



YOUTH ATTITUDINAL SURVEY ON WEAVING, DESIGNING AND TEXTILE CULTURE IN BHUTAN

Survey Report 2022



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TEXTILE CULTURE IN BHUTAN**

REPORT 2022

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MINISTRY OF LABOUR AND HUMAN RESOURCES
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SECRETARY

November 24, 2022

FOREWORD

“Youth is the hope of our future” - Jose Rizal.

And to expand this famous quotation, I may add that youths are also the custodian of our traditions, heritage, cultural identity, resources and knowledge. Thus, it is imperative that the aspirations, hopes and visions of youths must be aligned with our work, not only in terms of sustaining Bhutanese textile practices but also to add-on to our Bhutanese textile resources through creativity and innovation.

It is indeed evident that things have changed during our lifetimes. Bhutan has leapfrogged into the Fourth Industrial Revolution in almost a blink of an eyelid. The internet of things, cloud computing, artificial intelligence, high-capacity connectivity and other technological advancement have transformed the way we live, purchase goods, communicate and even pay for our cups of coffee or tea. As such, the youth of today live in a very different world from the way which we grew up. Such changes have also impacted on the way they learn and how they assign values to their experiences, emotions, knowledge and their material culture.

Therefore, considering how the contexts have changed, the question that embeds within the survey is – Can we afford to carry on the way things are, in terms of transmitting Bhutanese textile practice, experience and knowledge to youths? It is this basic inquiry that has driven the Royal Textile Academy of Bhutan (RTA) to embark on this national inquiry to investigate youths’ attitudes, their level of interest and understanding of – weaving and designing, as gainful forms of employment, and their ways of sustaining Bhutanese textile culture and weaving culture.

RTA must be congratulated as this is the first comprehensive survey report on youth attitudes towards weaving and designing, not just in Bhutan, but perhaps, globally.

One pertinent finding from the survey is that youths are indeed proud of their heritage and there is a strong preference of wearing ghos and kiras woven in Bhutan. Significantly, there is also a general consensus among youth that weaving traditions must be preserved. This valuable and insightful finding should provide policy makers, industry stakeholders, organizations involved in the development of Bhutanese hand-woven textiles, designers, practitioners, etc. the confidence and courage to forge ahead in creating new and exciting textile capitals through innovation and design, while preserving the old. The notion is to accumulate and generate new textile traditions, practices, knowledge and resources, adding to the vibrancy of what is already in existence.

The report has provided some key recommendations on how to fulfill and align youth’s aspiration with not only in the preservation of Bhutanese textile heritage and traditions but also developing this sector into an exciting and profitable industry. Hence, the challenge is for us to, according to the wise words of Franklin D Roosevelt, “build our youth for the future”, and not merely “building a future for our youths”.

Tashi Delek!

Dasho Tashi Wangmo

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**EXECUTIVE
SUMMARY**

With the aim to preserve, promote, educate and create awareness in the textile and design sector in Bhutan, the Royal Textile Academy (RTA), in partnership with the Center for Folklife and Cultural Heritage (CFCH) of the Smithsonian Institution conducted this nation-wide survey on **Youth Attitude on Weaving, Bhutanese Weaving Culture and Designing**.

Objectives of the Survey

The overall objective of the survey was to:

- *Investigate the sustainability of Bhutanese weaving culture through youths' perspectives so as to align RTA's programmes with their expectations.*

And with the specific objective to:

- *Investigate youths' attitudes, level of interest and understanding in – weaving and designing as gainful forms of employment; sustainability of Bhutanese textile and weaving culture; and establishing baseline indicators for future studies on youth attitudes, level of interest and understanding towards Bhutanese weaving and textile culture.*

Overview of Survey Methodology and Participation

The sample size for the Bhutan Youth Attitudinal Survey on Weaving, Bhutanese Weaving Culture and Designing, as provided by the RTA, was 7,000. Although the definition of “youth” as per the National Youth Policy 2011 is from 13 to 24 years of age, this study engaged youths from 15-24 years. Employing ‘representative sampling’, the sample was distributed across 20 dzongkhags based on population density.

The approach taken for this survey included three phases in the following manner –

- **Pre-field Phase** – Carried out the literature review, questionnaire development, enumerators training, and pilot testing questionnaire
- **Field Phase** – Actual conduct of the survey
- **Post-field Phase** – Data entry and cleaning, data analysis and report writing

For its accuracy and efficiency, the data collected was processed using Statistical Package for the Social Science (SPSS) software. The edited and processed data were further analysed using Microsoft excel.

The survey was participated by 7,160 youths of whom 4,241 (59.2%) were female and 2,919 (40.8%) were male. In terms of the age group distribution, 4,509 (63%) were in the age group of 15-18 years, 1,914 (26.7%) in 19-21 years and 737 (10.3%) in the 22-24 years. Similarly, respondents by qualification were – 21 (0.3%) illiterate, 27 (0.4%) attended primary school education, 2,277 (31.8%) secondary school education, 3,537 (49.4%) higher secondary school education, 1,271 (17.8%) bachelor's degree, and 27 (0.4%) masters degree and above. Region-wise participation was 54.1%, 23.6%, 16.4% and 6% for Eastern, Western, Southern and Central regions respectively.

Key Findings

1. Youths are not equally familiar with the diversity of Bhutanese textiles, as well as with the identification of various motifs. Their level of technical knowledge of the named Bhutanese textile weaves is pretty low, indicating their superficial knowledge of the traditional Bhutanese textiles.
2. Just about half the youth are familiar with various looms used in textile weaving. Likewise, there is a range of familiarity with traditional items used for dyeing. Overall, their level of exposure to weaving is low as compared to their exposure to other cultural forms, such as traditional Bhutanese songs and dances, etc.
3. Parents play very important roles in imparting knowledge and training their children to weave Bhutanese traditional textiles. Almost all educational or training institutions/centres play a limited or minimal role in training youths in traditional weaving.
4. There is a general concern that Bhutanese traditional weave may be challenged by the influx of machine-made fabrics, especially in terms of cost, therefore threatening its viability and survival. Hence, there is a requirement for creativity and innovation in the traditional Bhutanese textile industry.
5. There is generally a strong interest in Bhutanese traditional weaving and design as a good proportion of youth would be interested in learning designing and weaving if available in schools and educational institutes. Comparatively more youths are interested in design than in weaving, suggesting that there may be a demand for creative and innovative products and services.
6. Bhutanese youths take pride in wearing the national dress, with a strong preference for the *Gho* and *Kira* woven in Bhutan, except that they are generally seen as more expensive than they should be. There is also a general consensus among youth that weaving traditions must be preserved.
7. Comparatively more youths are interested in taking up designing than weaving as a form of gainful employment. However, for them to consider weaving and designing as forms of gainful employment, formal weaving skills and training on designing, support in accessing raw materials and design resources, access to financial assistance, assistance in marketing and promotion, entrepreneurial skills development, establishing networks and linkages, etc. are considered very important.

