

IBBY-Yamada Fund

Project reports 2025

IBBY Türkiye

Water's Natural Symphony:
Flowing, Moving, Healing
Stories



Every child has the right to become a reader

Project information:

<i>Section:</i>	IBBY Turkiye
<i>Project Title:</i>	Water's Natural Symphony: Flowing, Moving, Healing Stories (<i>Category: advanced workshop on writing, editing, publishing and bibliotherapy/photovoice</i>)
<i>Implementation Dates:</i>	2025, June-December
<i>Locations:</i>	Kahramanmaraş, Nurhak District and İstanbul
<i>Key partners:</i>	AFAD (Disaster and Emergency Management Presidency); Kahramanmaraş Municipality; Nurhak District Governor and the City Municipality; Babil Culture and Documentary Movie Association (NGO); İstanbul Municipality.

PROJECT OVERVIEW:

The project is inspired by the feature of water as a healing, carrying and life-giving source. Kahramanmaraş is the epicenter of the earthquake that occurred in 2023. The city, which was devastated by the earthquake, lost most of its cultural heritage and memory spanning thousands of years. Before the earthquake, Kahramanmaraş was known as the city of culture, literature and water. The project aims to commemorate the memories lost by the earthquake, to recall the value of iconic but damaged places, and to make the city's unique cultural values and natural places visible again through stories. Thus, our primary aim is based on the belief that stories will heal both the storyteller and the listener. We aim to create learning environments and opportunities for children, authors and illustrators to adapt to dynamic, suddenly and constantly changing living conditions, to survive in these conditions and to use both their personal life stories and the stories told them as healing tools.

In the first phase, our primary target group -children living in Nurhak (aged 8-15); in the second phase of the project, our secondary target group, IBBY members (authors, illustrators etc) and local people in Kahramanmaraş (teachers, librarians etc); in the third phase, the target audience consists of the general public whose paths intersect with the project's outputs (photography exhibitions, conference presentations, and book readers).

In 2023, with the support of IBBY Children in Crisis Fund we established the "IBBY Turkiye Children's Library" for the children traumatised by earthquake, aged 0-18, living in the container city in the On İki Şubat District of Kahramanmaraş as IBBY Turkiye. Last year, the container cities were either closed and merged with another container settlement, or the people living there moved into their own homes. Therefore, we also relocated our library to another district of Kahramanmaraş, namely from On İki Şubat District to Nurhak District. So we implemented our project in Nurhak.

OBJECTIVES AND RESULTS:

1. Acquiring the photovoice technique (primary and secondary target audience)

Children received training on basic camera use and ethical considerations in photography. They successfully learned and applied the photovoice methodology throughout the project. Both children and adult participants demonstrated the ability to document lived experiences through photographs accompanied by critical reflection, showing increased awareness of participatory research practices and rights-based storytelling.

2. Obtaining basic skills in photography

With the support of three professional photographers, children acquired fundamental photography skills, including framing, focus, awareness of light, and visual composition. Observable improvement was noted in their technical control and intentional image-making over the course of the project. In total, 45 children produced approximately 250 photographs.

3. Expressing themselves through metaphors and visuals

Children developed the ability to express abstract emotions and complex experiences, especially those related to water, loss, and resilience, through symbolic imagery. Their use of metaphor became increasingly purposeful.

4. Reflecting strengths and weaknesses using verbal and nonverbal communication

Children demonstrated increased confidence in presenting their photographs and articulating their reflections. Noticeable improvements were observed in eye contact, tone of voice, body language, and clarity of speech during drama activities, dance and drawing studies, group discussions and public exhibitions.

5. Paraphrasing their personal stories

Children showed measurable progress in restructuring and paraphrasing their narratives. They became more capable of organizing their thoughts coherently and adapting their stories for different audiences.

6. Defending and justifying their stories

Children developed critical thinking skills by explaining the intentions behind their images and defending their perspectives during group discussions, presentations, and the local exhibition where they presented their work to their parents and community members. This process fostered self-confidence and strengthened their argumentative competence.

