die or just look stupid.

And then? It hit me—hot, dry, and sharp, like breathing in burnt wood. The berry flavor was there, lurking at the edges, minty and strange, like brushing your teeth and immediately eating burnt toast. I coughed, loudly, my roommate laughing as I doubled over. It tasted exactly how it smelled, and yet it was disappointing in its simplicity. I wasn’t sure if I felt relieved or cheated.

The rest of the night, though, I couldn’t stop thinking about it. Not the cigarette itself, *but the ritual*. The way people stood on the balcony, passing around lighters, laughing between drags, the smoke curling into the dark sky like a silent offering. It wasn’t about the tobacco or the berry flavor or even the nicotine. It was about the connection—the lighter, the essence, the release.

Smokers understand each other, and perhaps they always have. From the moment tobacco was introduced to European society, smoking has been more than a habit; it’s been a language. In the 19th century, cigarettes were a sign of sophistication, often passed between hands at salons and dinner parties. In wartime trenches, soldiers shared them not just to cope with fear but as a way of saying, *I’ve got you*. Even in medical history, when cigarettes were prescribed to calm the nerves, they weren’t just offered for their supposed health benefits—they became tiny bridges between doctor and patient, between those who smoked and those who didn’t.

Smoke breaks are strange little pockets of time where people who might never speak otherwise find

themselves in conversation. It starts with the cigarette—a lighter passed, a few words exchanged—but then it becomes something more. Gossip about coworkers, complaints about the day, a quick laugh over a shared observation about life. The cigarette is always there, quiet and constant, *almost like it’s listening*.

There’s something unguarded about these moments. People let themselves say things they wouldn’t inside—maybe because the open air makes it feel safer, or because the act of smoking itself feels like stepping outside of everything. For a few minutes, you’re not a boss, a student, a stranger. You’re just two people, side by side, with nothing to do but fill the silence.

And yet, it’s more than that. Cigarettes make strangers into confidants, however briefly. They’re excuses to linger, to connect, to share pieces of yourself you didn’t even realize you were ready to give away. And though the cigarette always burns out, the moment doesn’t disappear entirely. It sticks to you, like smoke on your clothes—quiet, lingering, and impossible to ignore.

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Dorotea Grkovikj

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# YOUR HOROSCOPE ISN'T *special*





*You're entering a transformative period in your life. Challenges may arise, but your determination will get you through it. Someone close to you will offer support when you least expect it.*

Maybe you've read something similar in your horoscope or heard it from a fortune-teller. It feels personal, doesn't it? Like it's talking about *you*. But if you look closer... well, it could apply to almost anyone. This is the magic of the Barnum effect, one of the reasons why so many people believe in horoscopes, zodiac signs, psychic readings, fortune-telling, and even those sketchy "What's your true personality?" online tests.

But let's start by quickly going back in time to 1948, when a psychologist Bertram R. Forer did a little experiment on his students.

### The experiment that fooled everyone

Forer told his students to fill out a personality test. Afterward, he handed each of them a "personalized analysis" based on their answers. The catch is that everyone got... the same analysis. Some sentences you could find in it were "You have a great need for other people to like and admire you" or "You have a tendency to be critical of yourself".

At first glance it might sound personal, but in reality it's vague enough to resonate with nearly anyone. The results of the experiment were quite surprising – students rated the accuracy

of their analysis as 4.3 out of 5. Forer's experiment proved that if something sounds personal, we're likely to believe it – even if it's as generic as a fortune cookie.

### Why does it work?

This phenomenon plays with our brains on multiple levels. First of all, the statements feel personal because we unconsciously connect them to our experiences, especially if we think the result is prepared specifically for us. Secondly, we're naturally willing to trust authority figures. Whether it's a psychic or a person giving us a personality test, we tend to trust the source because they sound like they know what they're doing. Lastly, most of these analyses focus on positive traits, and who doesn't like hearing flattering things about themselves?

### The role of confirmation bias

But that's not all. If you've read some horoscopes in your life, think about them again. Did you, by any chance, catch onto the parts of your horoscope that seem accurate, and completely ignore the rest? That's what confirmation bias is all about. It's our tendency to focus on information that supports what we already believe in and not notice anything that doesn't fit.

For example, if your horoscope predicts "unexpected financial gain", you'll probably think of the 100 denars you found in your coat pocket, and conveniently forget about the fine you got for taking a bus without a ticket later that day.

### The cold reading game

The ability to make generalized statements feel personal isn't limited to horoscopes or personality tests. It's also



the base of cold reading – a technique used by psychics and fortune-tellers to sound like they're reading your soul, while they're just playing the guessing game. They'll start with vague statements like "I see someone whose name starts with A" and watch your reaction. If you nod or say "yes, my boss Andrej", they'll build on that. An experienced cold-reader can easily find out information about the person based on things like their clothes, body language or way of speaking.

### Finding your own way

The Barnum effect gives us insight into *why* these things might resonate so deeply with us, but it doesn't mean they're any less important to those who believe in them. Whether you look to the stars, trust your instincts or find guidance in other ways, what matters is that it works for you.

Let the stars guide you – or don't – it's your choice. Just trust your own journey.

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Anna Wojdziak

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# AS MUCH TRUTH

# AS HISTORY



New Year's has evolved to become the time of fresh starts and new beginnings, of blank pages and next chapters. The change of the time table from December 31 of one year to January 1 of the next one has come to mark a cut between the past and the future. This invisible barrier set up by individuals, families, and even whole communities to separate two distinct time frames from one another developed to be a symbol of the tempting and promising possibilities of the future. Nevertheless, New Year's and all the future prospects surrounding it, do not only provide a valuable opportunity to look forward but also to look back and contemplate the past, for there is hardly any promise to the future without simultaneously taking the prospects of the past to consideration. After all, the future, the present and the past are inextricably connected through a special bond, a bond called history.

Despite being an integral part of societal discourse, history is a term which's meaning often gets mistaken for being synonymous to the past or equating the pure dating of past events. While there is certainly more to history than the mere enlisting of a sequence of happenings, history can unquestionably neither replicate the past as an entity of bygone moments experienced from several but limited points of view. As the term itself is already suggesting, "history" is nothing more and nothing less than the conjunction of many single stories and narratives of a time before the present to a bigger picture that intends to be an approximation of how it must have been like to live in a pre-present period of time. Consequently, the core goal of historiography, thus the academical field concerned with the writing of and on history, is to undertake the effort to make the past understandable and prolific for a present public to provide guidance to shape the future. In this manner, as a linking element between the times history is rather a crucial concept of societal development and progression than a mere dusty science. Therefore, a closer look at the substance of approaches to history is of great use.

The most essential realization about the nature of history is that there is no such thing as an objective record of events. Every historical account, as unimportant or significant it might be, is after all based on evidence that requires interpretation from a human being that then again creates a story or even whole narrative

from its very own point of view. The fact that historiography requires a noteworthy amount of interpretation and endowing dates and events with meaning and sense leads to the conclusion that just like there is no one truth, there is no one history. As time passes, values evolve, new perspectives get heard, and societal paradigms shift, history gets revised and reinterpreted. That is to say, historical revisionism lies in the nature of the subject when historiography is regarded. Although it might be tough to acknowledge that all the historical facts thought of as set in stone are actually changing and shifting just like time does, it is in fact rather logical on closer inspection. Just considering the new possibilities of finding and evaluating historical evidence with the upcoming of new technology and methodology, it becomes clear how every history must be revisionist history on the most basic level. On a more abstract level historical revisionism comes from all the small and big differences in the perspectives and focuses of the individual people writing it on the one hand, and the growing range of social groups that eventually gain hearing and can bring their arguments to the table on the other hand. Consequently, historical revisionism is not so much a product of ideology as it is often misunderstood for but rather a measure against the ideological doctrine of a singular truth. When there is space for open deliberation about history and acceptance for a multi-faceted reality, we come close to the ideal of an open society where the approximation to the truth through free exchange of arguments is fostered.

In the end it all depends on how we all, as individuals, communities, and societies decide to deal with history and the knowledge about it. So, it lies in our very own hands to shape the culture of history. It makes a real difference if we just adopt nostalgic romanticizations and glorifications of past times or if we open up to overheard or even suppressed perspectives to allow the picture of history to grow and broaden. It lies in our very own hands to initiate private deliberations and create public spaces for exchange about history in order to provide the necessary plurality of arguments to sustain a constructive discourse. It lies in our hands to seize the spirit of the season and take a look back to the past to see how history can provide guidance for this new year.

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Sophia Abegg





Bonjour to  
new adventures



Being a volunteer has been a goal of mine for a very long time. I've heard some stories that make the idea intriguing. So I thought, what kind of experiences will I bring home?

Like many of my travel stories, this one also started very spontaneously. I had a one-month gap when I didn't plan many things, so volunteering seemed like the perfect thing to do. Just a few days before starting my journey, Association Citrus, my hosting organisation, contacted me, confirming that I was officially a volunteer. And where you might ask? In the beautiful France.

So, how did I decide that France was the right choice? Back in 2021, I participated in a youth exchange and a workcamp in France. That experience made an impression on me - I absolutely love the country. The people and their warm attitudes, the cigarettes, the croissants, the cheerful "Bonjour", the charming small villages brimming with authenticity, the small shops, the coffee houses, the sprawling meadows... it all felt perfect. When I saw an open call for volunteers on the VCS webpage, I applied without hesitation. And just like that, my short-term volunteering story began!