Key Recommendations

Hand-woven textile sector as a creative and cultural industry

1. Professionalize the traditional Bhutanese weaving and weaving industry as a thriving creative cultural industry.
2. Develop a visionary strategic policy document for the Bhutanese hand-woven weaving sector.
3. Institutionalize the production system and develop industry clusters for its enhancement.
4. Encourage creativity and innovation in the traditional Bhutanese textile sector.
5. Establish quality control and supply chain linkages.
6. Strengthen the sector through advocacy and promotion.
7. Bring about value addition without increasing the price.
8. Strengthen and continue the current work in sustaining the Bhutanese weaving practice.

Promotion and development of education and research in textile sector

9. Establish a Bhutan national institute of textiles/fashion technology as a legal entity offering various levels and nature of programmes, including continuing education programmes.
10. Introduce various levels of training programmes at the institute leading to certification of trainings.
11. Establish branch campuses of the institute on a need basis, tied to Design Resource Centre.
12. Host one of the Design Resource Centres in the institute's main campus as appropriate.

Design Resource Centre

13. Establish at least one Design Resource Centre (DRC) in the country, taking care of scope and reach of such a centre.
14. Use DRC for advancing the interests of youth and professional training purposes for the sector.
15. Develop intellectual property rights, trademarks and patents needs of the sector.

Weaving and designing as gainful employment for youth: Support requirements

16. Provide formalised accredited skills training on weaving and designing to aspiring youths, including entrepreneurial skills development.
17. Provide business start-up financial assistance to aspiring youth.
18. Provide assistance in marketing and promotion.

Weaving programme in schools

19. Introduce a weaving programme in schools, including dyes and their ingredients in the programme.
20. Incorporate natural dyeing, motifs, and warping in Mathematics, Science, and programming curricula.
21. Cultivate and nurture youth interests in weaving and designing.

Survey questionnaire design:

22. Determine sampling proportionality of youth participants, across factors, mainly based on PHCB reports.
23. Consider age ranges for the youth participants based on PHCB or be agreed with NSB.
24. Data collection considerations on levels of education qualification be determined with NSB.
25. Incorporate weaving as a separate economic activity in Labour Force Surveys.



1
BACKGROUND & OBJECTIVES

1.1 Aims and Objectives

As one of the means of realizing the mission of the Royal Textile Academy (RTA), the RTA in partnership with the Center for Folklife and Cultural Heritage (CFCH) of the Smithsonian Institution conducted this nation-wide Youth Attitudinal Survey with the general aim of *investigating the sustainability of Bhutanese weaving culture through youth's perspectives so as to align RTA's programmes with their expectations.*

Specific objectives were to *investigate youth's attitude, level of interest and understanding of:*

- Weaving and designing as a form of gainful employment;
- Sustainability of Bhutanese textile and weaving culture; and
- Establishing baseline indicators for future studies on youth attitude, level of interest and understanding towards Bhutanese weaving and textile culture.

1.2 Background: Literature review

A review of literature on youth or young people in Bhutan reveal that many youth surveys have been carried out in Bhutan involving youth attitudes and perceptions on various subjects or themes, such as on youth matters (BCMD, 2020); youth unemployment (NSB, 2020 – part of LFS; Yangchen, 2017 – data analysis; Wangmo, 2012); tobacco (MoH & WHO, 2019); perceptions to happiness (Lhamo, 2019); agriculture and employment (Pelzom & Katel, 2018); attitude to science (Zangmo, 2016); governance and corruption (BTI, 2015); perception of unemployed youth (MoLHR & UNDP, 2014); youth civic engagement (Suhonen, 2014); sexual and reproductive health (Dorji, 2009); education, employment, development (Dorji & Kinga, 2005); etc.

Similarly, many other surveys were carried out on youth, involving youth attitudes and perceptions, as components of other larger surveys and reports, some of which are – Bhutan living standards surveys covering themes such as education, health, employment, happiness, etc. including for youth or young people (NSB – 2017, 2012 (with ADB) & 2007); status of vulnerable children, including youth (RENEW, 2015); happiness (CB&GNHS, 2015); impact of media (MoIC, 2013); situation of children, youth and women covering health and nutrition, water, sanitation and hygiene (WASH), quality of education, and in particular for youth on understanding youthful behaviours and vulnerabilities, youth unemployment, youth participation (RGoB & UNICEF, 2012); enrolment, retention, and in particular youth education and unemployment (MoE, 2009); etc.

Globally, while numerous surveys on youth attitudes have been reported, the survey report in Britain on young persons' behaviour and attitudes covering mental health and well-being by Cooke et al (2019) is revealing. *International Survey of Youth Attitude 2018 and 2013* by the Cabinet Office of the Government of Japan Research organizations – INTAGE Research Inc. involving youth from many developed countries are notable. The surveys at regular intervals have covered youth attitudes on themes such as view on life, nation and society, community and volunteerism, occupation or experiential work activities, school, and family. Of similar interest is the survey report on attitudes

population of 727,145 (NSB, 2018; pp.10-12). Of course, this is projected to steadily decrease over the years, i.e., 10-year period projections are – 16.4% (or 130,684) by 2027, 13.8% (or 117,043) by 2037, and 12.8% (or 113,201) by 2047 (NSB, 2019; pp.22). Nonetheless, there will still be a significant youth group who will require advocacy, education and training, and employment and economic opportunities on traditional Bhutanese textiles, and continue to uphold the rich textile cultural heritage viable and vibrant for generations to come.

In this regard, it is heartening to note that *TVET Curriculum Framework* (RGoB, 2019) has recommended at least two courses related to textiles – Applied Fashion and Technology and Product Design (Industrial and Commercial) – to be introduced as regular programmes at the Institute of Zorig Chusum, Thimphu and Trashiyangtse College of Zorig Chusum starting 2022 (p.51).



2
STUDY METHODOLOGY

2.1 Research design

The study was carried out using an Embedded Design of an Embedded Co-relational Model wherein a qualitative component was embedded within a quantitative design. The qualitative component played a supplementary role. Quantitative data was collected via a structured questionnaire while qualitative information was obtained through open-ended responses, interviews, and document reviews.

2.2 Construction of questionnaire

The questionnaire was collaboratively developed by the RTA, CFCH and IMSL. Prior to finalizing the questionnaire, a thorough review of a variety of existing sources (documents, reports, data files, and other written artifacts, etc.) with the intention of collecting independently verifiable data and information was carried out. To gain informed perspectives and attitudes from the valued experts, their views were also sought. The questionnaire developed was pre-tested and necessary changes were made accordingly prior to its deployment in the field.

No photos of the textiles, motifs, looms, etc. were provided. It relied on the honesty of the participants to respond truthfully to the questions.

Youth attitude to Bhutanese weaving was captured through two sets of questions – One, seeking their opinions on various aspects of Bhutanese weaving as they saw it, and the other, asking what support they would be seeking for them to pursue weaving as a form of gainful employment.