7. Practicing divergent, convergent, and analogical thinking skills based on the concept of water

Children received training on how two key concepts -water and culture- can be interconnected through divergent, convergent, and analogical thinking. Activities centered on the concept of water enhanced higher-order thinking skills. Through structured games and reflective tasks, they generated multiple interpretations (divergent thinking), synthesized ideas (convergent thinking), and established analogies between water and themes such as memory, migration, and transformation.

8. Addressing trauma through writing and bibliotherapy

Through guided writing exercises and bibliotherapy sessions, children engaged in reflective processes that supported emotional regulation and trauma processing. Many expressed feelings of relief, empowerment, and renewed meaning-making.

9. Creating expressive art therapy and narrative therapy products

Children participated in dance and movement therapy activities inspired by water, drawing tasks based on water traces, and drama improvisations. They produced tangible creative outputs -including photo essays, written narratives, and mixed-media artworks- that reflected therapeutic engagement and personal growth.

10. Interpreting memories about people, places, and objects lost in the earthquake

Children reconstructed and reinterpreted memories connected to loss. This process facilitated emotional processing and contributed to rebuilding a sense of continuity between past and present in Nurhak, Kahramanmaraş.

11. Describing the term “move” in relation to earthquake, migration, life–death cycle, circulation, transfer, change, adaptation, transformation, and development

Children demonstrated conceptual depth in redefining the term “move” beyond physical displacement, integrating philosophical, ecological, and emotional dimensions. This indicated both cognitive and emotional growth.

12. Restating the value of iconic but damaged local places

Through photographs and narratives, children reasserted the cultural and emotional significance of damaged local landmarks, contributing to collective memory and strengthening community resilience.

13. Expressing local legends, myths, and folk songs through images and words (primary and secondary target audience)

Children successfully integrated elements of local intangible heritage into their creative work, strengthening cultural continuity and encouraging intergenerational dialogue.

14. Recognizing that water carries traces of the past, present, and future (primary and secondary target audience)

The symbolic and ecological role of water in the town -once known as the “city of water” before the earthquake- was deeply internalized by children. They articulated water as a carrier of memory, healing, and continuity, demonstrating conceptual transformation. As a concrete outcome, children wrote new lyrics dedicated to the local River Göksu, and two musicians -a well-known singer and a saxophone player- collaborated with them to compose an original song.

15. Questioning the impact of natural disasters on water resources (health, climate, species migration -including humans- and urban transformation)

Children engaged in critical discussions about environmental sustainability, public health, and climate-related challenges. Increased awareness of the interconnectedness between disaster,

ecology, and social change was evident. For example, they examined how several groundwater sources in the town were damaged or redirected by the earthquake, and how a local -unique historic- watermill ceased operation. They documented and narrated the story of this watermill as part of their collective reflection.

ACTIVITIES AND METHODS:

In the first phase, our primary target group (children aged 8-15) living in the container city participated in structured training sessions. These sessions focused on three main components: (1) basic camera use and visual composition, (2) ethical considerations in photography, including consent and respectful representation, and (3) conceptual training on how the notions of *water* and *culture* can be interconnected through divergent, convergent, and analogical thinking.

To achieve our goals, we used the concept of **water** both literally and metaphorically as the central thematic and methodological framework of the project. We were inspired by the idea that water has historically shaped civilizations, influencing mythological narratives, rituals, architecture, artistic production, cultural habits, and historical transformations. Kahramanmaraş, historically nourished by water, became the conceptual anchor of our work. We believe that after the earthquake, the city can once again follow the trace of water -taking root in the present through stories carried from the past. In this “water city,” stories and images functioned as bridges to rebuild lives and contribute to collective healing.