Upon arriving, I found that only one other person, Ikram from Morocco, was in the house with me. It was just the two of us for the first two days. I eagerly anticipated meeting the other three volunteers: Haruto from Japan, Laszlo from Hungary, and Vlada from Ukraine. The final volunteer, Nasser from Jordan came a bit later.

Our responsibilities included maintaining the house, cooking, and feeding the chickens. In addition to these tasks, we participated in the workcamps organized by Association Citrus, which lasted for two weeks. Let me tell you, that experience was truly unforgettable. The workcamp took place in Golfech, a town with two nuclear power plants. The municipality was highly involved in the event. On Monday, the day after everyone arrived, the town hosted a welcome party, even hiring professional chefs to prepare the food. That evening, I tried duck pâté with dates for the first time - a very delicate taste. The residents were an absolute joy. I even had the chance to introduce them to Macedonia, my country they weren't very familiar with.

The next days went as follows: From 8h until 12h we worked on building two outdoor tables and 4 benches. We engraved board games onto the table surfaces - all from scratch. We even used some machines I'd never seen before, which made the process even more exciting. After lunch, which was prepared each day by participants staying at the house, we rested until 3 p.m. Then, it was time to plan the afternoon activities. It was up to us to come up with engaging activities for the group. But that wasn't all. We also managed tasks like coordinating with the mayor and municipal staff, making sure everyone in the group had a good time, and handling the workcamp budget. The entire experience was a mix of organization, communication, and teamwork, an incredible learning opportunity for sure.

We made the most of every day, trying something new. The municipality donated bikes, so one day we rode along the most beautiful route by the river. It was autumn, and the scenery was breathtaking. We also toured the nuclear power plants, tried country dancing and yoga, and took a trip to the nearby city of Montauban. That same afternoon, the owner of a local pizzeria hosted us, offering free pizza for each person. One day, we had lunch at the local kindergarten and later played bingo with the community elders. Let me tell you, they could make it an Olympic sport! It's good that my eyes and brain stayed intact after that.

We had a free Saturday so everyone chose the activities for themselves - some went to Toulouse, some went on bicycles, and some visited other cities. October 30th was the international dinner, and oh my, we went all in. I decided to make pohovani tikvicki - and burned two of my fingers in the process. Spending an entire day with your hand in cold water is a unique kind of fun. But the spirit of the evening made it all worthwhile. The beautiful thing about the dinner was that everyone wanted to do their best, putting real time and effort into cooking meals that showed their skills and culture. The community had also gathered and prepared some food to add to the intercultural element. Everyone gathered together - it was pure bliss. Oh, and my pohovani tikvicki got the seal of approval, so yes, I'm proud! The next evening, October 31st, we went to a Halloween party... or so

we thought. When we arrived, the city felt more like a ghost town than a festive celebration. Still, we made the most of it!

In the last few days, since we'd finished building the tables and benches, we had some fun. With a van at our disposal, we did what anyone would do: road trips! For me, it was perfect. But I have to mention - our driver was German, and let's just say the driving style was more Formula 1 than casual driving.

... and THE DEPARTURE DAY CAME... it came so fast. At first, I got scared by how slow the first week went by, but the second flew by. Saying goodbye was the worst, sadness, tears, the whole package. As everyone left, I played Follow the Sun by Xavier Rudd - a bittersweet choice, I know. It was emotional, almost like self-inflicted torture, but I hope everyone enjoyed the experience as much as I did. The same day the workcamp finished, we went back to the house and waited for the other 3 volunteers to come so we could share our experiences. "Wild Ride" is a good summary of it. Since we had 3 days all together before Vlada, Naser and I went home, we decided to make it more than memorable. Bought wines, explored nearby cities, took pictures, acted like influencers while trying out macaroons bought from different stores, made parties... good times. If I go into details, I should probably start a podcast.

I have to mention Haruto and Vlada. One thing I know for sure: you never truly know what's waiting for you until you take a chance. I never expected to meet people who would become so close to my heart, but my friendship with them is something I'll always treasure.

If you're curious about becoming a volunteer or joining Erasmus+ projects, expect to come out of your shell. You'll not only discover new things about yourself but also about how other people live, think, eat, and dance. These experiences are full of unique adventures, and you'll form friendships with people you never thought you could be friends with. You'll try new foods, and have incredible stories to share, and, when you're 60+, your grandchildren will admire just how cool you are.

Sara Levikj

# *Возот на животот*



Кога започнував со студиите пред три години,  
не можев да претпоставам што сè ќе се случи,  
но можеби најнепревидливо беше дека ќе

## ЗАГУБАМ НЕКОГО





Една недела пред да почне мојот факултетски живот во Бордо, уживав со пријателите во мојот нов стан. Веќе неколку дена бевме тука. Јас бев единствената што има стан, бидејќи јас бев и единствената што почнуваше да студира. Сами, заедно, во голем град... веројатно за првпат во животот. Не сакавме да пропуштиме ништо. Го имавме она силно чувство на слобода. Бевме неуништливи во текот на целата недела, ништо не можеше да не сопре, бевме млади и невини, но, очигледно, животот одлучи дека е време да се збогувам со тоа чувство.

Во тоа време, мојот брат работеше во Бордо, а татко ми се враќаше дома, па не собра сите заедно во неговиот автомобил. Јас, тој, брат ми и пријателите. Петмина среќни луѓе затоа што е лето, топло, сончево, се смееме и се шегуваме. Но, се што е убаво – има крај.

Еден повик. Мајка ми. Три збора: „Баптист е мртов“.

Три збора и целиот свет едноставно се распаѓа. Три збора и се запира околу тебе. Три збора и престануваш да дишеш.

Мојот братучед почина.

Туку што доживеал сообраќајна несреќа при враќањето од Амстердам, каде бил со својот најдобар другар. Веројатно починал на самото место, но не бевме сигурни, мајка ми не знаеше. Вестите се шират низ звучниците на автомобилот, но не можев да слушнам ништо освен:

„Баптист е мртов“.

Погребот беше една недела подоцна, на мојот прв ден на универзитетот.

Кога стапнав таму – не познавав никого и сè изгледаше толку нереално. Мислев дека сите ќе страдаат како и јас и ќе

изгледаат скршено како мене. Не разбирав зошто изгледаат толку добро, толку среќно, зошто не плачат што смртта однела некогаш што го сакале? Во првите три месеци, секој викенд се враќав дома. Не знам зошто, но се чувствував како да треба постојано да бидам со моето семејство. Можеби е тешко да се каже, но смртта на мојот братучед ме натера да сфатам колку многу си го сакам семејството.

Студирав социјални и социокултурни активности, па звучи како стереотип, но мислам дека не можев да одберам подобри студии за себе. Секоја личност што ја запознав и сè што направив таму – правеше да се чувствувам подобро. Учевме како да работиме со различни луѓе, како да бидеме тука за нив, како да ги разбереме тешкотиите низ кои поминале, па доколку не можете тоа да го сторите сами со себе – не можете со другите. Едноставно нема да можеш, дури и ако зборуваме за строго професионално извршување на задачите.

Запознав луѓе кои сега ми се најдобри пријатели, научив работи што ќе ми останат до крајот на животот, имам неизбришливи спомени.

Универзитетот стана мое „безбедно место“. Не очекував дека еден ден ќе го кажам тоа, ама вистина е. Таму се чувствувам ценета, добивам поддршка и внимание, се надградувам и на личен и на професионален план.

Поминаа веќе 3 години откако почина братучед ми, а болката, се разбира, се уште постои, но не е толку присутна како на почетокот. Запознав луѓе, студии и места кои правеа да се чувствувам удобно во тие години. И братучед ми како да беше присутен со мене. Тука беше во секој момент што го минував со пријателите, во

секој Божиќ и роденден на кој требаше да се радува.

Имате впечаток дека животот веќе нема да биде ист. И навистина нема, но ќе го смени вкусот. Понекогаш животот ќе биде црн, а понекогаш ќе биде розов, но ќе продолжи. Животот е полн со бои, затоа не дозволувајте темнината да ве нападне однатре.

Мислам дека не можам да „тагувам“, бидејќи не ми се допаѓа изразот „тагува“. Не поминував преку загубата, туку ја поднесував и се трудиш да ја надминеш. Значи, би можеле да кажеме дека се „справуваме со тоа“. Но, како да се справите со нешто што повеќе го немате? Отприлика: „Обидете се да се справите, ама другите да не ви кажуваат дека се е во ред“. Јас знам дека тој е тука, ме гледа и се грижи за мене. Сè уште го живеам мојот живот затоа што знам дека не сака да престанам.

После сиве години, сфатив дека луѓето влегуваат и излегуваат од нашите животи како во воз. Некои луѓе се качуваат на одредени станици, други се симнуваат, а ги имате и оние кои остануваат до крај. Не мора да има многу такви. Има и такви што се симнуваат, иако ние би сакале да останат. И во ред е, бидејќи возот на животот продолжува и ќе вози до крајот на линијата. Нема да се симнеме до тогаш, ќе одиме по нив и со нив во срцето.

И покрај се, животот е убав. Мојот веќе три години има различен вкус, но, сепак, е вкусен. Сега продолжувам да го споделувам секој момент од мојот живот, бидејќи знам дека повеќе не живеам само за себе, туку и за него.