Youth opinions on Bhutanese weaving were sought through at least four thematic areas, which were, whether or not: (1) Bhutanese weaving tradition was dying, with at least one stated reason, along with recommendations including preservation and promotion of the tradition; (2) they had the interest in the Bhutanese traditional weaving, including learning in schools; (3) weaving as a viable source of income and actually taking it up as a gainful employment; and (4) preference for *Gho* and *Kira* woven in Bhutan, the cost factor, and pride in wearing *Gho* and *Kira*.

In order to understand the kind of support youth would be seeking in pursuing weaving as a form of gainful employment, the respondents were asked a set of questions on the need of support for – (1) weaving skills training, including willingness to spend time in learning to weave, (2) financial assistance to start a business, (3) assistance in marketing and promotion, and (4) access to raw materials and asked to rate the importance they attached to each.

Designing component had two interrelated themes – One trying to find out the interests, opinions and thoughts of the respondents in fashion and/or designs, and the other the importance they attached to the aspects of designing in the Bhutanese fabrics.

In considering pursuing designing as a form of gainful employment, youth respondents were asked for their views as to the importance of each of the possible supports that could be arranged or provided for, viz. – design training, access to design resources, financial assistance to start a business, development of entrepreneurial skills, assistance in marketing and promotion, and establishing a network with global design centres – on a 6-point scale from ‘Not at all important’ to ‘Extremely Important’.

2.3 Sampling

The sample size for the Bhutan Youth Attitudinal Survey on Weaving, Bhutanese Weaving Culture and Designing, as provided by the RTA, was 7,000. The sample size of 7,000 was arrived at by taking 5% of the youth population – 144,367 (Bhutan’s youth population being 19.8% of the total population, Population and Housing Census of Bhutan 2017). The sample size that has been arrived at jointly by the RTA and IMS is based on the simple random sampling method and does not capture the entire youth population. Therefore, under the simple random sampling method, the data captured is non-probability sampling.

The period of survey unfortunately coincided with the COVID-19 outbreak. Travel restrictions were imposed by the Government; it was impossible to undertake field visits and conduct one-to-one interviews with youths. As a result, another approach was taken. Participants were identified through higher secondary schools and college- level youths. Because of this mode of application, the definition of youths differs slightly from the National Youth Policy 2011, which is from 13 to 24 years of age. Rather, this survey engaged youths from 15 to 24 years.

In terms of execution, the survey was carried out using online Google doc. Participants were identified through higher secondary schools and colleges.

As required for any sampling, the survey questionnaires were distributed to all across 20 Dzongkhags amongst 14 tertiary institutions/colleges, 71 middle secondary and 82 higher secondary schools in Bhutan as per the Annual Education Statistics (MoE, 2020). A list of all participating educational institutions is attached as Appendix D.

2.4 Data collection process

Due to the pandemic situation, field visits and one-on-one survey was not possible. Hence, the data was collected using the assistance of College Deans and school Principals. Phone calls and CATI – Computer Aided Telephone Interviews – were conducted. The interview was guided by a questionnaire displayed on the computer/phone screens. Correspondingly the respondents’ answers which were routed through Google doc were administered by the consultants. With thorough follow-up, the consultants ensured that the intended number of 7,000 youths was captured.

Some of the respondents (0.3% or 21) also happened to be those youths who were either temporarily or permanently engaged as support staff in the schools and colleges who later appeared as youths with low literacy.

2.5 Analysis of the survey data

The data were processed using Statistical Package for the Social Science (SPSS) software which is commonly used as the social statistical tool for its accuracy and efficiency. The edited and processed data were further analysed using Microsoft Excel. The data analysis was done in collaboration with officials from the RTA, CFCH and IMSL.

2.6 Work approach

Phase	(Key Activity) What will we do?	Process (How will we do?)	Output	Initial Deadlines	Revised Timelines
Pre-field phase	Literature review	Review of documents and reports to enhance the analysis of Study	Information compiled for use in the report		
	Development and finalization of questionnaire	Consultative meetings with RTA	Questionnaires finalized	Nov 2, 2020	Nov 30, 2020
	Training of enumerators & piloting survey tool	<ul style="list-style-type: none"> Familiarization with the survey tool 	Enumerators trained and survey tools piloted.	Nov 4, 2020	Dec 1-3, 2020
Field Phase	Survey and gathering of data	<ul style="list-style-type: none"> Data collection via CATI 	Survey completed and tools ready for data entry	Nov 6 – 30, 2020	Dec 4, 2020 – Feb 14, 2021
	Training the data cleaners	<ul style="list-style-type: none"> Orientation of data punchers on the survey tool and the interface 	Data punchers trained and ready for data entry		
Post-field phase	Data entry and cleaning	<ul style="list-style-type: none"> Data entry by individual punchers Data analysts run through all the entries and cross check for inconsistencies such as typing errors, empty fields, etc. and correct it through coded verification 	Data entry and cleaning completed and data ready for analysis	Dec 1 – 12, 2020	Mar 15-25, 2021
	Data analysis	Cross tabulations, generation of frequency tables and tables in percentage/mean	Data analysis completed		
	Report Writing	Report written by the Lead consultant	Draft report submitted to RTA		
	Presentation of findings	PPT presentations to RTA	Presentation completed and comments recorded for document refinement	Dec 21, 2020	Mar 1, 2021
	Refinement of the report	The report refined/finalized based on agreed comments	Final report submitted	Dec 28, 2020	Mar 10, 2021

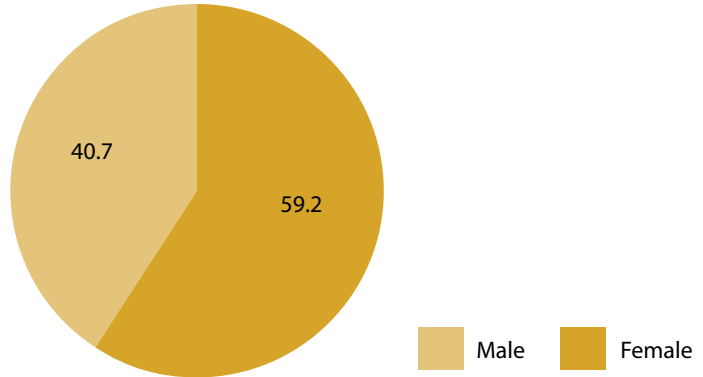


3
SURVEY FINDINGS

This section reports the findings of the survey. It describes the general profile of the participants, their knowledge of Bhutanese textile and weaving culture, their experiences in weaving and their attitude towards Bhutanese weaving and prospects in designing.

