



**BACTRIA**  
Cultural Centre

**window**

Where creativity  
meets people

Autumn | 2011

Issue 4

**In this issue:**

**City Art.  
Promoting Contemporary  
Urban Art among the Youth  
of Dushanbe**

| 2-4

**Handicrafts:  
Autumn ideas on the  
preservation of ancestral  
traditions**

| 4-6

**Finland and Tajikistan:  
Music Embassies**

| 6-8

**English Access  
Microscholarship Program  
(EAMP)**

| 8-9



# City Art Promoting Contemporary Urban Art among the Youth of Dushanbe

Bactria\_Visual Arts

To give a voice to everyone, a non-verbal way of artistic expression, is the most significant purpose of City Art. Through it, the people of Dushanbe, and particularly the youth, get access to an alternative and aesthetic way to express their concerns through art. Bactria Cultural Centre, with the support of the U.S. Embassy's Democracy Commission Small Grant Program in Tajikistan, in partnership with CEC Artslink (USA), engaged in an aesthetic and socially meaningful adventure through City Art, implementing a unique type of project for Dushanbe, Tajikistan. The aim was to present to a large audience and interested people, artists included, some accurate data about City Art, which is very new to the Tajik public, and which gives everyone access to art, and an artistic voice on the street.



**Master class participants trying out their new skills in Bactria**

The first focus group being the artists and would-be artists willing to learn the new techniques and get to know new concepts, a call for applications was launched to find applicants for a two-week introductory course in City Art, a concept that was then unknown in Dushanbe. This first step, taking the project from projection to reality, was finished in August 2011, slightly exceeding expectations. The group stabilized at 18 participants, so Dushanbe was ready to greet the guest artists. Who were they? A partner from the USA, CEC Artslink, took care of one of the guests, Gabriel (Specter) Reese, and Bactria Cultural Centre invited the second, Evgeniy (Chervi) Makshakov from Kyrgyzstan, featured by the curator of the project, Jamshed Kholikov.

The guests were thoroughly taken care of almost 100% of their time, with master class sessions almost every day, weekdays and weekends, even on the day of the celebration of

the 20th anniversary of the independence of Tajikistan. An intense artistic exchange sparked by Bactria lasted from the 7th to the 17th September 2011. Evgeniy and Gabriel presented some factual and visual info on City Art in their open lecture in Bactria, taught their favorite techniques to master classes' participants and shared ideas about art, its aims and purposes. Midway through, we decided to measure the temperature of the project by conducting the following interview, about the way Dushanbe greeted them.

The same questions were asked first to Evgeniy, then to Gabriel, almost separately, during dinner in a restaurant, after a long working day in Bactria's sunny courtyard.

### ***What's your first impression of Tajikistan?***

**Evgeniy:** I live here in a flat near a University, and it is quite a strange and powerful image, seeing everyone dressed the same way in the morning. I also feel how hot it can be, talking about the weather. What struck me is that we are so close geographically, but there is a difference that you feel, but cannot express.

**Gabriel:** Everyone is very friendly, and a little less conservative than I thought, less religious maybe. I actually cannot say what my first impressions really were. Getting off the plane, I was not sure how I would get through customs.

### ***Did you get an introduction to the visual arts of Tajikistan?***

**Evgeniy:** Yes, we visited artists' workshops, and saw how interesting it can be to observe a painter work. I felt closer to the older generation; we belong to a similar culture. Maybe we haven't seen enough of it. Another thing I would like to highlight is that everyone is friendly; we were very often invited to people's houses.

**Gabriel:** The visit to the studios in the Painters' Fund organized by Jamshed was great. I have to say that during this project we worked a lot in Bactria, and I cannot say I got much understanding of what the local art really is.

Where creativity meets people  
[www.bactria.net](http://www.bactria.net)

**Editorial team:** Katherine Silverberg, Sergey Chutkov, Simon Ravelli  
**Design:** Anton Rukhlov  
**Translation:** Kirill Kuzmin

**Photo on cover page:** Murzal Zaman  
**Other photos:** Jamshed Kholikov, Anton Rukhlov, Kirill Kuzmin, Sergey Chutkov



**What would you say to the landlord of a house with freshly painted walls and fences?**



**Evgeniy (Chervi) Mashkov**  
—artist from Kyrgyzstan

**Evgeniy:** I don't know. Maybe I would say – Give it to the artists, but there are no such people here yet to be able to work with those walls.