Лилу Боден

Превод: Мартина Даниловска

# தமிழ் Bharatanatyam

Preserved through the centuries





**B**haratanatyam is considered India's oldest traditional dance form, blending classical form and martial art.

This art came from Tamil people, in South India, and is practiced especially in Tamil Nadu and Tamil Eelam (Ceylon Island), but very popular in the whole Indian subcontinent. Since then, it has been linked to the region's religious practices. Indian dance is connected to the soul, spirits, and ancestors.

It has its God in India, Shiva, precisely Nataraja, the dancing avatar of Shiva. We can find writings on Bharatanatyam dating back to a century BC, and the oldest book we have nowadays is called *Natyasastra*, from the 2nd century. It is still used to practice Bharatanatyam to transmit this art in the best possible way.

The word "Bharatanatyam" has three syllables referring to three Tamil words: "Bavam" meaning facial expression, "Ragam" - music and rhythm, and finally, "Thalam" - the mudras (the gesture with the hands). It also refers to the supposed creator, Bharata, an Indian sage. Bharata is also the name of India in Hindi.

During the British colonization, Bharatanatyam was prohibited, considered useless, impure, and pervert according to the British settlers. Actually, they forbid a lot of cults from Hinduism, treat the devadasis (dancers devoted to Devas) as prostitutes, and use them to display obscenities.

But it was not forbidden in the French part of India, Puducherry. When the French deported Tamil people to the Caribbean and the Mascarenes, they still practiced this art and brought it abroad. Nowadays, Bharatanatyam is still popular in these places with the same codes as when it was created, and it's part of its preservation.

Actually, thanks to the strict codes, they preserved it; there are two main times for the performance: *Nritta*, the first part, abstract, very strict and codified, more aesthetic. *Natya*, the second part, is more theatrical, narrative, and creative: they use mudras and facial expressions to relate feelings and emotions.

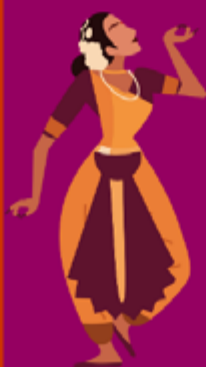
Mastery of this art requires many years of hard training, to ensure that the mudras are perfectly coordinated with the position of the feet. When you learn this for a long time, you cannot forget it, even if they deport you, even if they don't allow you to dance. It's ink in the DNA.

Tamil people also transmit this heritage through the sculptures and writings on the walls of the temples. The most famous temple with traces of this art is Chidambaram temple, district of Cuddalore, Tamil Nadu. Built during the Chola Dynasty, there is a gold sculpture of Nataraja, and Devadasis used to do devoted dances for Shiva in this temple.

Finally, the culture of Bharatanatyam abroad is well-preserved, thanks to the representations of this art in Kovils (hindu temples), also during religious celebrations, like Tamil New Year, Samblani, or Holi. Which is celebrated obviously in India, likewise in Trinidad and Tobago, Guyana, Reunion Island, Guadeloupe, and Guiana. In these places, Bharatanatyam is a bit different from India, because Hindu people practice an ancient form of Hinduism, which is influenced by their own regional culture from Tamil Nadu, and Creole culture, with the respect of their ancestors.

Terry Ruart

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# Volunteering, Culture, and New Horizons

The past six months spent in Italy represent one of the most significant chapters of my life. This unique opportunity opened doors to new horizons, cultures, and perspectives that will undoubtedly remain etched in my memory.

## The volunteering project and activities

Thanks to Volunteers Centre Skopje, I successfully applied and was selected for a volunteering project in Faenza, Italy, which main mission was to engage and activate the local community through various events and initiatives. Within the project, I was actively involved in organizing and implementing events, photographing, editing materials, and managing the organization's official social media profiles. This dynamic role allowed me to repeatedly step out of my comfort zone while expanding my skills and knowledge in an interactive and dynamic way.

## Cultural ambassador of Macedonia

A particularly significant moment for me was the opportunity to represent Macedonia – its culture, rich history, and language – to various age groups. During the cultural evening dedicated to Macedonia, people from different European countries had the chance to explore the beauty of our country, learn about its iconic historical moments, and taste some of its traditional dishes. Their curiosity, positive feedback, and countless questions about Macedonia filled me with immense pride and gratitude for the chance to promote our culture.

I experienced the same enthusiasm during my interactions with students from primary schools in Faenza, where, through creative activities, I brought the beauty of Macedonian culture closer to them.

## Personal growth and new perspectives

Volunteering was not just a professional engagement but



also a life adventure that allowed me to experience Italian culture up close, build new friendships, and explore many Italian cities. Moreover, this program taught me exceptional flexibility, teamwork, and the ability to adapt to a multicultural environment.

## A message to future volunteers

To anyone considering embarking on such an adventure, I would say this: volunteering is not just an activity – it is a transformation. It is an incredible opportunity to discover the world, but also to discover yourself on a deeper and more meaningful level.

I am deeply grateful for this experience, which shaped and inspired me. I hope my story will encourage other young people to take a step forward and engage in projects like these, filled with opportunities, learning, and unforgettable moments.

Stefanija Ristova  
Our long-term volunteer hosted  
by PiGreco-SEMI di intercultura  
APS





# Волонтерство, култура и нови хоризонти

Изминатите шест месеци поминати во Италија, претставуваат едно од најзначајните поглавја во мојот живот. Оваа уникатна можност ми отвори врати кон нови хоризонти, култури и перспективи кои несомнено ќе останат трајно впишани во моето сеќавање.

## Волонтерски проект и активности

Благодарение на Волонтерски Центар Скопје, успешно аплицирав и бев избрана за волонтерски проект во Фаенца, Италија, чија главна мисија беше да се анимира и активира локалното население преку организирање разни настани и манифестации. Во рамките на проектот, активно учествував во организирањето и реализирањето на настани, фотографирањето, уредувањето на материјали и управувањето со социјалните медиуми на организацијата. Оваа динамична улога ми овозможи повеќекратно да излезам од својата зона на удобност, истовремено збогатувајќи ги моите вештини и искуства.

## Културен амбасадор на Македонија

Посебен и исклучително значаен момент за мене беше можноста да ја претставам Македонија – нејзината култура, богата историја и јазик – пред различни старосни групи. На културната вечер посветена на Македонија,

луѓе од разни европски земји имаа можност да ги запознаат убавините на нашата земја, да слушнат за културните историски моменти и да вкусат дел од традиционалните македонски јадења. Љубопитноста, позитивните реакции и безбројните прашања за Македонија ме исполнија со гордост и благодарност што ја имав можноста да ја ширам нашата култура.

Истиот ентузијазам го доживеав и за време на интеракциите со учениците од основните училишта во Фаенца, каде преку креативни активности им ја доловив убавината на македонската култура.

## Личен раст и нови перспективи

Волонтерството не беше само професионален ангажман, туку и животна авантура која ми овозможи да ја искусам италијанската култура одблизу, да создадам нови пријателства и да ги истражувам италијанските градови. Покрај тоа, оваа програма ме научи на исклучителна флексибилност, тимска работа и способност за адаптација во мултикултурна средина.

## Порака до идните волонтери

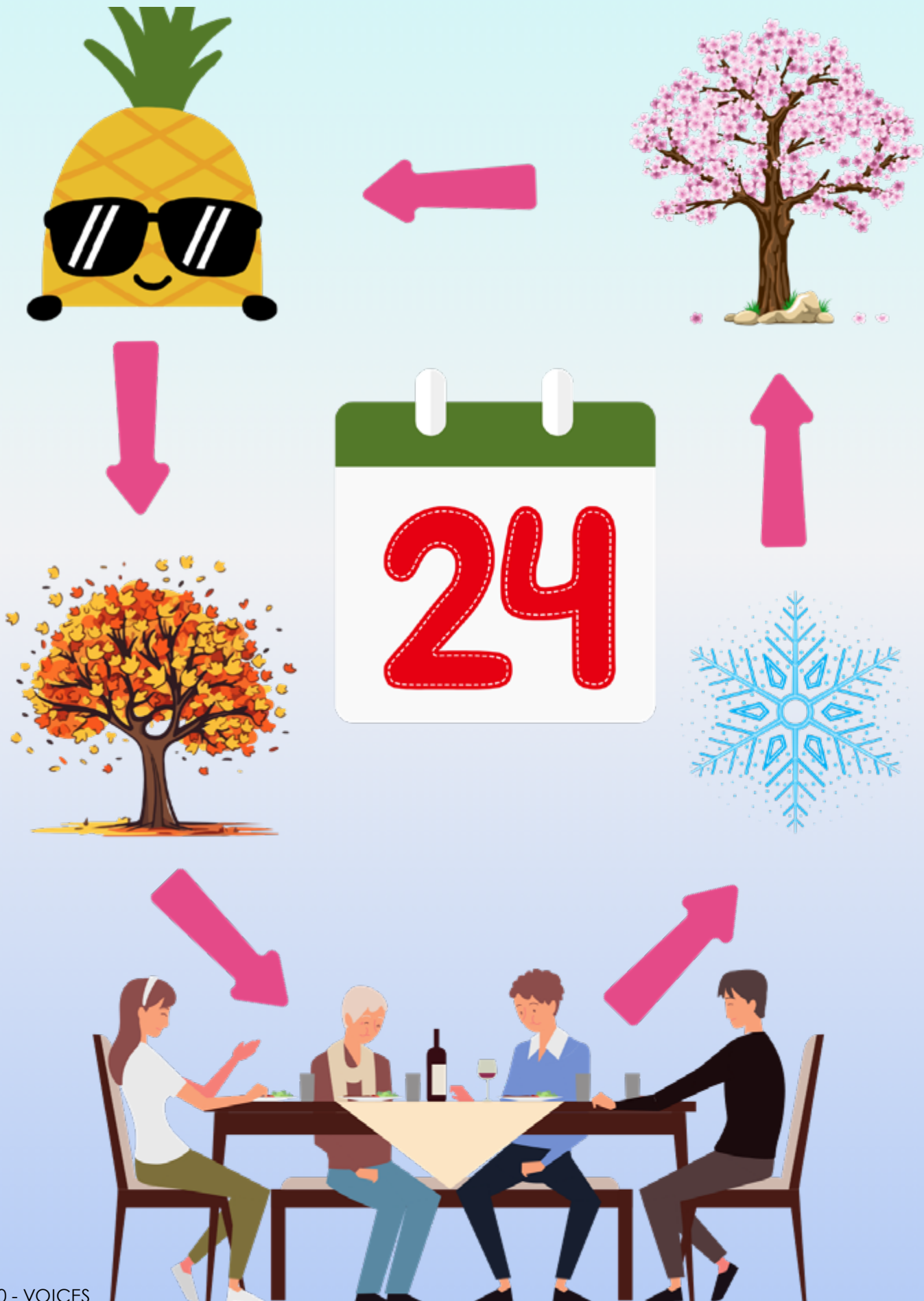
На сите кои размислуваат дали да се впуштат во ваква авантура, би им порачала: волонтерството не е само активност – тоа е трансформација. Ова е исклучителна можност да го запознаете светот, но и да се запознаете себеси на подлабок и значаен начин.