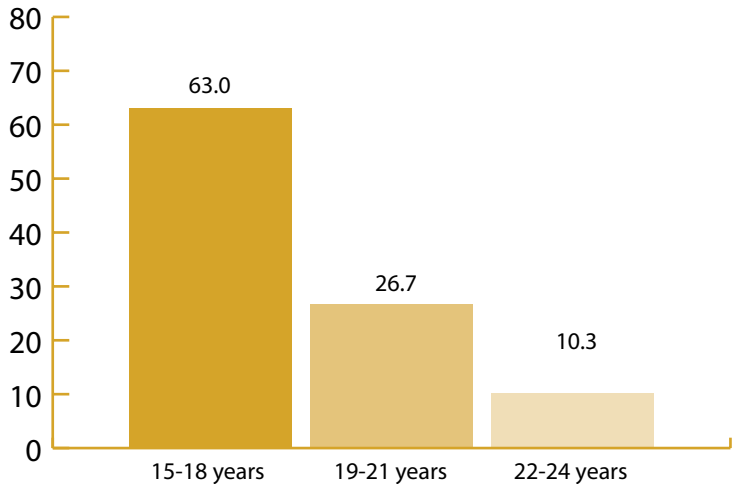
3.1 General Biodata

Figure 1: Respondents by gender (%)



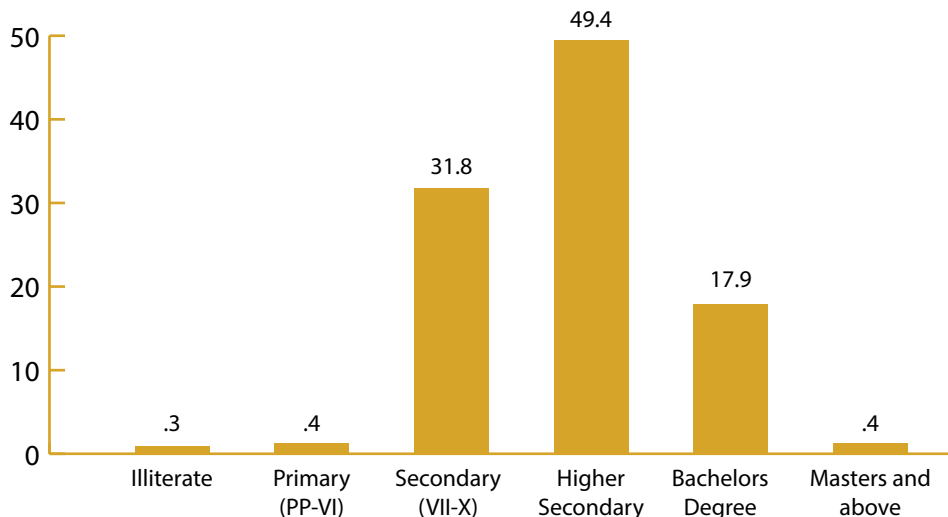
The survey covered a total of 7,160 youths of which 59.2% or 4,241 were female and 40.8% or 2,919 were male (Fig 1). Please refer to Appendix B1 for details.

Figure 1: Respondents by age (%)



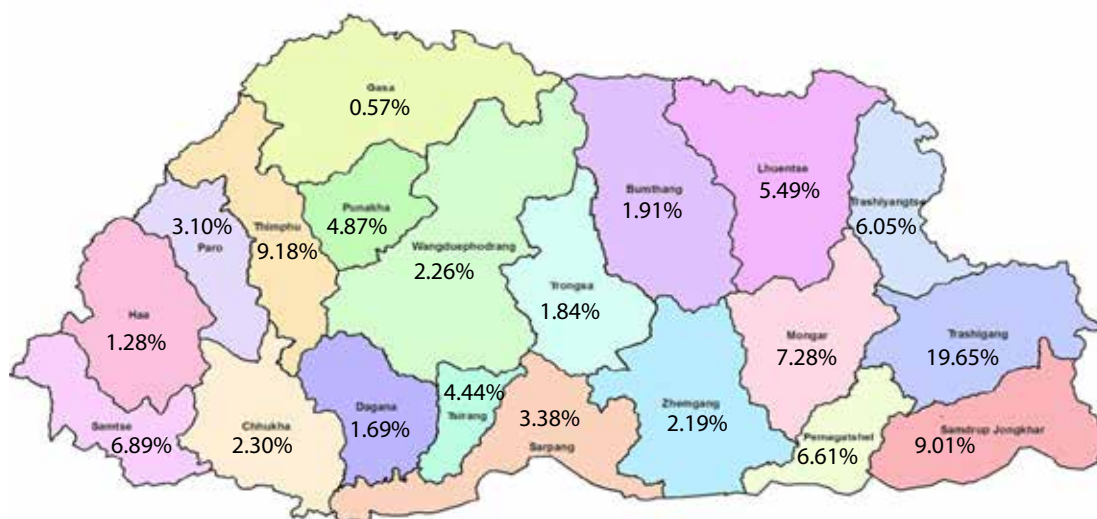
The majority of the participants were youths from ages 15 to 18 years (63% or 4,509), followed by ages 19 to 21 years (26.7% or 1,914) and finally, ages 22 to 24 years (10.3% or 737) (Fig 2). Please refer to Appendix B1 for details.

Figure 3: Respondents by qualification (%)



In terms of education, participants with no formal education (the term ‘illiterate’ will be used in this report) is 0.3% (21) and those with only primary education is 0.4% (27). While 32% (2,277) of participants were with secondary education, those with higher secondary education were 49.4% (3,537), representing the highest number of participants. In terms of those with tertiary education, 17.8% (1,271) were with bachelor’s degree, while participants with master’s degree and above were only 0.4% (27). (Fig 3). Please refer to Appendix B1 for details.

Figure 4(a): Distribution of respondents by permanent Dzongkhag (%)



Considering the permanent Dzongkhags, the participants for the survey were from all 20 Dzongkhags, with the highest being from Trashigang (19.7% or 1,407), followed by Thimphu (9.2% or 657) and Samdrup Jongkhar (9.1% or 645). The least number of participants was from Gasa (0.6% or 41), followed by Haa (1.3% or 92). (Fig 4a, Table 1a) However, considering the location where the participant responded to the survey, the highest participants were in Thimphu (24.8% or 1,778), followed by Trashigang (15.8% or 1,130), Samtse (7.5% or 534), Mongar (7.3% or 524) and Samdrup Jongkhar (7.1% or 508). The least participants were in Dagana (0.2% or 12) followed by Haa (0.5% or 36). (Fig 4b, Table 1b).