Following the preparatory stage, children applied the photovoice methodology in practice. They took photographs to narrate their lived experiences after the earthquake. Guiding questions helped them focus on themes such as lost memories, personal and local objects, significant people, shared values, and iconic places of the city. These themes were intentionally connected to the characteristics of water -flowing, freezing, overflowing, evaporating, circulating- through structured thinking exercises. This metaphor-based approach strengthened analogical reasoning and enabled children to externalize complex emotions symbolically and safely.

Throughout the workshops, a variety of activities and methods were employed, including *group discussions, pair work, expressive game-based therapy, art therapy tasks, narrative therapy exercises, bibliotherapy sessions, photovoice/photography practices, drama and improvisation studies, creative thinking exercises, and creative writing tasks*. Reading aloud, free writing, reflective writing, and structured discussions were regular components of the sessions.

After the photography phase, discussion and evaluation workshops were conducted. Participants presented their photographs, explained their intentions, and engaged in peer dialogue. They later composed written narratives to accompany their selected photographs, integrating visual literacy with trauma-informed reflective writing.

The **photovoice technique** functioned as the project’s main methodological tool. It was employed as both a participatory research method and a tool for individual and social change, enabling participants to represent themselves and reflect the strengths and weaknesses of their community through personal visual documentation.

Dissemination and Post-Project Activities

Following the production phase, the project outcomes were shared through three exhibitions, expanding the impact beyond the primary target group:

1. Local Exhibition (In Nurhak):

The first exhibition was organized in town Nurhak/Kahramanmaraş, and presented to the children’s families and local community members in July. This event strengthened intergenerational dialogue and allowed children to publicly articulate their stories in front of their parents, reinforcing self-confidence and community recognition.

2. Istanbul Metropolitan Municipality 5th International Children’s Rights Festival:

The second exhibition was displayed for one month (November) at a cultural center within the scope of the Istanbul Metropolitan Municipality International Children’s Rights Festival. This broader urban audience engagement contributed to raising awareness about children’s post-disaster experiences and participatory storytelling practices.

3. Istanbul TÜYAP International Book Fair:

The third exhibition was presented during the two-week Istanbul TÜYAP International Book Fair in December. Within the fair program, a panel session was held to introduce the project, its methodology, and its outcomes. This ensured visibility within the literary and publishing community.

4. Additionally, the project and its methodology were presented to educators as part of the 18th Literature in Education Seminar in October, expanding its pedagogical reach and supporting knowledge transfer to teachers.

5. The project’s secondary target group -IBBY Türkiye members (writers, illustrators, and librarians)- engaged in a collaborative creative phase. They wrote original stories inspired by the children’s photographs. This intergenerational and interdisciplinary dialogue is still ongoing. The children’s works and the creative contributions of IBBY members will be compiled into a book. The publication is currently in the editing and design stage, ensuring the sustainability and long-term dissemination of the project outcomes.

TARGET GROUP AND REACH:

Direct Beneficiaries (Primary Target Group)

A total of **45 children** (aged 8–15) participated in the workshops as direct beneficiaries of the project for three months. Among them, **37 children** actively completed the full creative cycle by taking photographs and composing written narratives based on their visual work. These participants were children living in a post-earthquake context in Nurhak, Kahramanmaraş, where access to cultural and creative activities had been significantly limited after the disaster.

Secondary Target Groups

The project also engaged a broad secondary audience:

- **41 members of IBBY Türkiye** (writers, poets, illustrators, and librarians) contributed by writing original stories, poems, and literary texts inspired by the children’s photographs.
- **Parents and local community members** attended the local exhibition in Nurhak, strengthening family engagement and community dialogue.

- **Teachers and education professionals** were reached through a presentation delivered within the framework of the *18th Literature in Education Seminar*, which was attended live by approximately **300 participants**. The recorded session has since been viewed **141 times** on YouTube, extending its accessibility and professional impact.
- Youth promoters, cultural workers, and librarians were indirectly reached through exhibitions and public events.