Длабоко сум благодарна за ова искуство кое ме обликуваше и ме инспирираше. Се надевам дека мојата приказна ќе поттикне и други млади луѓе да направат чекор напред и да се вклучат во вакви проекти исполнети со можности, учење и незаборавни моменти.

Стефанија Ристова  
наша долгорочна ECK-  
волонтерка во PiGreco-SEMI di  
intercultura APS



# Season of reflections





I am writing this article in the middle of December, a time when winter is just around the corner, the days are short, and nothing particularly eventful seems to be happening. This quiet season has given me a chance to reflect on what lies ahead and why it feels important.

In December, most Christian denominations observe Advent. The word 'Advent' comes from the Latin 'Adventus', which means arrival. Traditionally, Christians used this time to prepare for the arrival of Jesus Christ. Advent typically begins on the 4th Sunday before Christmas and is a season focused on joyful waiting. For Christian communities following the Gregorian calendar, Advent ends on the 24th of December, as they prepare for the celebration of Christmas.

Advent became important to me after I returned to the Catholic Church. Before, I didn't focus much on preparing for Christmas beyond baking gingerbread or decorating the house, nothing on a spiritual level. Over time, I started to appreciate this time more and more. Before Advent begins, I take time to think about what to do. I don't make huge resolutions that I know I won't be able to keep. This year I decided to cut out sweet things to zero. The purpose is to train my will and resist temptation. During this time I also try not to party or drink. But this is about self-discipline. On a spiritual level, I pray more, reflect on the mystery of God, and draw closer to the divine. I find this to be a great challenge, especially in today's world where everything is easily accessible and there are few limits. However, I feel that by preparing in this way, I am better ready to celebrate one of the best festivals of the year.

Throughout the year, each of us waits for something. Sometimes it's a birthday, a holiday or some special event. Sometimes, it feels as though life is just a series of moments spent waiting for the next big occasion. When I visit my grandma for coffee, we often talk about how another special moment is approaching, New Year, Easter, summer. And it always brings us to the same realization: time is passing by, and we're always waiting for something new. I think people today rarely take the time to reflect or rethink their lives. The commercialized, rushed world feels unstoppable.

I've noticed that, starting around the middle of November, Christmas decorations begin appearing in supermarkets. There are so many items, and while the decorations are beautiful, I wonder if they truly reflect the essence of Christmas. Also, if you want to

focus on preparing for Christmas in December, it's difficult. Everywhere you go, you're bombarded with Christmas songs, decorations, and festive foods. In such a commercialized world, it's hard to wait and reflect. I believe starting the Christmas "mood" so early can leave people feeling "tired" by the time Christmas actually arrives. I decorate my home usually on the 23rd or 24th of December, to celebrate Christmas at its true moment, not before.

People, myself included, look forward to starting a "new life" at the beginning of the year. Right now, you can see a lot of TikToks with the videos that gyms are empty, but come New Year, they will fill up with beginners who aren't quite sure how to exercise. Many people make New Year's resolutions because they feel a need to change their lives. But why does changing the date matter so much? It seems that we are just looking for an excuse to start. However, starting the year with a fresh mindset can be a great way to motivate ourselves and plan for the future. At the end of each year, I take a walk to reflect on the past year. I think about the things I'd like to improve and set my New Year's resolutions. I don't believe that making a radical change all at once is effective. Instead, I focus on making small, gradual changes.

In our rushed lives, taking time to stay present and reflect is not easy but important. Special moments, like those we experience during holidays, help us keep good mental health and encourage us to think beyond ourselves. While some may view reflection as an obligation, it is actually a way to improve ourselves. Maybe this holiday season, such as Christmas, Easter, or another occasion, is the perfect time for you to pause and reflect.

Special times which we have during help to stay in good mental health and also think about something bigger than us. Some of us can think of this as an obligation but actually it is for improving ourselves. Maybe this is your time to pause and reflect, weather during Christmas, before Easter or another occasion.

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Jakub Pokuciński

# BODYkind: патување кон прифаќање на телото

**Дали некогаш сте размислувале како би се чувствувале во друго, поинакво тело? Како е да се биде највисоката личност во собата? Да се има различна боја на кожа?**

Учиме и го искусуваме светот преку нашите тела. Другите луѓе може да имаат чувства и искуства што никогаш нема да ги разбереме, бидејќи нашите тела се разликуваат од нивните. Сепак, се чини дека и покрај големата различност, перцепцијата за телата е ставена наспроти „стандарди“ што оставаат впечаток дека некои тела се „попривилегирани“. Тоа е реалност која треба заедно да ја промениме.

Едукаторката Сузан Бауер пишува дека „младите знаат малку за своите тела. Но, иронично, тие се интензивно фокусирани на своето тело, често на нездрав начин“. Од друга страна, телото и особено сликата за телото се речиси неприсутни во образовните програми.

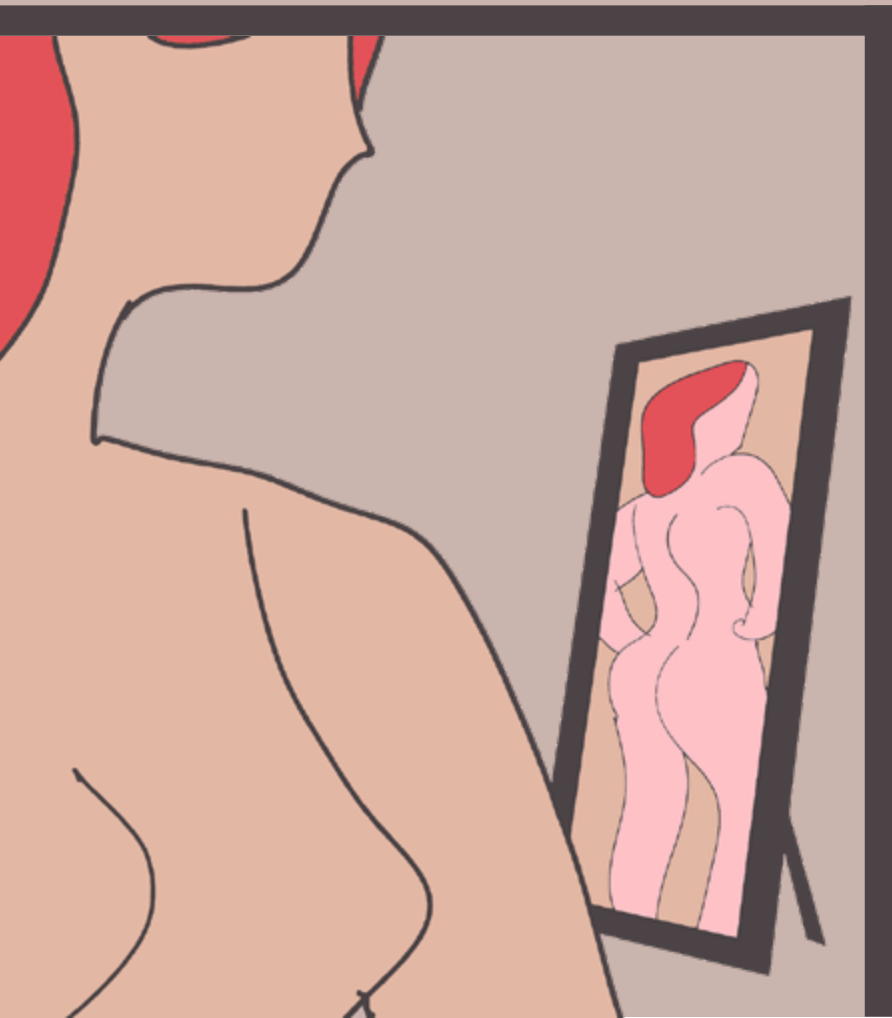
Во изминатите две години, организациите [Piepildīto sapņu istaba](#), [Mission: Reconnect](#) и [Вретенo](#), во рамки на проектот [BODYkind](#), истражуваа заедно како да го предизвикаат овој наратив и да понудат идеи и методи за водење разговор со млади луѓе за нивното тело и за сликата за телото, со цел да се зголеми свесноста за овие теми, да се поттикне критичко размислување и да се зголеми самодовербата кај младите поврзана со телото и сликата за телото. Дигиталниот прирачникот BODYkind за работа со млади е резултат на оваа соработка, развиен со намера да се користи како ресурс за врснички и младински работници, едукатори и други професионалци кои работат со млади. Подготвен е во соработка со обучувачи за неформално образование од Чешка, Македонија и од Латвија и е тестиран со млади луѓе на возраст од 15-22 години.