Table 1(a): Participants by permanent Dzongkhags and regions

Regions	Dzongkhags	No. of Participants	% Of Participants	No. of Participants by Regions	Consolidated % by regions
West	Chukha	165	2.30	2,181	30.5
	Gasa	41	0.57		
	Haa	92	1.28		
	Paro	222	3.10		
	Punakha	349	4.87		
	Samtse	493	6.89		
	Wangdue	162	2.26		
	Thimphu	657	9.18		
Central	Bumthang	137	1.91	1,107	15.4
	Dagana	121	1.69		
	Sarpang	242	3.38		
	Trongsa	132	1.84		
	Tsirang	318	4.44		
	Zhemgang	157	2.19		
	Lhuentse	393	5.49		
East	Monggar	521	7.28	3,872	54.1
	Pemagatshel	473	6.61		
	Samdrup Jongkhar	645	9.01		
	Trashigang	1,407	19.65		
	Trashy Yangtse	433	6.06		
Total		7,160	100.0	7,160	100.0

Figure 4(b): Current location of participants (%)

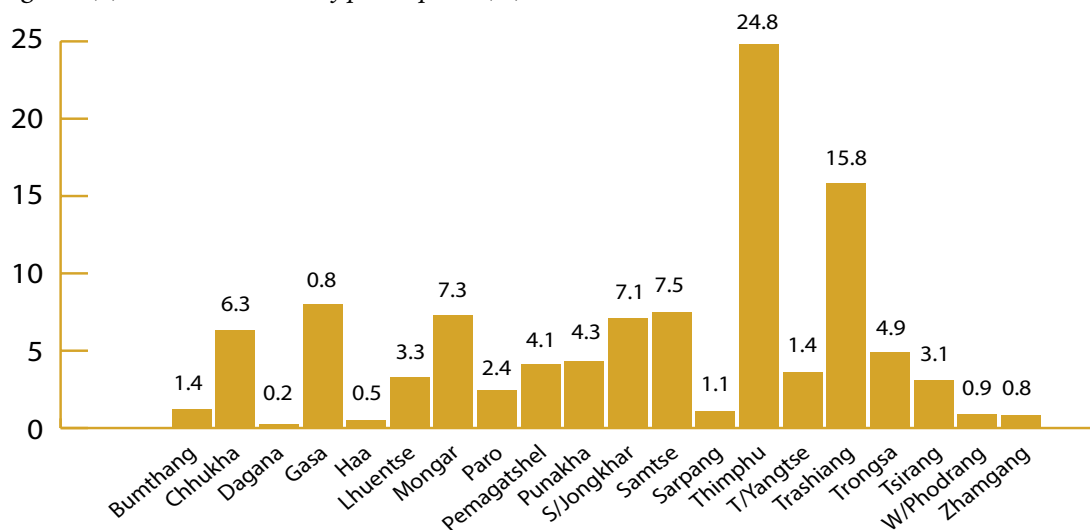
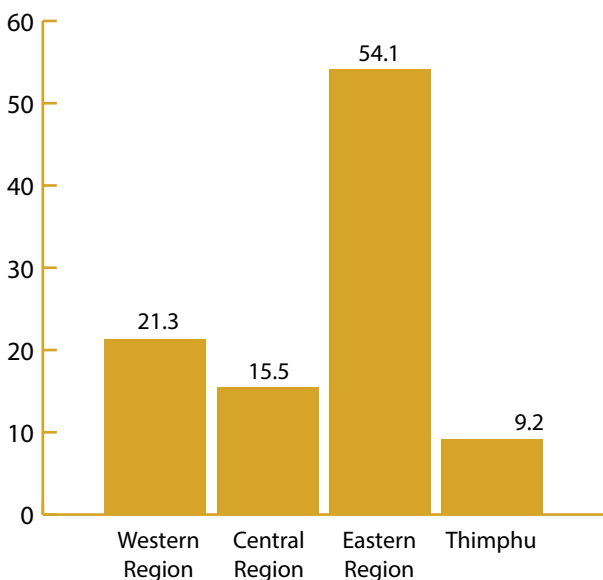


Table 1(b): Current location of participants by Dzongkhags and Regions

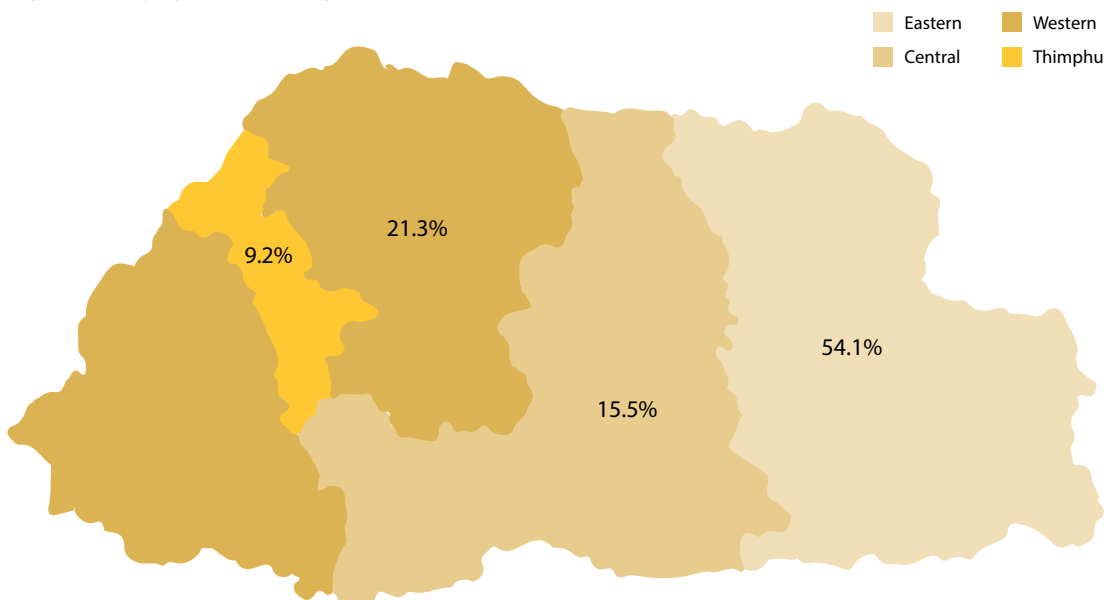
Regions	Dzongkhags	Participants (%)	Participants (Frequency)	Participants by regions (Freq.)	Consolidated % by regions
West	Chukha	6.3	450	3,406	47.5
	Gasa	0.8	58		
	Haa	0.5	36		
	Paro	2.4	173		
	Punakha	4.3	309		
	Samtse	7.5	534		
	Wangdue	0.9	68		
	Thimphu	24.8	1,,778		
Central	Bumthang	1.2	83	808	11.3
	Dagana	0.2	12		
	Sarpang	1.1	81		
	Tsirang	3.1	221		
	Trongsa	4.9	351		
	Zhemgang	0.8	60		
East	Lhuentse	3.3	238	2,946	41.2
	Monggar	7.3	524		
	Pemagatshel	4.1	291		
	S/Jongkhar	7.1	508		
	Trashigang	15.8	1,130		
	Trashi Yangtse	3.6	255		
TOTAL		7,160	100.0	7,160	100.0

Figure 4(c): Participants by permanent regions (%)



In keeping with the regional considerations made for the *Bhutan Weaver Survey 2010* (MoHCA & NSB, 2013), this report has used the same geographical regions, i.e., Central, Eastern, and Western regions, and Thimphu (see Fig 5 above). Taking their ‘permanent’ Dzongkhags of the youth participants in the survey, maximum number of the participants was from ‘Eastern Region’ (54.1% or 3,872), followed by ‘Western’ (21.3% or 1,524), and ‘Central’ (15.4% or 1,107) and ‘Thimphu’ (9.2% or 657) (Fig 4c & 5, Table 1a). Similarly, by ‘current location’, maximum number of the participants was in ‘Eastern Region’ (41.2% or 2,946), followed by ‘Thimphu’ (24.8 or 1,778), ‘Western’ (22.7% or 1,628), and least being in ‘Central’ region (11.3% or 808) (Table 1b).