**Gabriel:** The white is sad, but having white walls is pretty normal, especially when it's as hot as now. I would say that the white colour seems quite appropriate in these climate conditions. But why not try using different colours?

**What are your impressions from the master classes?**

**Evgeniy:** I was surprised, very pleasantly, that the older generation appreciates my work, they tell me how interesting it is for them and that they would love to learn the technique. Usually I work with kids or teenagers, so this was my first time with a much more experienced audience, including confirmed masters. Their attitude encourages me.

**Gabriel:** I have to say that the students are eager to learn, they are very happy to be introduced to new techniques and styles. The participation level is quite high, and artistic materials are abundant, they are better than I'd thought. I didn't expect that we would have the chance to use materials of such a high quality.

**What are your sources of inspiration at present?**

**Evgeniy:** I am currently focused more on master classes than on inspiration; I am keeping in line with the level of the participants attending master classes. For now it is difficult to talk about inspiration.

**Gabriel:** What inspires me generally is travel, the surroundings I see, the things that are around me, especially the new objects, the ones that are uncommon for me. I meet many people, which affects me a lot. I usually get influenced by various things. Life in general is stimulating. I can be inspired at any time, when I walk around, go to bed, think of people. I often observe differences between social classes. I'm affected by social issues, people who are forgotten are important for me, I would like to give them more importance, or at least invite everyone to notice their existence and the significance of the "insignificant" jobs they are doing.

**What will you take from Tajikistan, in terms of memories, impressions, souvenirs, etc?**

**Evgeniy:** For now, I will just mention the acrylic paint I bought here in Dushanbe. As for the impressions, I was impressed by Bactria's crew. I got very warm impressions of Bactria's staff and their welcoming attitude. I didn't have enough time to search for souvenirs.

**Gabriel:** I am taking some rugs and a suzane out of the country. Those are the physical objects. As for the memories and impressions, I think I managed to better understand Central Asia. I usually speak fast, and here I got used to simplifying my speech, speaking more slowly, so that the people can understand me. I am taking love for the culture with me. To use a better expression, I now feel more respect for it. It is hard to say more after a day of such a hard work.

The hard-working artists from Tajikistan, Afghanistan, Kyrgyzstan and the U.S.A. then presented the results of their joint efforts and inspirations in Bactria Cultural Centre on September 17th, 2011 at the 2 p.m. opening of the exhibition. Speeches and the distribution of certificates marked this event, unique for Dushanbe, which was focused around City Art and artistic expression for everyone: the general public was offered an opportunity to work with spray paint on two banner walls, installed in the entrance of Bactria Cultural Centre.

To improve the access of the general public to visual art, a concert took place in Padida theatre, in the very heart of Dushanbe. Numerous audience members could watch the live creation of a City Art piece in front of their eyes. The two guest artists and their students, participants of the master classes, went on stage to create a work of art with their ideas and inspirations. Live music and a DJ performance completed the audience's aesthetic experience. A group from Almaty, called T-Town, and Jafar Rajabov, from Dushanbe, were part of the line-up. The audio-visual adventure ended at 8 p.m. sharp, when the artists finished the artwork.

Following the wave of interest surrounding City Art, and a lack of response from the Municipality, Bactria Cultural Centre reached an agreement to place an art piece on one of the walls of the Rokhat Tea House, a place which is both central to



**A city art piece being created live  
in front of an audience**



*The finished piece on the wall of Rokhat Tea House*

Dushanbe and dear to the people who live there. The artists took inspiration from the celebrated status and features of Rokhat teahouse. For 10 days, participants of master classes of the City Art project worked under the guidance of Jamshed Kholikov, curator of the project and creator of the design for this final art piece. The fresco has been there since October 2011, inspiring tourist pictures, the staff's happiness, and other buildings' owners jealousy.

Did the enthusiasm end with the end-of-the-project concert? Did building owners satisfy their need for visual art on their walls? Now that the artists have learned the techniques and got a taste of City Art, we can expect more artwork in the public space. Watch out for more City Art!!!

**Article: Kirill Kuzmin**  
**— Bactria Music Project Coordinator**

## Handicrafts: Autumn ideas on the preservation of ancestral traditions.

**Bactria\_Heritage**

With the start of autumn, a new period in the activity of Bactria Cultural Centre begins. This brings with it expectations of new events, meetings, concerts, and exhibitions, as well the Handicraft Fair. These handicraft fairs have become an important part of Bactria's work.