## **BODYkind прирачник за неформално образование со млади**

Сликата за телото е нашиот личен однос со телото – ги опфаќа нашите перцепции, верувања, мисли, чувства и дејства што се однесуваат на надворешниот изглед.

Сликата за телото може да влијае на различни аспекти од нашите животи – на интеракцијата со другите луѓе, на искуствата на училиште, на запознавањето нови луѓе, на односите со пријателите и со членовите на семејството, на физичките активности и, воопшто, на задоволството од животот.

Сосема е вообичаено да имаме негативни чувства за нашиот изглед, но овие чувства не треба да ни пречат да се прифатиме себеси и да уживаме во секојдневниот живот.







**BODYKIND**  
AT LEAST TRY

Никој не треба да се чувствува помалку ценет или помалку способен да го искористи својот целосен потенцијал поради изгледот. Со нашата работа би сакале да ги поттикнеме младите да не избегнуваат одредени активности или ситуации бидејќи не им се допаѓа нивниот физички изглед и да се освестат дека можат да придонесат за промени во нашите општества преку преиспитување и менување на доминантните наративи, како и различни форми на активизам.

Сметаме дека е важно да се сврти вниманието на младите кон овие теми, да бидат активни и свесно да го формираат и изразуваат своето мислење. Понатаму, да се има свесност за телото значи и да се постават граници, да се бориме против засрамувањето и да покажеме емпатија. Тоа се суштински чекори во создавањето општества кои ги почитуваат различностите на сите нас и нашите тела.

Имајќи до ова предвид, прирачникот BODYkind нуди осум модули кои обработуваат различни теми поврзани со сликата за телото, кратки теоретски податоци и насоки за обучувачи, засновани на принципите и вредностите на неформалното образование. Суштинскиот елемент во сите активности е младите да учат едни од други и меѓусебно да се поддржуваат.

Обезбедувањето безбеден простор на младите да истражуваат прашања и теми поврзани со телото може да придонесе за нивната добросостојба и позитивно да влијае на нивното ментално здравје. Сепак, сите активности во кои се разговара за телото се невозможни доколку учесниците не се чувствуваат безбедни

едни со други. Затоа прирачникот најпрво споделува корисни совети за создавање безбеден простор за учење и општи принципи и стратегии за подобрување на сликата за телото кај младите.

Можноста да се истражат пристапите како што се позитивен став кон телото и неутрален став кон телото, да се размислува за извори на притисок и засрамување или да се види како медиумите и социјалните мрежи ја обликуваат нивната перцепција може да биде важна за зголемување на компетенциите на младите луѓе и нивно охрабрување да зборуваат за прашања поврзани со телото. Па така, модулите се обидуваат да опфатат различни аспекти поврзани со врската помеѓу сликата за телото, учењето и учеството, преку истражување на улогата на медиумите и социјалните мрежи, позитивните и негативните стереотипи кои влијаат на тоа како се гледаме себеси и другите, потребата од поставување граници, различните аспекти на нивниот идентитет и улогата што телото ја игра во перцепцијата за себе и самоизразувањето. Понатака, модулите се стремат да поттикнуваат уживање и прифаќање на нашите тела преку креативни процеси и движење, но и да внесат социјалните аспекти и да промовираат поинклузивни ставови и однесувања кај младите луѓе и во образовните средини.

Прирачникот BODYkind не нуди еднократни решенија што одговараат на сите. Ова не е книга за готвење, туку повеќе збирка идеи за активности и прашања за дискусија и размислување, со цел да не се диктираат строги насоки на дејствување, туку наместо тоа да се понудат флексибилни, меѓусебно поврзани алатки кои практичарите можат да ги изберат и да ги мешаат на свој начин.

BODYkind ги поканува младинските и врсничките едукатори, наставниците, младите луѓе и сите заинтересирани да ги истражат алатките и придружните материјали, и да се вклучат во разговорот за телото и сликата за телото преку критичко размислување, реобмислување на концептите и создавање на поинклузивни простори каде сите ќе имаат поголеми шанси да ги искористат својот потенцијал. Ве охрабруваме да ги погледнете ресурсите, да поттикнете разговор и активно да се вклучите во создавање на заедници водени од емпатија и инклузивност.

Истражете го прирачникот и дополнителните материјали на:  
<https://www.bodykind.life>  
[BODYkind Spotify](#)  
[BODYkind на македонски јазик на Linktree](#)  
[BODYkind.mk на Instagram](#)

Меѓународниот партнерски проект BODYkind е финансиран од Европска Унија.

Виктор Гаврилски  
Здружение за културни и општествени иницијативи Вретено Скопје

Илустрација: Иван Ивановски

Извори:  
Susan Bauer (2018) - The Embodied Teen: A Somatic Curriculum for Teaching Body-Mind Awareness, Kinesthetic Intelligence, and Social and Emotional Skills - 50 Activities in Somatic Movement Education



# From Novels to Stages

*Even though some people may say that they don't know any musicals, I'm sure that everyone has at least heard about one. Whether it is a stage musical, or a movie musical. Like for example Grease is probably a musical movie that everyone probably saw once in their life. But have you ever thought that some of your favourite musicals could be based on novels, some of which you would never expect to see adapted into stage, or movie musicals.*



musicals may seem less scary than long novels.

There are many musicals that reached an audience outside the musical theatre fans thanks to their movie adaptations. For example classics like *Les Misérables* or *The Phantom of the Opera*, and now *Wicked* due to its long awaited release last month. While the fact that *Les Misérables* is a book adaptation is probably an information known by everyone, *Wicked* being a book adaptation is less known. Though those musicals have now gained a new audience with the success of their movie adaptations, it may be a problem for fans of both the original musicals, and the novels that got adapted.

Maybe because they can complain about how some things got adapted, or simply because of the new gained fanbase. On the other hand we could also say that the success of those adaptations could allow more people to discover the works on which the adaptations were based, as

Besides we could ask ourselves if it really does matter if an adaptation, particularly in the case of a musical, isn't 100% like the source material. I imagine that most people would make their own research about novels that their favourite musicals are based on. In this case musical adaptations could be seen as ways to discover new literature, or maybe have different impacts on lives.

Now, let me introduce you to what is my favourite musical ever, *Natasha, Pierre and the Great Comet of 1812*. While it was on Broadway during the 2016/ 2017 season, the show first premiered in 2012 in a small off-Broadway theatre. The show was written by Dave Malloy, and is an adaptation of a section of *War and Peace* by Leo Tolstoy. Yes, a novel known for being particularly lengthy and confusing somehow managed to get adapted into a musical. But how did it manage to in a way influence my future? Well, firstly it reinforced my already

existing wish to learn Russian. But the most interesting impact for our topic is that it managed to make me interested in Russian literature and in reading more classics in general.

As you probably already understood by now, there are plenty of musicals that are based on novels. While I mostly focused on really famous ones, it is important to remember that there are many more. Some more known than others, but that are still worth discovering. Since I already mentioned Dave Malloy, I know that he also wrote some other musicals based on literary classics, like *Moby Dick* or *Beowulf - A Thousand Years of Baggage*. Moreover, it seems that now this type of musical is becoming more common, with *The Great Gatsby* getting two musical adaptations in the same year: *The Great Gatsby* and *Gatsby: An American Myth*.

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Chloe Gaschy

# Team experience in a Romanian village

Biljana and Sara from Kumanovo had the opportunity to be part of the volunteer team for the project “Solidarity in Community,” which took place in Izvoarele, Romania, and lasted for a month. Below, we share their impressions:

We were accommodated in a beautiful wooden house in a mountainous area. We shared the house with sixteen volunteers from different countries. For us, this was a true adjustment to a rural environment and sharing space with so many young people in the same living space. Although it was a bit challenging at the beginning, everything turned out great. We adapted to each other, and they adapted to us. We became a team that supported each other. At that moment, we knew that the challenge and fear were behind us, and that we all came there with the same goal—to be a team and have a wonderful and unforgettable experience. Besides maintaining the house together, we cooked dinner, shared food, and spent the days together—our duties were even divided among us as team projects. From cutting wood to planning projects for young people... we worked, planned, and executed together. Part of the tasks were also outdoors in the gardens, clearing the soil from shrubs, cutting unnecessary branches, and cleaning the waste. At times, although it seemed difficult and a bit exhausting, working in a team gave us extra energy, so most of the time was fun and interesting. Cutting firewood was also a challenge for us, which we overcame, and we can proudly say that we are ready for the heating season. Some of us were also involved in other winter-related tasks, like preparing pickles, cabbage, marmalade, and quince compote, which we had previously harvested, as well as gathering walnuts and hazelnuts...