Figure 5: Map of Bhutan - Regional Distribution (%)



3.2 Knowledge of Bhutanese Textile and Weaving Culture Fabric

3.2.1 Fabric

Q. 1. Can you identify the following fabric/patterns (Yes / No / Not Sure) [Qs.7 – 12]
[Mathra | Adha Mathra | Lungserma | Aikapur | Kushuthara]

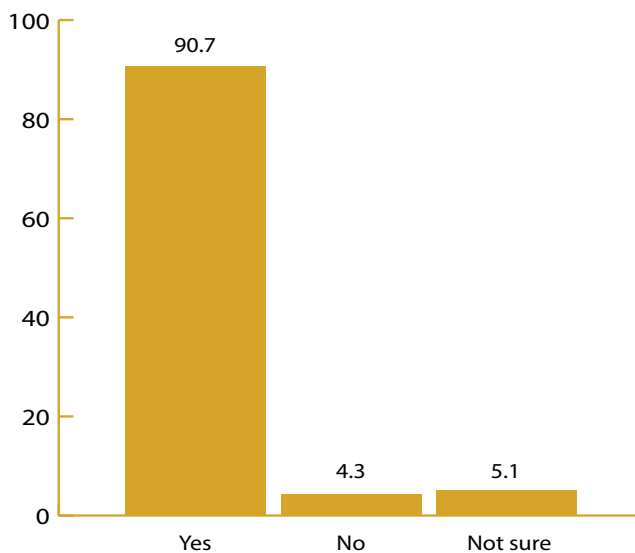
NB: During the interview, no photographs of the fabrics were shown to the respondents.

Mathra

Figure 6(a): Mathra



Figure 6(b):
Identification of
Mathra (%)



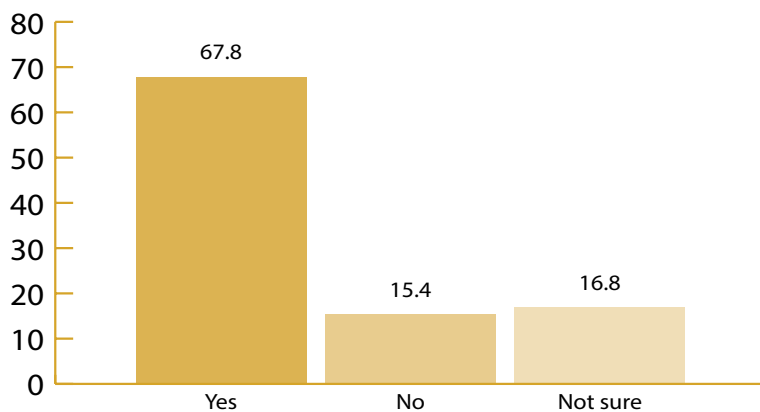
Out of 7,160 participants, a total of 6,491 or about 91% could identify this textile/pattern. (Fig 6b) For a detailed breakdown of the distribution, please refer to Appendix B2.

Adha Mathra

Figure 7(a): Adha Mathra



Figure 7(b):
Identification of Adha
Mathra (%)



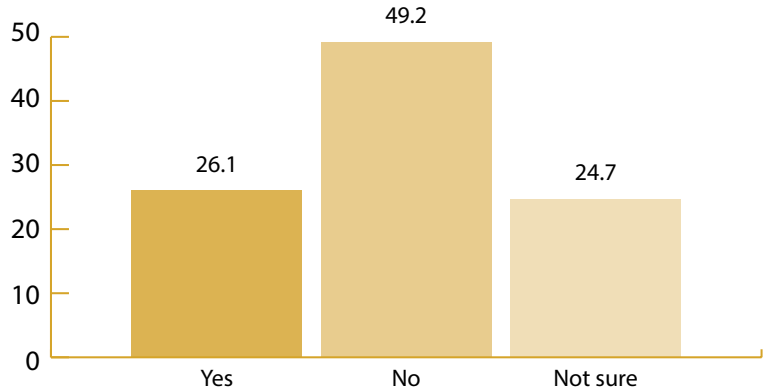
A total of 4,854 or 67.8% of the participants could identify *Adha Mathra*. (Fig 7b) For detailed breakdown on the distribution, please refer to Appendix B2.

Lungserma

Figure 8(a): Lungserma



Figure 8(b): Identification of Lungserma (%)



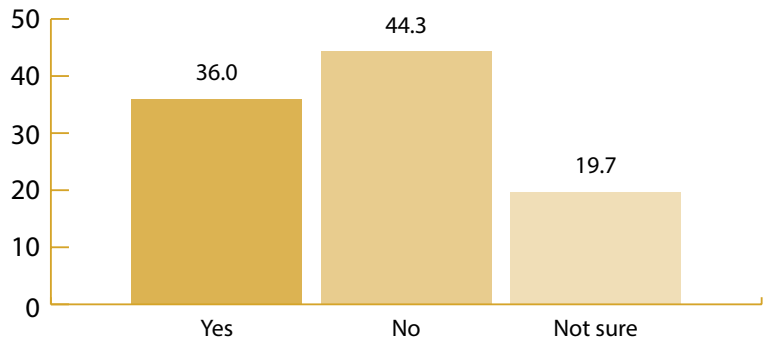
Only 1,869 or 26.1% of those who participated in the survey could identify *Lungserma*. (Fig 8b) Please refer to Appendix B2 for a detailed distribution breakdown.

Aikapur

Figure 9(a): Aikapur



Figure 9(b): Identification of Aikapur (%)



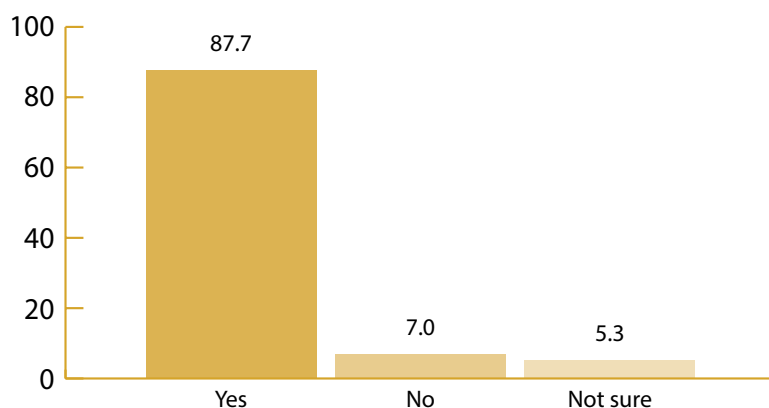
In total, 2,577 or 36% of 7,160 youths who participated in the survey were able to identify *Aikapur*. (Fig 9b) Please refer to Appendix B2 for a detailed distribution breakdown.