The Spring Handicraft Fair took place in May 2011, showcasing once again the wide capacity of the traditional Tajik craftsmen and women and the richness of opportunity for their business. It was organized by Bactria Cultural Centre in partnership with the globally operating Italian NGO CESVI, with financial support from the U.S. Embassy in Dushanbe and the Delegation of the EU to Tajikistan. This year's Fair

saw many new faces appear among the craftspeople, besides the usual participants representing associations and NGOs from all over the country.

The masters of traditional arts and crafts see the Fair as more than just a two-day opportunity to sell their produce. The Fair as a project usually includes educational activities for masters, and this year there were lectures on decorative and applied arts and some training in marketing, as well as two days of master classes on a specific technique, conducted by professional trainers from the National Association of Businesswomen of Tajikistan. The technique of patchwork was chosen, partly because unique pieces can be developed by working with pieces of fabric which can be obtained for minimal expense. Additionally, this technique can be used in the decoration of interior design elements such as cushions, tablecloths and bed covers, as well as for clothing and accessories. Patchwork has always been part of traditional handicrafts in Tajikistan: kurpachas (Tajik mattresses), different kinds of covers, dastarkhans (tablecloths), pillow cases and cushions can look extraordinary when they are made from multicoloured fabric pieces combined to create an intricate design, and in the Eastern Pamirs, the patchwork technique is sometimes combined with traditional Pamiri embroidery.

In helping the craftspeople to increase their qualification level, we can expect a positive impact on their business, i.e. higher quality of goods produced, new business contacts and an increase in sales. They also feel more motivated, and are sure their efforts will lead to a better recognition of their work.



Besides this, during training sessions, solidarity and mutual understanding among masters is improved as they learn how to work in teams and share experience. The programme of development of handicrafts also aims at training the people in finding opportunities to sell their products by themselves: the aim for them is to be able to both calculate the cost of their products and identify the products that will be the most in demand, focusing on those and leaving the less popular items aside.

To reach the highest level of efficiency, a nationwide network of craftspeople should be established. The structure should be open to everyone interested, if the quality of their products matches the standards. For this reason, Bactria Cultural Centre is now actively collaborating with other entities involved in the development of handicrafts, such as SDC, GIZ, CESVI, and TDC (Tourism Development Center).

In June 2011, a large-scale new project was launched by GIZ in cooperation with the Tourism Development Centre. Since the beginning of the project, research on handicrafts has been conducted, aiming to identify the total number of craftspeople and the types of products they are making. Starting in June 2011, GIZ, together with the Tourism Development Centre, conducted meetings on the evolution of the project and the coordination of efforts among all organizations involved in the handicraft sphere. As a result of these meetings, a decision was made to unite all efforts in order to improve the quality of the Tajik artisanal products, and promote work by traditional masters in the world market. Every organization has its own list of masters, and plans activities independently, creating a strong need for coordination among the participants of the consortium. Soon, a Memorandum on cooperation will be signed, after which a calendar of project activities will be compiled, including all training sessions, seminars, exhibitions and conferences planned by each of the organizations individually.

During the meetings a list of quality evaluation criteria was established for each type of artisanal product. For instance, the quality of a suzane (traditional drapery with embroideries) is evaluated according to the use of naturally coloured fabric and thread, natural thread made of silk or cotton, traditional designs and accurate embroidery technique (regular curves and straight lines). The difficult thing was to choose the quality markers for felt toys - this is a serious issue, because quite often such toys are brought or sent to Dushanbe from remote regions, and stay on display in shops without being sold, because of insufficient quality; for instance, a whole cara-



**The project is establishing standards of quality for felt toys**

van of camels with embroidered trappings on their backs might end up lying on their bellies, as the legs were not made solidly enough. Just imagine the amount of work and materials wasted by the artisan due to an error of cut or of stuffing, or in the production of unidentifiable animals which will never be sold. The result of the discussion was the establishment of a list of parameters with regards to felt toy making, detailing the functionalities of every part of a felt animal, setting the norms for natural materials used in production (synthetic materials can only be used for finish and decoration, the colours should be natural only) and insisting the look of the toy should not be repulsive.