Public Reach through Exhibitions and Festivals

The three exhibitions significantly expanded the project's public visibility:

- The local exhibition in Nurhak reached families and community members directly connected to the children.
- The exhibition held within the Istanbul Metropolitan Municipality 5th International Children's Rights Festival was displayed for one month at a cultural center, reaching **thousands of festival visitors**.
- The exhibition at the Istanbul TÜYAP International Book Fair was viewed by **thousands of national and international visitors** over a two-week period. A panel session during the fair further amplified the project's outreach within the literary and publishing community.

Projected Future Reach

The children's works and the literary contributions of IBBY Türkiye members are currently being prepared for publication. Once published as a book, the project is expected to reach **thousands of additional readers**, ensuring long-term sustainability and dissemination of the project's impact. Additionally, the project has been accepted among the selected papers for presentation at the **40th IBBY World Congress (2026)**. The presentation, scheduled for August 2026, is expected to reach **hundreds of international participants**, including authors, illustrators, librarians, educators, and researchers, significantly expanding the project's international visibility and impact.

QUALITATIVE RESULTS AND INDICATORS OF CHANGE:

Although a standardized pre-test and post-test measurement tool was not formally administered, the project employed a process-based qualitative evaluation approach. The structure of the workshops was informed by the *Framework for Torrance Test of Creative Thinking (TTCT)*, particularly in fostering visual, divergent, convergent, and analogical thinking skills. The framework guided the design of activities; however, impact was assessed through systematic observation, participant outputs, and reflective discussions.

Observable Changes

1. Skills Development (Cognitive and Creative Skills)

Increased ability to establish analogies between abstract concepts (e.g., water and memory, flow and emotion); Improved visual literacy and intentional image composition; Enhanced narrative structuring and paraphrasing skills in written texts.

2. Communication and Self-Expression

Noticeable growth in verbal confidence during presentations and exhibitions; Improved use of nonverbal communication in tasks of improvisations (eye contact, posture, tone); Increased willingness to articulate personal and collective experiences related to the earthquake.

These changes were documented through observation notes of nine facilitators during workshops and exhibition presentations.

3. Attitudinal and Motivational Shifts

Sustained voluntary daily participation over a three-month period demonstrated high intrinsic motivation; Children showed increased engagement and ownership of their work, particularly during the selection and presentation of photographs; A stronger sense of belonging and community dialogue was observed during the local exhibition.

These changes were observed through progressive refinement in the children's photographs and written narratives over the three-month period.

Concrete Examples Illustrating Impact

Example 1: Visual and Narrative Transformation

After receiving photography training, children began producing more intentional compositions (use of framing, light, and perspective). One participant photographed a dried water source and described it as "a memory that forgot how to flow," demonstrating both technical improvement and advanced metaphorical thinking.

Example 2: Collective Song Production

Children collaboratively wrote lyrics dedicated to the local River Göksu. Two professional musicians composed and performed the song with them. This outcome illustrates emotional processing, cultural reconnection, and creative agency emerging from the workshops.

Example 3: Sustained Engagement

The high attendance rate and continued participation throughout the three-month program indicate strong motivation and perceived relevance. Children voluntarily attended sessions and actively requested additional time for creative production.

QUANTITATIVE OUTPUTS

Planned Outputs

- Training sessions on photovoice, photography/bibliotherapy and art therapy.
- Production of visual and written narratives.
- Public dissemination through exhibitions.
- Engagement of secondary target groups (writers, teachers, families, volunteers).
- Preparation of a publication compiling children's and writers' works.

Achieved Outputs

- 45 children participated in workshops (direct beneficiaries).
- 37 children completed the full cycle of photography and narrative production.
- Approximately 250 photographs were produced.