Kushuthara

Figure 10: Kushuthara



Figure 11: Identification of Kushuthara (%)



A total of 6,278 or 87.7% of the respondents indicated being able to identify *Kushuthara*. (Fig 11) Please refer to Appendix B2 for details.

Summary:

Overall, data shows that over 60% of the respondents (average of responses to 5 fabrics) have been able to identify the different types of Bhutanese fabric/pattern under study. Knowledge of some fabrics/patterns such as *Mathra* and *Kushuthara* are more wide-spread than others, such as *Lungserma*.

3.2.2 Differentiation between Weaves

Q13. 2. Can you differentiate between *Sapma*, *Trima* and *Hor* weaves? (Yes / No)

NB: During the interview, no photographs of the different weaves were shown to the respondents.

Figure 12(a) – *Sapma*



Figure 12(b) – *Trima*

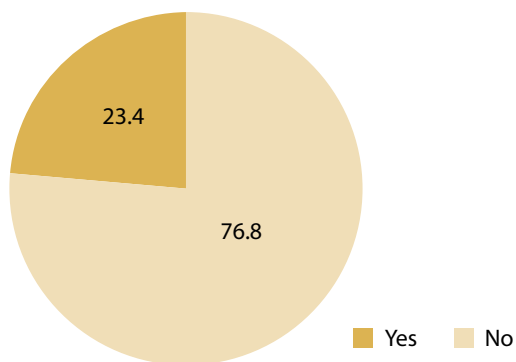


Figure 12(c) – *Hor*



Figure 13: Differentiation between Sapma, Trima and Hor weaves (%)

Out of 7,160 participants, less than a quarter – 23.4% or 1,679 – stated that they could differentiate between the named weaves. (Fig 13) For details, please refer to Appendix B3



3.2.3 Identification of Motifs

Q. 3. Can you identify the following motifs? (Yes / No / Not Sure) [Qs. 14 – 19]
 [Jana Chari | Yurung | Shinglo | Dorji Jadram | Drami | Phenphenma]

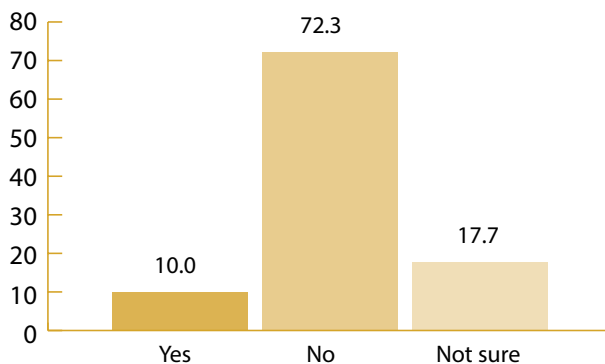
NB: During the interview, no photographs of the motifs were shown to the respondents.

Jana Chari

Figure 14(a): Jana Chari



Figure 14(b): Identification of Jana Chari (%)



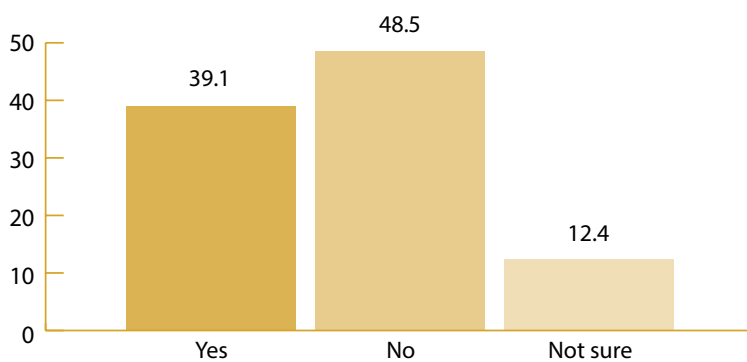
Only 10% or 716 of youths who participated in the survey responded that they were able to identify this motif. (Fig 14b) Please refer to Appendix B4 for details.

Yurung

Figure 15(a): Yurung



Figure 15(b): Identification of Yurung (%)



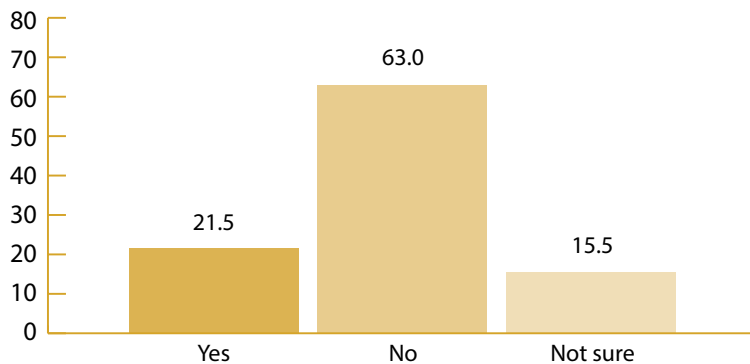
According to the survey, slightly over 39% or 2,800 participants affirmed that they were familiar with this motif. (Fig 20) Please refer to Appendix B4 for details.

Shinglo

Figure 16(a): Shinglo



Figure 16(b): Identification of Shinglo (%)

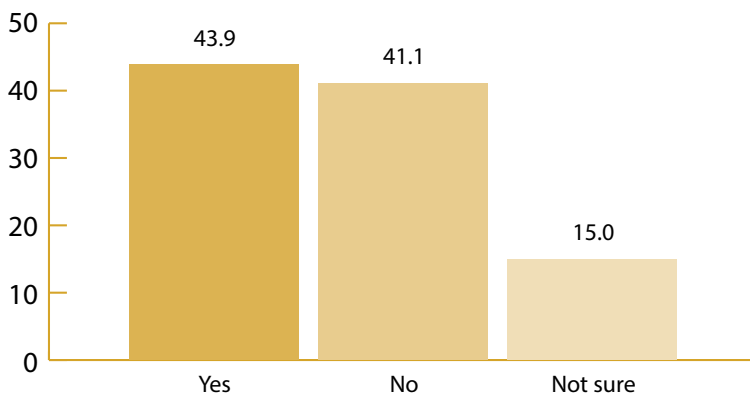


Less than a quarter of respondents – 21.5% or 1,540 said that they were able to recognise the *Shinglo* motif. (Fig 20) Please refer to Appendix B4 for details.