This list is being communicated to the artisans. They will have the opportunity to be part of the pilot group for training sessions and seminars planned within the project, and to participate in exhibitions and fairs. The main condition is to follow the quality norms and actively cooperate with the organizations involved in the project.

We do hope that the project will allow an increase in the general quality of Tajik artisanal products, and promote the use of natural materials, as well as better awareness of the value of participation in training sessions which, in spite of the expense of travel, etc, leads to increases in sales and better earnings for artisans.

Bactria Cultural Centre was also part of another project on handicraft development: "Preservation of Eastern Pamir Yak Wool Handicraft Tradition" was implemented by Public Organization "The Yak House" (Murghab) with financial support from the U.S. Ambassador's Fund for Cultural Preservation. The project's aim was to document and preserve the unique traditional art of the Eastern Pamirs, which is about to vanish. Project activities included research on forgotten traditional designs, patterns and techniques, as well as seminars promot-



**Demonstration of traditional weaving technique as part of the project to preserve Eastern Pamir Yak Wool Handicraft traditions**

ing experience exchange between the older generation of artisans and their younger colleagues. As a result of the work implemented, The Eastern Pamir Art Catalogue was published, and exhibitions of "The Yak House" products took place in Dushanbe, Khujand and Khorog. Frequent visitors to handicraft fairs already recognize artwork by the masters from Murghab from the fine designs and patterns. Each object created by the women working for "The Yak House" brand is unique. Ordi-

nary objects such as purses or passport/notebook covers can be transformed into something different and closer to artwork, thanks to ancient embroidery designs. The carpets, made from the wool of Pamiri yaks, are extremely popular at handicraft fairs. Pamiri women involved in handicrafts use ancestral techniques and know-how inherited from their parents to produce items from wool, cotton, and flax, such as toys, accessories and objects of everyday life, in turn transmitting the skills to their children. The transmission of these skills from one generation to another, keeping alive the knowledge of how to make things filled with warmth and wisdom, is the very meaning of the preservation of the cultural heritage of our country.

As the winter holidays get closer, the organization of the Winter Handicraft Fair is in full swing. This grandiose seasonal event will take place on December 3rd and 4th in Ismaili Centre, Dushanbe. It is a meeting of more than sixty artisans from all regions of Tajikistan, making it at least as big an event on the Handicraft calendar as the Spring Fair. For many of these artisans, participation in such projects is the only way to sell their products. That is why they are impatient to be invited, and apply all their efforts to present as many products as they can for the yearly national fair, and to earn as much money as they can. Hopefully, with the help of the skills gained from the workshops associated with these fairs, Tajik artisanal production will be duly represented on the international handicraft market in the near future.



**Winter Handicraft fair, December 2009**

**Article: Galina Yunusova,  
- Bactria handicraft projects coordinator**

## Finland and Tajikistan: Music Embassies

**Bactria\_Music**

The traditional music of Tajikistan has, besides admirers and followers, good friends in Finland - which is quite far from Central Asia - amongst many other countries. Even though they are so far away from each other, their mutual interest in music and musical heritage brings them closer. These are the very areas that the GMC (Global Music Centre) from Finland, one of the partners of Bactria Cultural Centre, is working on. The GMC's efforts are directed towards the development of cultural exchange between Tajikistan and Finland, the bilateral study of popular musical traditions and genres, towards the stimulation of creativity in music, in particular among young people, as well as towards improvement both of the professional training of sound engineers and of technical equipment in audio recording studios. Besides exchanges and trips, mutual study through the collaboration of our libraries and resource centres helps bring cultures and countries together. The GMC is also facilitating the introduction of Tajik digital archives into the system of international centres of meta-data exchange, such as Greenstone, which allow people to learn what kind of archive materials, such as sound, visual or textual, are available to readers of different digital libraries.

This collaboration was initiated in 2009 by the Director of GMC, Jaana-Maria Jukkara from Finland, and Lu (Robert) Ed-

monds, consultant, musician and generator of ideas from Great Britain, who is actively involved at present in creating music as part of the trio Les Triaboliques, as well as Georgy Mamedov, director of Bactria Cultural Centre at that time. A professional sound recording studio was created in Gurminj Museum of Musical Instruments in Dushanbe, as well as a small audio project studio in Bactria. Seminars and practical instruction on sound recording in-studio and live sound engineering in concerts took



**The recording studio in Bactria Cultural Centre**

place, and we expect more of such activities to take place in the future, involving anyone who is interested, not just musicians and sound engineers. Musicians from Finland also came to Tajikistan several times to study Tajik folklore and combine various musical inclinations through projects shared between musicians from both cultures.