In addition to the physical work in nature and preparing for the coming winter, we had interesting events and projects. One event we would highlight is the intercultural event, which we organized ourselves, and we presented our country in an interactive way through quizzes and tasks. We, from Macedonia, had the honor of teaching the others and then leading several Macedonian dances. Each guest had their own few-minute session. It was truly fulfilling to see that our dances were quickly learned and enjoyed. We

started with a slow rhythm, and once we saw that the steps were memorized, we gradually sped up to make it even more fun. An interesting project we had a lot of fun with was recording a live radio show. We talked about our overall volunteer experiences, the challenges we faced, fears, and expectations, as well as the fact that the first steps are always the most important in such experiences. We were also involved in a project to film a documentary about an ordinary day in the life of a teenager living in a rural environment. We are still working on the arrangement and editing of the videos. In this activity, we also learned new things, such as how a Romanian family lives, their habits, customs, and culture, which we found to be similar to ours... We also learned about Romanian culture through Romanian language lessons, which we had two to three times a week. But even the fact that we lived in a rural area was beneficial to us. It was enough to take a small walk around or go to the nearest shop, and we had already discovered something new. The village we stayed in, unlike our villages, was more developed, like a small town with schools, churches, organized streets, and recycling machines. However, despite that, there were beautiful natural areas with views of landscapes, birds, and various kinds of domestic and wild animals. The air, above all, was fresh, and as a result, we had more energy and enthusiasm to walk more and explore around in our free time. We used our free days to visit other places and cities, such as Braşov, Bucharest, Ploieşti, Dracula’s Castle, and the salt mine.

All in all, Romania is a beautiful country with stunning nature and warm, hospitable people. So, with many new things learned, new friendships made, and unforgettable adventures and moments, we returned home carrying this experience with us as another big step towards realizing our future goals.”

Biljana Tasevska





# Тимско доживување Во романско село

Биљана и Сара од Куманово имаа можност да бидат дел од тимот на волонтери на проектот: „Solidarity in Community” што се реализираше во Извоареле, Романија и траеше еден месец. Во продолжение ви ги пренесуваме нивните впечатоци:

**Б**евме сместени во прекрасна дрвена куќа во планински предел. Куќата ја делевме со шеснаесет волонтери од различни земји. За нас ова беше вистинско прилагодување на себеси во рурална средина и делење на просторот со толку многу млади луѓе во исто живеалиште. Но, иако на почетокот можеби беше малку предизвикувачко, сепак сè излезе извонредно. Се адаптиравме спрема другите, но и тие кон нас. Станавме еден тим во кои се поддржувавме. Тогаш знаевме дека предизвикот и стравот е зад нас, а тоа што таму сите дојдовме со една иста цел – да бидеме тим и да имаме едно прекрасно и незаборавно искуство. Освен што заедно ја одржувавме куќата, готвевме вечера, ја делевме храната и заедно ги поминувавме деновите - дури и нашите обврски ги делевме меѓусебно како тимски проекти. Од сечење дрва, па до осмислување проекти за млади лица... работевме, планиравме и реализиравме заеднички. Дел од обврските ни беа и надвор на отворено во градините, чистејќи ја почвата од секакви грмушки, сечејќи ги непотребните гранки и чистење отпад. На моменти, иако можеби изгледаше тешко и по малку исцрпувачки, работењето во тим ни даваше дополнителна енергија така што поголемиот дел од времето ни беше забавно и интересно. Сечењето дрва за огрев, исто така, беше предизвик за нас кои го совладавме и со гордост можеме да кажеме дека сме подготвени за подготовка на грејна сезона. Некои од нас беа вклучени и во обврските околу другите зимски ритуали, како подготвување туршија, зелка, мармалад и компот од дуњи кои претходно ги береа, собирање на ореви и лешници...

Покрај физичката работа во природа и подготовките за претстојната зима, имавме и интересни настани и проекти. Би го издвоиле интеркултурниот настан кои сами го подготвивме и ја претставувавме нашата земја на интерактивен начин преку квизови и задачи. Ние од Македонија ја имавме таа чест да ги научиме останатите и потоа да водиме неколку македонски ора. Секој гостин посебно имаше свој неколку - минутен час. Навистина е исполнувачко чувството кога видовме дека нашите ора се учат брзо и со задоволство. Почнувавме со спор ритам и потоа откако

ќе увидевме дека чекорите се запомнети, постепено забрзувавме за да ни биде уште позабавно. Интересен проект на кој одлично се забавувавме беше снимањето емисија на радио во живо. Зборувавме за нашите целокупни искуства како волонтер, предизвиците со кои се соочуваме, стравовите и очекувањата како и за тоа дека првите чекори се секогаш најважни при вакво искуство. Бевме вклучени и во проектот за снимање на документарец за еден обичен ден на еден тинејџер кој живее во рурална средина. На овој проект се уште работиме на аранжманот и обработката на видеата. И во оваа активност се запознавме со нови работи, на пример како живее едно романско семејство, нивните навики, обичаи и култура за кои увидовме дека се слични со нашите... За романската култура, исто така, научивме и преку часовите по романски јазик кои ги имавме два до три пати неделно. Но, и самото тоа што живеевме во една рурална средина ни беше од полза. Доволно беше да се направи една мала прошетка наоколу или да се отиде до најблиската продавница и веќе си запознаен со нешто ново. Селото во кое престојувавме, за разлика од нашите села, беше на повисок ранг како мала општина со училишта, цркви, средени улици и машини за рециклирање. Но, и покрај тоа можеа да се најдат убави предели во природа со погледи кон пејсажи, птици и разни видови домашни и диви животни. Воздухот, пред сè, беше чист и со самото тоа имавме дополнителна волја и енергија да пешачиме повеќе и да истражуваме наоколу во нашето слободно време. Слободните денови ги искористивме посетувајќи други места и градови како што се Брашов, Букурешт, Плоешти, замокот на Дракула и рудникот со сол.

Сè на сè, Романија е убав земја со прекрасна природа и топли и гостопримливи луѓе. И така, со многу научени работи, стекнати нови пријателства и незаборавни авантури и моменти, се вративме дома носејќи го ова искуство во себе како уште еден поголем чекор во реализирањето на нашите идни цели.

Биљана Тасевска

# The history and development of photography



**history**

**comparison**

**evolution**



In the beginnings of photography, the dark room was used by Aristotle, by the Persian scholar Ibn Al-Haytham and by Leonardo da Vinci. The darkroom consists of a closed room with only a small hole so that light can pass through and print the desired subject on a flat surface. This concept is fundamental to photography today.

With the first discoveries of the dark room and the heliography (an early photographic process, based on the hardening of bitumen in sunlight). The first photographic process was invented by Nicéphore Niépce around 1824. And at the same time, he did the first pictures. "The Set Table" is the first fixed still life and one of the first photographs, taken on an unknown date in the early 1820s or 1830s.

A few years later, Louis Daguerre, an inventor, an artist and a painter, interested in photography showed the world his revolutionary discovery, the process discovered allowing for the first time to take detailed portraits.

## But, how?

Daguerre realized that by soaking the plate in a saline solution, he could prevent the image from darkening over time. By discovering the principle of latent image development, Daguerre shortened the exposure time to a few tens of minutes.

In 1839, he promoted his invention to the scientist and deputy, François Arago, who gave him his support. Thus, the conventional date of the invention of photography is January 7, 1839, the day of Arago's presentation to the Academy of Sciences of Daguerre's "invention".

### THE EVOLUTION OF THE CAMERAS

List of the Evolution of the Camera Timeline:

#### The Camera Obscura:

The first camera - 400 BC to early 1800s

A camera obscura (camerae obscurae or camera obscuras, from Latin, camera obscura 'dark chamber') is

the natural phenomenon in which the rays of light passing through a small hole into a dark space form an image where they strike a surface, resulting in an inverted (upside down) and reversed (left to right) projection of the view outside.

**The Daguerreotype Camera:** Early photography – early 1800s to late 1800s

To create an image, a daguerreotype would polish a plate of silver-plated copper to a mirror finish, sensitize it with fumes, expose it in a camera, reveal the latent image with mercury vapor, fix it with a chemical treatment, rinsed it, dried it, then protected it behind glass.

**Roll Film:** Multiple Exposures – 1888 to 1934

Roll film or rollfilm is any type of spool-wound photographic film protected from white light exposure by a paper backing. The term originated in contrast to sheet film. Confusingly, roll film was originally often referred to as "cartridge" film because of its resemblance to a shotgun cartridge.

**35mm Film:** 1934 – early 2000s

135 film, more popularly referred to as 35mm film or 35mm, is a format of photographic film with a film gauge of 35mm (1.4 in) loaded into a standardized type of magazine (also referred to as a cassette or cartridge) for use in 135 film cameras.

**Polaroid:** 1948 – 1990s

Polaroid is an instant camera that allows you to take silver photographs directly, without having to go through the separate operations of developing the film and printing on paper.