- 3 public exhibitions were organized (local; cultural festival and international book fair).
- The exhibition will continue to travel and is scheduled to be displayed at the **4th Children and Library Festival (May 2026)** organized with the contributions of **Bartın University**, further expanding its academic and public reach. And in April **8th International Children and Youth Art Biennial, (Istanbul)**.
- 1 panel presentation at TÜYAP International Book Fair.
- 1 professional seminar presentation attended live by 300 participants (plus 141 online views to date).
- 41 members of IBBY Türkiye contributed literary texts inspired by children’s photographs. In addition to national contributors, an open call was made to **IBBY International members**, inviting them to write texts inspired by the children’s photographs. With the participation of international contributors, the forthcoming publication is evolving into a **cross-border solidarity project and an example of international collaborative production**.
- Book publication currently in editing and design phase.
- The project has been accepted among the selected papers for presentation at the **40th IBBY World Congress (2026)**. The presentation, scheduled for August 2026, is expected to reach **hundreds of international participants**, including authors, illustrators, librarians, educators, and researchers, significantly expanding the project’s international visibility and impact.

Criteria Used to Define Success

Success was defined according to:

- Completion of the creative production cycle by participants
- Public dissemination through multiple platforms
- Sustained participation and engagement over time
- Intergenerational collaboration between children and literary professionals
- Continuation of project outputs into a published book (sustainability indicator)

SUSTAINABILITY AND CONTINUITY

The project has been designed not as a one-time intervention but as a sustainable and expandable model integrating participatory photography, literature, and community engagement.

1. Publication and Long-Term Dissemination

The children’s photographs and narratives, together with the literary contributions of 41 members of IBBY Türkiye, are currently in the editing and design phase for publication. Once published, the book will serve as a permanent and accessible cultural output of the project. It will ensure long-term dissemination of children’s voices and sustain the dialogue between visual storytelling, literature, and post-disaster resilience. The publication is expected to reach thousands of readers and to be used as a pedagogical resource in schools, libraries, and workshops.

2. Continuing Exhibitions

The exhibition cycle will continue beyond the initial project period. In April, the works will be displayed for one month as part of the **8th International Children and Youth Art Biennial**,

(Istanbul), expanding the project's visibility within the broader art and education community. The exhibition is also scheduled to be displayed at the **4th Children and Library Festival (May 2026)**, organized with the contributions of **Bartın University**, further expanding its academic and public reach. Additionally, the project has been accepted for presentation at the **40th IBBY World Congress (2026) in Canada**, where it will reach hundreds of international professionals in the fields of children's literature, librarianship, education, and cultural policy. This international platform will allow the methodology and outcomes to be shared globally, opening opportunities for future collaborations and adaptation in different contexts.

3. Ongoing Community-Based Activities

The activities initiated in the Nurhak container-city library continue through new workshops and literacy-based programs. The library remains an active cultural and educational hub where creative writing, reading-aloud sessions, visual storytelling activities, and expressive arts practices are regularly organized in library. In this way, the methodology developed during the project continues to inform new activities and supports sustained engagement with children and young people.

4. Methodological Replicability

The project's integration of photovoice, bibliotherapy, and expressive arts provides a replicable framework that can be adapted to other post-disaster or socially vulnerable contexts. The dissemination through seminars, exhibitions, book publication, and the IBBY World Congress strengthens the potential for knowledge transfer and future scaling.

Project Video

https://drive.google.com/drive/mobile/folders/1ERArYMI1_LD-s1FmM5NeT47VpPI2Zsca?usp=drive_link

MEDIA REPORTS

18th Literature in Education Seminar:

<https://www.youtube.com/watch?v=AaKgDE7bkMM>

About seminar and project:

<https://keciedebiyat.com/ibby-turkiyeden-yaratıcı-bir-proje-iyilestiren-hikayeler/>



The screenshot shows a YouTube video player with a presentation slide. The slide features the IBBY logo at the top, which consists of four stylized figures holding hands under a sun. Below the logo, the text reads: "IBBY Children In Crisis Fonu" and "Doğal afet, savaş, sivil karmaşa içindeki çocuklara destek hibesi (2005)". The next section is "IBBY Yamada Fonu" and "Okuma projeleri destek hibesi (2004)", followed by a list of activities: "Okuma kampanyaları, kütüphane kurma, öğretmen/kütüphaneci/ebeveyn eğitimi, yazarlar, çizerler ve editörleri besleyen eğitimler ve atölyeler." To the right of this text is a logo for "山田養蜂場 YAMADA BEE FARM". The bottom section of the slide lists "IBBY Türkiye" and "2023 Children In Crisis Fonu" and "2025 Yamada Fonu". The video player interface includes a search bar, a play button, and a subscribe button labeled "ABONE OL".