Thanks to the union of popular traditions of Finnish and Tajik music, the visits of musicians from Finland to Tajikistan can be seen as being made by an Embassy of Music. Their musical peers from Tajikistan, such as the members of the band Samo, visited Etnosoi festival in Helsinki in 2010, and duly represented their home country in Finland.

Finnish musicians involved in different folk projects and groups came to Dushanbe this year for the third year in a row. Every year the programme of their visit has had different artistic features. In September 2011, Bactria Cultural Centre was pleased to greet two singers and musicians, Pia Rask and Pekko Kappi, from the folk music department of the famous Sibelius Academy. The Tajik National Conservatory, named after T. Sattorov, gave them an amazing opportunity to work with the students and professors of its traditional music department. To better get to know such genres as falak and shash-makom, the guests from Finland went to study alongside the students, learning how to perform falak and conducting rehearsals to prepare for the concert scheduled for the end of their stay, in order to present a diverse, emotional and sincere program of Tajik and Finnish traditional music and songs. We also heard some pieces of a cycle of shash-makom, performed by students and professors of the Tajik National Conservatory; this aspect of the program holds a promise of future development, especially since Pia Rask also visited the Shash-



***Finnish and Tajik musicians collaborated on a musical project culminating in a concert***

Makom Academy and expressed great interest in this genre.

September 2011 was indeed an intense month in terms of music, including efforts to improve the quality of what we hear in concerts, on our CD players and what the teenagers in the court-

yard listen to on their mobile phones. All sound that is recorded, and every concert performance, makes it to our ears through audio equipment, operated by sound engineers, who are tasked with preventing feedback and 'whistling' in our ears, making sure that the audience or listeners can hear everything that is performed, aired or recorded. Having shared his experience with us in this role several times already, we happily hosted Taneli Bruun, a sax player and sound engineer from Finland. Last time he concentrated on conducting specialized seminars on live sound engineering for concerts, and organizing the efficient soundproofing of audio recording studios. This time he shared his ideas and experience with some of the young musicians from Dushanbe, as well as with a young Kazakh group (A-Town from Almaty) who happened to be in the right place at the right time.

Thanks to strong support from the GMC, Bactria Cultural Centre can be even more effective in supporting musical creativity among the youth, offering the opportunity to work in its



***Practical instruction was given on sound engineering for live concerts***

small on-site audio project studio and create demo recordings at no cost, or supporting the organizers of small-scale concerts and any other charity or socially significant music event, with all the music and audio equipment necessary to ensure decent live sound.

The resource centers of GMC and Bactria Cultural Centre also cooperate so that the visitors of Bactria's library can enjoy the sounds of traditional music from every continent, collected in a jukebox available on one of the most powerful computers in our resource centre. The collection is compiled by Heikki Niemela, the librarian of GMC, who also visited Dushanbe in the autumn of 2011. Heikki is an active partisan of new technologies in libraries and archives. Most of his work in Tajikistan is aimed at building upon the capacities of a Tajik NGO, 'Science and Education', involved in digitalizing musical and other private archives and returning them to local communities in published form. The NGO has an important archive of digitalized documents and music pieces. The meta-data exchange with other archives will allow users from all over the world to use keywords to find out what kind of material is available in Tajiki-

stan's archives and to learn how to access them. In the modern world, it's not about accumulation of data any more, it's about the management of the data flow, and this type of library and archive activity has a promising future.

Knowing that the project of cooperation of GMC in Tajikistan will last for at least two more years, we can expect more opportunities for us to meet the ambassadors of Finnish music. Let's hope that Tajik music will be known by an increasing number of people all around the globe, including the audience in

Finland, and that we will see more open, emotional and sincere meetings at the level of music embassies.

**Article: Kirill Kuzmin**  
**— Bactria Music Project Coordinator**

## English Access Microscholarship Program (EAMP)

**Bactria\_Education**

The English Access Microscholarship Program (EAMP) is a program for youths aged between 14 and 16 from poor families from Dushanbe to attend English Language courses. This program, funded by a grant received by Bactria Cultural Center (BCC) in September 2010, is to be implemented from 31 January 2011 to 24 September 2012. As well as working on language learning, the program will enhance the student's leadership skills and introduce them to American culture, traditions, and democratic values.