**Digital camera:** 1969 to current

A digital camera, also called a digicam, is a camera that captures photographs in digital memory. Most cameras produced today are digital, largely replacing those that capture images on photographic film or film stock.

**Smartphones:** 1999 to current

Now, the majority of people in the world use their phone to take photos. It's easier for everyone, old or young; with a cheap phone or an expensive one.

## COMPARISON AND NOTABLE DIFFERENCES

**Accessibility:** Photography used to be the preserve of professionals or wealthy amateurs due to cumbersome cameras and films that required chemical development. Now, smartphones have revolutionized photography by making it possible for anyone to take high-quality photos instantly.

**The quality:** In the past, resolution was low, colors limited and inaccurate, and photos were often in black and white. Now, images are in high definition with a wide color gamut.

**Editing:** In the past, retouching was done by hand, requiring specific skills in the darkroom. Today, software such as Lightroom, Photoshop and mobile applications enable complex retouching with professional rendering.

**Sharing and diffusion:** Sharing photos used to be limited to paper prints or slides at family or professional gatherings. Now, social networks and online platforms enable instant, global sharing.

Whether you're an amateur, a professional or just a person who likes to observe the beauty of the art of photography; whether you have a simple smartphone or a bulky, heavy camera; whether you like to give the photo the final touch or just keep it in its natural beauty - it's fascinating for everyone to know all the stages photography has gone through and how it has developed over the years.

Mathieu Trupin

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# LEAVING EARTH BEHIND TO FIND IT AGAIN?



**H**ave you ever thought about how cool it would be to live on Mars? You are not alone with that thought. Space is one of the things that fascinates people the most and science-fiction fans, as well as scientists, are fantasizing about the idea of living on another planet.

To find a planet that is habitable for humans there are two different ways scientists go. On the one hand, astronomers search for exoplanets (planets outside of our solar system) that already have characteristics that we need for human life. Of course, if we find planets like this there is also the possibility to find Earth-like life already there. In the solar systems e.g. Trappist-1 or Kepler there are some possible planets that could be suitable. However, we haven't even found a way to send a person to Mars yet and as fascinating as life in space is, going to another solar system is pretty unrealistic for now.

The second way scientists go is to find ways to change the characteristics of a planet or even a moon of our solar system to make it suitable for human life. This idea is called Terraforming. NASA has defined the main criteria for habitability as "extended regions of liquid water,

conditions favorable for the complex organic molecules, and energy sources to sustain metabolism".

But what does that mean specifically? In the end, the idea is to have appropriate environmental conditions for humans and plants to be able to survive without any special equipment. Firstly we need a temperature in a habitable range. We need an atmosphere in which we can breathe, the pressure is regulated and it should protect us from solar radiation and sun storms. For the protection against sun storms also a magnetic field would be useful. Apart from the characteristics of the setting, we need some requirements to not only be able to exist on the planet, but to sustain life and have a whole ecosystem there. For that, we need to meet some elemental requirements, like the elements all life is built on (carbon, hydrogen, nitrogen, oxygen, phosphorus and sulfur), some other specific elements, solvents, good composition of the soil and of course, the most important thing - having liquid water. We need a habitat suitable for plants and preferably animals to sustain a well-nutritioned diet with access to sugars, fats and proteins. Additionally, there should be some way to get electricity e.g. through solar panels and there should be some gravitation to not just fly away.

Regarding this criteria, we can now look at our solar system to determine which planet would be most suitable for living and how we can adapt it to actually be habitable. In our solar system there are 8 planets and over 170 moons. So with which planets or moons to start?

Firstly, Jupiter and Saturn are gas planets...this means they don't really have a surface that you can live on. Looking for example at Venus, there is acid rain. At the moment, Mars and some of Jupiter's moons are the most promising terraforming candidates. Regarding the fact that Mars is the closest one to Earth and also in many aspects the most Earth-like planet, I will focus on this one, to get an idea of what needs to be done to terraform a planet.

Scientists believe that Mars once had a more Earth-like environment. So, why did Mars change to be different from Earth? Due to the smaller mass and gravitation of Mars than Earth, it cooled down and changed. Looking at Mars now there are some main problems. It only has a small magnetic field (it covers around 40% of the surface) for protection against sun storms. Also due to the less gravitation it lost parts of its atmosphere so that it now has a too thin atmosphere and not enough pressure. Because of that the temperature on Mars is also not in a viable place. On the other hand we have similar geographics on Mars like on Earth and many other similarities with which we can work. Mars has frozen water in the ground and there is bound CO<sub>2</sub> (the former atmosphere) as potassium carbonate, that we can use.

The idea of Terraforming Mars logically following is to warm up the planet again to reverse the effects of the cooling down. That would include building an atmosphere and having liquid water. If warmed up the bound CO<sub>2</sub> in the ground would become





gas again, build an atmosphere and raise the pressure. Due to CO<sub>2</sub> being a greenhouse gas, the temperature would continue rising and the frozen water would become liquid. For this process you need more greenhouse gases than CO<sub>2</sub>, so a special mixture needs to be invented. Then we have the basic underlying aspects that we need for life. Nevertheless, we still can't breathe in the atmosphere and would need to go out with O<sub>2</sub>-tanks. This is where algae are joining the equation. They can resist a high CO<sub>2</sub> concentration and change it to oxygen. Another way to do that would be to use electrolysis. Then you could implement plants that hold the concentrations steady. However if we are at this point problems in the far future appear. Mars only gets 43% of sunlight of Earth, so after a long time it would cool down again. Also a built magnet field would be lost again in a long time. To prevent this we need more solutions.

There are many different ideas on how to do the actual heating of Mars, some more realistic, some less. The first idea is to implement gigantic mirrors in space that send the sunlight back to Mars to heat it. This isn't that realistic though, because you need a lot of materials and transport these into space. Additionally there isn't a plan yet about what to do with the gigantic mirror after the terraforming is completed. So let's continue searching for ideas. You could cover the poles of Mars with black powder, so they don't reflect, but absorb the sunlight. Another really crazy idea is to use nuclear bombs to bomb the polar caps, so that it frees the stored CO<sub>2</sub> and also warms up the atmosphere in the meantime. Then also you can let machines spread greenhouse gases like Methane and PFCs in the atmosphere to start a greenhouse effect. So a lot of ideas, that all need to be examined and further developed. Also a combined way of methods would be possible, if not necessary regarding the fact that

Nasa found out that the CO<sub>2</sub> on Mars isn't enough to make Mars viable.

If all of that doesn't work, there is still the option to use paraterraforming, which means building huge habitats in which you can breathe freely. This would be possible with our current technologies, but has some risks like leakage and a lot of effort for construction and maintenance. Also partly terraforming a planet for plants and living in a habitat could be an option, as well as using paraterraforming as a temporary solution until the terraforming is done.

So a lot of questions and just some answers, as you are probably thinking right now. Somehow you are right. Terraforming seems really like out of a science fiction movie and not really realistic. For now that is definitely true, however with terraforming being recognized as a possibility by Nasa and SpaceX with research groups, it could be possible some day. Although even if we would already have all the technological skills and start Terraforming today, we would still need an incredibly long time to have a somehow habitable planet (definitely wouldn't be possible in our lifetime). For today's world it (still) seems more like something to explore in science fiction, but it could become reality. Nevertheless with the idea being a possibility, there is also an ethical and environmental discussion regarding Terraforming born. Ethically speaking, the discussion is about how to balance the preservation of humanity and the value of existing planetary ecologies. On the one hand, people argue that it's the obligation of humanity to make other planets habitable for humans to continue the transforming of the environments on Earth. They say that humans are facing a long-term decision between going extinct and terraforming, because the

Earth would at some point be destroyed out of a natural course. Also they believe that terraforming completely barren planets, it's not morally wrong, because it doesn't affect other life. On the other hand, people state that it's unethical to interfere with nature, also regarding the fact how we treated the Earth's nature.

People in the middle between these opinions for example believe that we can terraform once it is sure that there is no life on the planet, but not for human use, but to help alien live to be build and co-evolve and exist with humans. From an economical point of view the research for terraforming and the terraforming itself needs massive resources that are even hard to imagine. To get an idea of it, imagine the effort of building and transporting a mirror with a diameter of 100-200 km, which is somehow as big as Cyprus. For now these resources are unimaginable.

From my personal point of view, I love to fantasise about possibilities like terraforming and living on another planet, but for me they aren't really realistic. Before we think about terraforming another planet we should first think about how to stop the human-made climate change and maybe save our planet, before trying to make another planet habitable. The money flowing into the research could be used for a lot of better causes, scientific as well as social. However we should never stop to imagine possibilities like this and keep on exploring and dreaming.

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Maike Seuffert

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 SWR - warum besteht das Leben aus Kohlenstoff





# Nga Romane në Skena



**E**dhe pse disa njerëz thojnë që nuk kanë njohuri për teatret muzikore, besoj se secili ka ndëgjuar të paktën një. Qoftë muzikal skenik, apo muzikal filmi. Si për shembull *Grease*, një film muzikor që ndoshta gjithkush e ka parë. Por, a keni menduar ndonjëherë se disa nga muzikalet tuaja të preferuara mund të bazohen në romane, disa prej të cilave nuk do të prisnit kurrë t'i shihnit të zhvilluara në skenë ose muzikale filmash.