Dr. Nilay Yılmaz | IBBY Türkiye'den Yaratıcı Bir Proje: İyileştiren Hikâyeler | #ees18

Güneşli Kitaplığı
6,83 B abone

Abone ol

15

Paylaş

Kaydet

About project (9 koy org: Photography blog)

<https://9koy.org/sanatin-iyilestiren-gucu-cocuklar-suyun-ritmiyle-depremi-anlatiyor.html>

EXHIBITIONS



5th International
Children's Rights
Festival

About exhibition:
<https://bianet.org/haber/5-uluslararasi-cocuk-haklari-festivali-basliyor-313291>

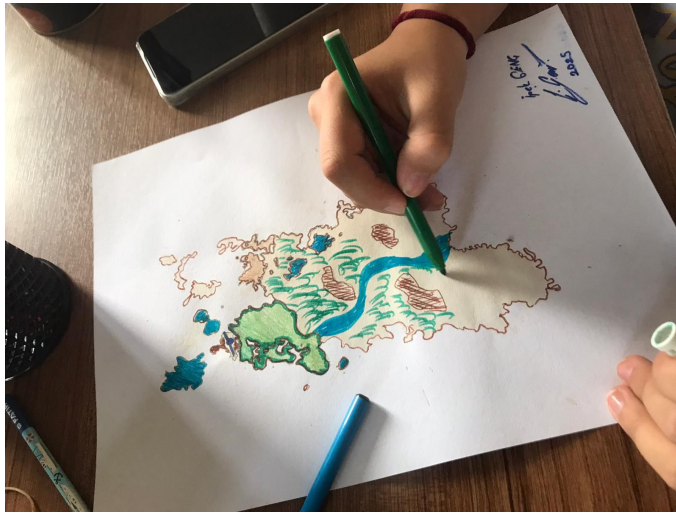


Tüyap Istanbul Book Fair.



Mingzhou Zhang from CBBY
visited the exhibition, in book fair.

FROM WORKSHOPS







WATER'S NATURAL SYMPHONY: FLOWING, MOVING, HEALING STORIES

Our project supported by Yamada in 2025 is inspired by the feature of water as a healing, carrying and life-giving source. Kahramanmaraş is the epicenter of the earthquake that occurred in 2023. The city, which was devastated by the earthquake, lost most of its cultural heritage and memory spanning thousands of years. Before the earthquake, Kahramanmaraş was known as the city of culture, literature and water. Our project aims to commemorate the memories lost by the earthquake, to recall the value of iconic but damaged places, and to make the city's unique cultural values and natural places visible again through stories. Thus, our primary aim is based on the belief that stories will heal both the storyteller and the listener. We aim to create learning environments and opportunities for children, authors and illustrators to adapt to dynamic, suddenly and constantly changing living conditions, to survive in these conditions and to use both their personal life stories and the stories told them as healing tools.

To achieve our goals we used the concept of water both literally and metaphorically. We are inspired by the idea that water has the power to shape civilizations, influencing everything from mythological narratives to rituals, architecture to art, and cultural habits to historical transformations. We believe that Kahramanmaraş, which has been nourished by water and has nourished its surroundings with water throughout history, will again follow the trace of water after the earthquake and take root again in the present with the help of stories carried by water from the past. We also believe that the residents of the city will move towards the future with the help of personal and communal visual images. In this water city, stories and images will serve as bridges that rebuild lives and heal them.