So, the program has already begun, but let's see how the selection process was conducted. According to recruitment criteria, Bactria Cultural Centre, in coordination with the US Embassy, selected children from 2 schools: boarding school No. 4 (for children whose parents do not live in Dushanbe), and Refugee Children and Vulnerable Children (RCVC – school for homeless or orphaned children) set up by the Kareen Mane Center, to participate in EAMP. All potential candidates from the schools went through a series of reviews and interviews. The review panel consisted of staff from BCC, a representative of the American Embassy, the administrations of boarding school No.4 and of the RCVC centre. The review included details about students' studies, why they were interested in learning the English language, and whether this course would change their lives. As the program is directed to involve students from poor and vulnerable families, this was also an important factor to take into account when selecting candidates.

Finally, 24 lucky students have been selected and we send them our sincere congratulations! In coordination with the US Embassy, both schools will also keep waiting lists of 8 children, selected on the same criteria. These students are to replace those who will leave the program, or do not want to continue



*Some of the lucky participants selected for the Microscholarship Program*

the course.

It is fundamentally essential for children to learn English from a young age in this rapidly globalizing world. Knowledge of English will open up many opportunities for them, and it will be invaluable in their future careers. Each year students will have 3 sessions of 12 weeks (3 months), plus a 2-week summer camp in August 2011. Children are taught at their schools by a teacher sent by Bactria and a US-sponsored teaching assistant. All the lessons are aimed to stimulate the children's curiosity and make

it a special and wonderful experience to learn English. The lessons include many educational and interactive games, songs, English flash card displays, audio and video images and various other modern teaching techniques recommended for Access Program participants.

Classes in two schools started on February 1st, 2011. Classes are conducted by highly experienced teachers who have a strong history of teaching the English language. Within the first month of the project students learnt to write and say simple sentences in English. To help students learn English they were given "Headway" teaching text books for beginners, CDs to listen and improve spoken language, other books and magazines. Performing interactive games and quizzes in class enabled students to learn English in a more fun-filled, enjoyable and relaxing way.

On February 8, 2011 Bactria Cultural Centre invited the representatives of U.S. Embassy for the opening ceremony of the Access Program, and during this event the students received certificates of award, confirming their enrolment on the Program,



signed by the U.S. Ambassador. The guests congratulated the participants of our project on obtaining their certificates and wished them success with learning the English language.

The Access teachers are using an integrated skills approach to teaching English. English is the primary language of the classrooms and the teachers are all comfortable and competent in their use of English, although they do not use American English. The lesson plan is very open, so teachers have the freedom to bring in many different learning tools, including movies, songs, newspapers and books. Materials for situational learning are also important for increasing communication. The Access kids often work in pairs or in groups on exercises. Boys and girls study together and do exercises that require them to interact in the classroom, with the teachers reporting no difference in their approaches with the boys and girls. The classroom environment is respectful and nurturing for the students, and the teachers correct mistakes using positive approaches. There are plenty of opportunities for students to ask questions, and the evaluation team observes our teachers giving the kids an opportunity to answer their peers' (classmates') questions prior to answering themselves. Throughout the course, the teachers provide feedback on the kids' speaking, listening, reading and writing skills. According to the program, classes should include outdoor lessons and special field trips.



*The summer camp included a performance of Cinderella by the participants of the program*

Out-of-class activities will include cultural projects specifically studying American culture, and discussions on intercultural dialogue and diversity. Each group will also stage role plays, drama, and art in commemoration of the 4th of July, Thanksgiving Day, Halloween, etc. The program is planning to organize local trips for these kids, where they will visit different museums, theatres, and historical places within and outside of Dushanbe. The students will be guided by the class teachers to create a micro-community project on Environment, Gender Issues and/or HIV/AIDS. The project activity aims at motivating students to work in groups to create a project impacting the community. The project will be organized with a minimum of four students per group and a supervisor.

Another part of the programme was a summer camp that took place recently from August 8th until August 16th, 2011. The main purpose of the camp was to introduce the English Language and American Culture and improvement of creative and leadership skills of students. Access Teachers conducted classes for students from several different Tajik schools. The camp was focused on learning English and included a variety of educational and interactive games, songs, audio and video materials, and other modern teaching methods.

**Article: Gulnoz Toshbekova  
— Bactria Educational Manager**