Ka shumë muzikale që arritën një publikë jashtë adhuruesve të teatrit muzikor falë adaptimeve të tyre në film. Për shembull një klasikë si *Les Misérables* ose *The Phantom of the Opera*, dhe tani *Wicked* përshkak të publikimit të shumëpritur muajin e kaluar. Fakti që *Les Misérables* një adaptim i librit është diçka e njohur nga të gjithë, *Wicked* që është zhvilluar është më pak e njohur. Megjithëse këto muzikale tani kanë fituar një publikë të re me suksesin e zhvillimit filmike të tyre, mund të jetë një problem për fansat e muzikaleve origjinale dhe romaneve që u adaptuan.

Ndoshta sepse ato mund të ankohen për mënyrën e zhvillimit të disa gjërave, ose thjesht përshkak të bazës së re të fansave të fituar. Nga ana tjetër, mund të themi gjithashtu se suksesi i këtyre adaptimeve mund të lejojë më shumë njerëz të zbulojnë veprat mbi të cilat janë bazuar, pasi muzikalet duken më të lehta se romanet e gjata. Përveç kësaj, ne mund të pyesim veten nëse ka vërtetë rëndësi nëse një adaptim, veçanërisht të muzikaleve, nuk është 100% si materiali burimor. Unë imagjinoj se shumica e njerëzve do të bënin kërkimet e tyre për romanet mbi të cilat bazohen muzikalet e

tyre të preferuar. Në këtë rast adaptimet muzikore mund të shihen si mënyra për të zbuluar letërsi të re, ose ndoshta të kenë ndikime të ndryshme në jetë.

Tani, më lejoni t'ju prezantoj me atë që është adaptimi im më i preferuar muzikor, *Natasha, Pierre and the Great Comet of 1812*. Ka qenë në Broadway gjatë sezonës 2016/2017, por për herë të parë u shfaq premierë në vitin 2012 në një teatër të vogël jashtë Broadway. Shfaqja u shkrua nga Dave Malloy dhe është adaptim e një pjese të *War and Peace* nga Leo Tolstoy.

Po, një roman i njohur si veçanërisht i gjatë dhe i vështirë arriti disi të zhvillohet në një muzikal. Por si arriti, në një farë mënyre të ndikojë në të ardhmen time? Epo, së pari ajo përforcoi sërish dëshirën time për ta mësuar gjuhen Ruse. Por më interesant arriti të më interesonte për letërsinë ruse dhe për të lexuar më shumë vepra klasike në përgjithësi.

Siç ndoshta e keni kuptuar tashmë, ka shumë muzikale që bazohen në romane. Unë u fokusova kryesisht në ato më të njohurat, është e rëndësishme të mbani mend se ka shumë të tjera. Disa më të njohura së tjerat, por që i'a vlen ti zbuloni. Meqenëse përmenda veç më Dave Malloy-n, e di që ai shkroi edhe disa muzikale të tjera të bazuara në letërsitë klasike, si *Moby Dick* ose *Beowulf – A thousand years of baggage*. Më tepër, duket se tani ky lloj i muzikaleve po bëhet gjithnjë e më i zakonshëm, me *The Great Gatsby* dhe *Gatsby: An American Myth*.

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Chloe Gaschy  
Përktheu: Fjolla Lecaj

# MACEDONIAN PANDA IN LATVIA

Hello everyone.  
My name is Jovan Terzioski - Joki  
and I am an ESC volunteer in Riga, Latvia  
in the Youth Studio BaMbuss.



**M**y volunteering experience started six years ago when I did my first EVS short term volunteering project in... well the same studio I am at the moment, Youth Studio BaMbuss. This time I will be here for ten months from which three already flew by so fast.

This journey started on 6th of September when I flew from Skopje to Riga and landed on Latvian soil once again, ready, excited and more than happy to volunteer and meet new people along the way. That day I met two of my six other housemates in our new piece of home for the upcoming year. We bonded quickly and after two days of my arrival, we welcomed another of our housemates and our little ESC family was more than 50% completed. But we were missing one thing, a name for our house/family and we were thinking of what would be the perfect nickname for it.







But enough about my family here, let's talk more about the volunteering part, shall we?

I chose to come back to BaMbuss because I was familiar with the place, the idea, the goals and aims of the studio itself and the people that work there. What can I say in short about BaMbuss? BaMbuss is a youth studio which is part of the NGO called Baltic Regional Fonds from Riga, Latvia. As a youth studio, BaMbuss is a place where everyone can participate in an event or a workshop from which we all learn in a way that is called "non-formal education" and also gives chances to everyone who is willing to have their event or a workshop in our studio, to do it for free. School visits are also another thing that we as BaMbuss volunteers do, meaning we go around the schools and promote to the youngsters what Erasmus+ or ESC are, and what is Youthpass, as well as what are the benefits of taking part in these programs. I was more than happy to help them achieve everything in our path, because once a Panda, always a Panda (pandas are people that work in BaMbuss, regardless if they are locals or internationals, everyone can become a panda).

Following in mid-September, we had our on-arrival training where we met a bunch of volunteers that are scattered across Latvia with whom we bonded pretty easily and are one of our best friends here, pretty amazing I would say. After our on-arrival, me and my colleague Mariana from Georgia, we had the chance to do our first event in BaMbuss which was an intercultural evening. We

shared fun facts, stories, things about our countries and cooked traditional dishes so the others can experience our cultures even from abroad. And yes, I cooked one of the most iconic Macedonian dishes - tavche gravche. Everybody liked it and the pans were almost clean in an instant.

After this event, September was pretty much getting to know the team and setting goals for October which was the "busy" month for us and also the #Eurodesk and #DiscoverEU month.

In October we had the chance to do our first individual events for the #DiscoverEU campaign where we shared with the youngsters what is Erasmus+, ESC, Eurodesk and much more, but also with a twist, with activities for the youngsters. I held an event called "ErasMūza" (mix of the words Erasmus and muse), where youngsters shared their favourite project memory one to another and had the chance to draw or paint it on canvas and papers to create amazing artworks. Apart from the event creating part of the volunteering, I also manage the social media of BaMbuss together with my colleague - posts, stories, videos and everything in between.

Later, we had the chance to hold a training for the new local volunteers that joined our studio where we showed them what it means to be a local volunteer and the benefits you can get in the future regardless of your aims, because being a local or international volunteer is a huge

plus not only in our CV's, but in our lives and personalities in general, because of the growth we gain from it. Apart from working, I got the chance to also travel in and outside Latvia during the weekends which as a volunteer is a huge benefit to explore and experience more and to meet new faces and get new connections which will be useful for hopefully a lifetime, and yes, I mean new friends.

The week from 9th to 12th December we had Christmas workshops week. Every day we had different topics and the youngsters had the chance to be in the Christmas spirit and create everything, from Christmas cards, through gingerbread houses, to Christmas tree ornaments or decorating candles. I am writing this just past this busy week where I am also preparing for the Christmas party that will happen in BaMbuss with all the locals and internationals involved in making BaMbuss a better place.

So, this is my volunteering experience so far in these three past months. I tried to capture the best and biggest things that have happened so far but I cannot include everything, for now. That being said, I will have more stories to share in the future as my volunteering project goes on and on. Среќни Божиќни празници и Среќна Нова Година, Merry Christmas and Happy New Year to everyone back home, warm hugs from Latvia and till next time, atā!

Jovan Terzioski - Joki



# HOW TO WRITE ARTICLES FOR VOICES



## TOPIC

- Anything, except politics or hate speech
- Think of topics that would interest **our audience** (youth)
- Maybe a **current event or trend** that you could write about?

## RESEARCH

- Use **credible sources** when researching your topic
- Double-check** any information you include in your article to ensure **accuracy**
- Don't plagiarize**
- Link the sources** at the end of your article

## STRUCTURE

- Use **short, attention-grabbing headline**
- Write an **introduction** at the beginning (what, who, when, why, how)
- Include **body** and **conclusion** in your article, maintain a logical flow
- Write your **full name** at the end

## WRITING

- Use **clear and concise language** that your audience will understand
- Avoid** too technical terms and **hard language** unless necessary
- Be engaging** and try to make your article interesting to read

## FEW RULES

- The article should be around 500 - 1000 words
- Don't** include images or illustrations in the document
- Send possible **photos separately** (with sources and assured they're **free of copyrights**)
- Edit and revise** (clarity, grammar, and spelling error)

## WHAT ELSE?

- You can write in **English, Macedonian and Albanian**
- You don't need to be pro, **VOICES is open for everyone!**
- Writing to the magazine is **voluntary**
- We can provide you with a **certificate** if you become a writer for VOICES magazine







Our monthly magazine has a very simple, yet powerful, mission - to be the voice of youth. And how do we do that?

We encourage young people to take an active part in today's society through journalism and designing by giving them a platform to express themselves. VOICES is produced in Skopje, Macedonia, and published online every month and four times per year as a printed edition.

## Join VOICES team!

Contact us in our social media pages or write us an e-mail. What would you be interested in doing?



### Writing articles

VOICES accepts articles about anything, except politics or hate speech. Brainstorm your ideas with us and write articles once, twice, or every month!



### Translating articles

VOICES is published in three languages: English, Macedonian and Albanian. If you are a native speaker or fluent in these languages, join our translation team!



### Featuring your work

If you are an artist, photographer, designer or other, your work can be presented in the magazine. Send us your method of art and a short bio of yourself!



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VOICES to Hear