In 2023, with the support of IBBY Children in Crisis Fund we established the "IBBY Turkey Children's Library" for children traumatised by earthquake, aged 0-18, living in the container city in the Oniki Şubat District of Kahramanmaraş as IBBY Turkey. In this library, which houses approximately 3000 books, various reading activities for kids and their mothers are conducted for a couple of months. We aimed to deepen our library activities through advanced training workshops for kids, authors and illustrators focusing our new focal point called Photovoice technique. Photovoice is used as a tool for individual or social change and a participatory research method in which individuals reflect the weaknesses and strenghts of the group they live in through photography that reflect their own experiences. In this project photovoice technique has been our main tool that nourishes and inspires children and writers/illustrators in different ways, as they have the opportunity to represent themselves and tell their own stories through visual images.

In the first phase, our primary target group -children living in Nurhak village (aged 8-15)- were given trainings on how to use a camera, how to consider ethical issues when taking photos and how two concepts -water and culture- can be related to each other in terms of divergent, convergent and analogical thinking. Then the children took photographs to tell their own stories. Guiding

questions helped them focus on topics such as lost memories, personal and local objects, people, values and iconic places of the village in the earthquake. These topics additionally made connection to the characteristics of water (flow, freeze, overflow, evaporate etc.) in different types of thinking. Namely, children were asked to talk about how their thoughts flow, how their emotions freeze, how their experiences run and how their memories evaporate after the earthquake. They were later asked to create visual and textual narratives. After taking their photographs, discussion and evaluation workshops were held. Then children composed their narratives. We also worked on stories that established therapeutic connections through movement, dance, drama, expressive play and creative thinking practices.

In the second phase of the project, our secondary target group, our members (authors, illustrators etc.) and local people in Nurhak/Kahramanmaraş (teachers, librarians etc) used these photographs taken by children to create their own stories in different types of literary texts/genres such as short stories, poems, aphorism, sayings, essay, memoirs.

Now we would like to be together with other IBBY sections in this phase to connect the stories from around the world. Would you like to be the voice of photos taken by children?

In the third phase of the project, all literary and visual products produced by kids and authors will be published, either as a hardcopy book or in e-pub/pdf booklet format as a resulting product.

How about converging at a single point like waters coming from different branches?

We also wanted to say goodbye to 2025 -The International Year of Glaciers' Preservation- by working on these stories to discuss about sustainability in terms of water supplies and natural disasters as well.

If you would like to be apart of this storytelling process, first you can examine the photos taken by the children. Then choose your photo and write a narrative about it (max. 500 words/in English). You can write narratives in any text type category, including short stories, poems (special genres like haiku, cento/patch, etc.), memoirs, essays, captions, aphorisms, sayings, even a sentence etc. We do not have a specific topic/theme, you can approach the concept of water however you wish.

For the ones who need guidance or ideas, here are some suggestions:

- Telling stories that show how water carries traces of the past, present and future.
- Retelling your own local legends, myths and folk songs by inspiring the visuals of a different culture.
- Defining the concept of “movement” in the context of earthquake, migration, life and death cycle, circulation, transfer, separation, change, adaptation, transformation and development.
- Questioning the effects of natural disasters on water resources in terms of health, climate, migration of species (including humans) and urban transformation.

May we all flow together through stories.

Best regards, IBBY Türkiye

Deadline: April, 20th, 2026

Please send your photo info (write the name/number of the file we sent) and your narrative to:
cgyd@cgyd.org

Please choose a photo to write about:

https://drive.google.com/drive/folders/1fJIOEReQC3M-HArqsbC5sykKHanMa5Al?usp=drive_link

** Access the video where you can listen to the song written and composed by Nurhak kids for the river in their village: <https://drive.google.com/file/d/1Br1ENweapXHUCw-M3YJtwrkzFjQJn2mk/view?usp=sharing>*