Dorji Jadram
Figure 17(a): Dorji Jadram

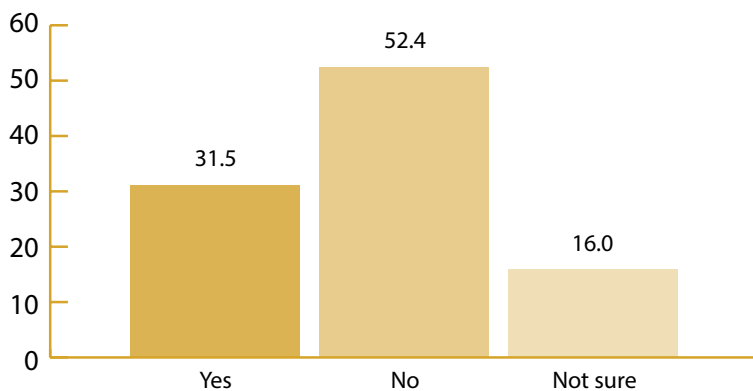


Figure 17(b): Identification of Dorji Jadram (%)



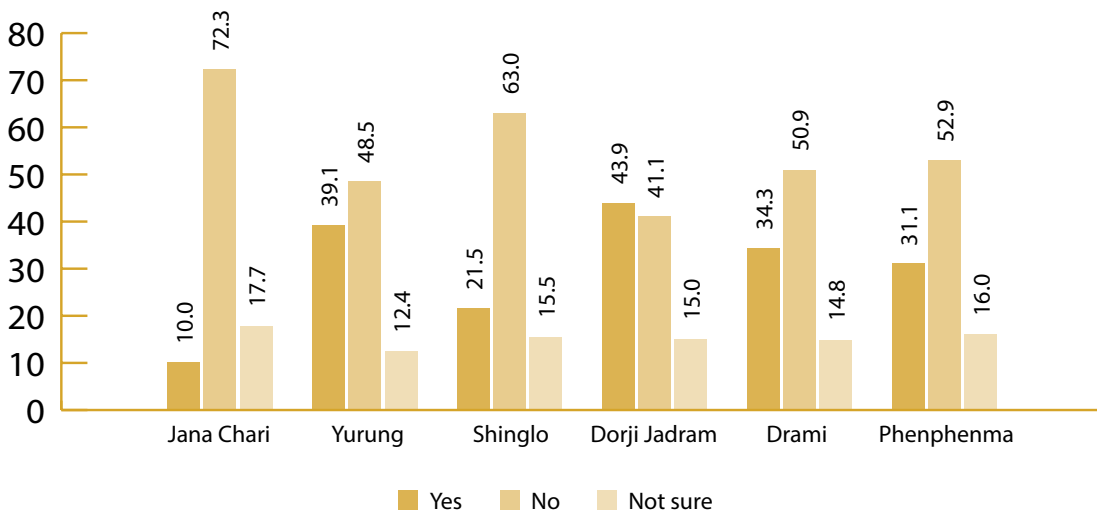
43.9% of those who participated in this survey said that they would be able to identify this motif. (Fig 20) Please refer to Appendix B4 for details.

Figure 19(b): Identification of Phenphenma (%)



The survey found that less than a third of the respondents – 31.1% or 2,227 – declared that they could distinguish this motif. (Fig 20) Please refer to Appendix B4 for details.

Figure 20. Comparing rate of identification for different motifs (%)



Summary:

It is observed that on average less than one-third of Bhutanese youths are familiar with these motifs. (Fig 20) Please refer Appendix B4 for details.

3.2.4 Identification of Looms

Q. 4. Can you identify the following looms? (Yes / No / Not Sure) [Qs. 20 – 22]
[Pangtha | Thritha]

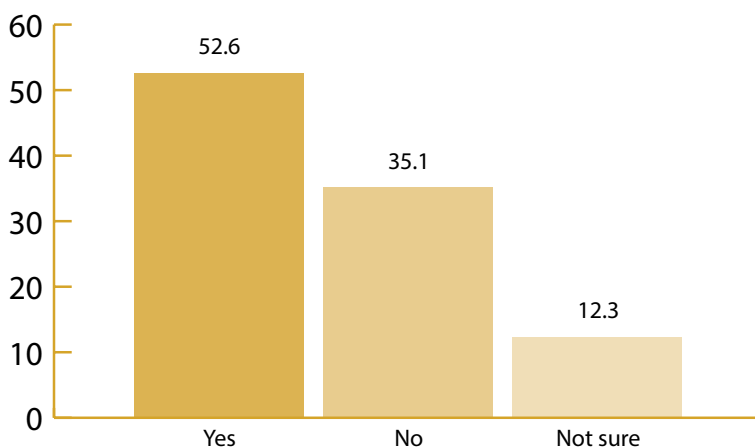
NB: During the interview, no photographs of the Looms were shown to the respondents.
Kaytha is a component of Pangtha. It is infused into the type of loom in order to make the question subtle.

Pangtha

Figure 21(a): Pangtha



Figure 21(b): Identification of Pangtha (%)



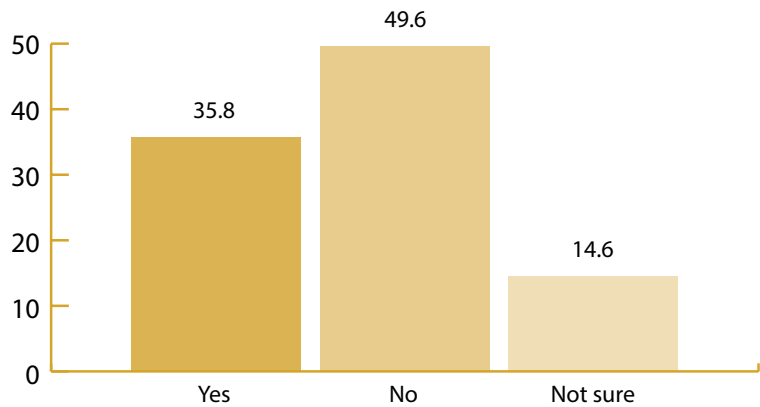
Of the total 7,160 participants, 52.6% or 3,766 stated that they could identify a Pangtha. (Fig 21b) Please refer to Appendix B5 for details.

Kaytha

Figure 22(a): Kaytha



Figure 22(b): Identification of Kaytha (%)



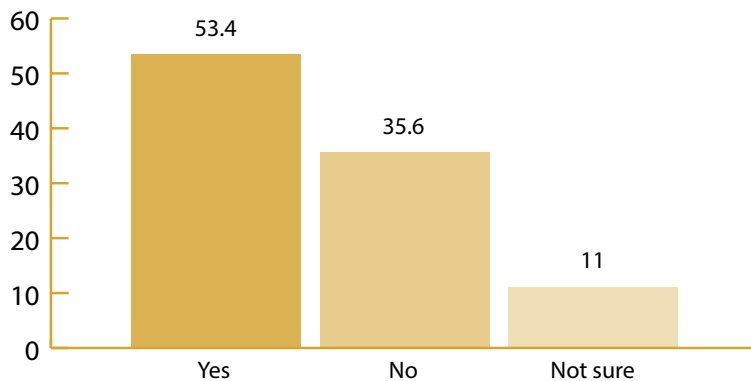
Slightly over one-third – 35.8% or 2,563 – declared that they would be able to identify a *Kaytha*. (Fig 22b) Please refer to Appendix B5 for details.

Thritha

Figure 23(a): Thritha

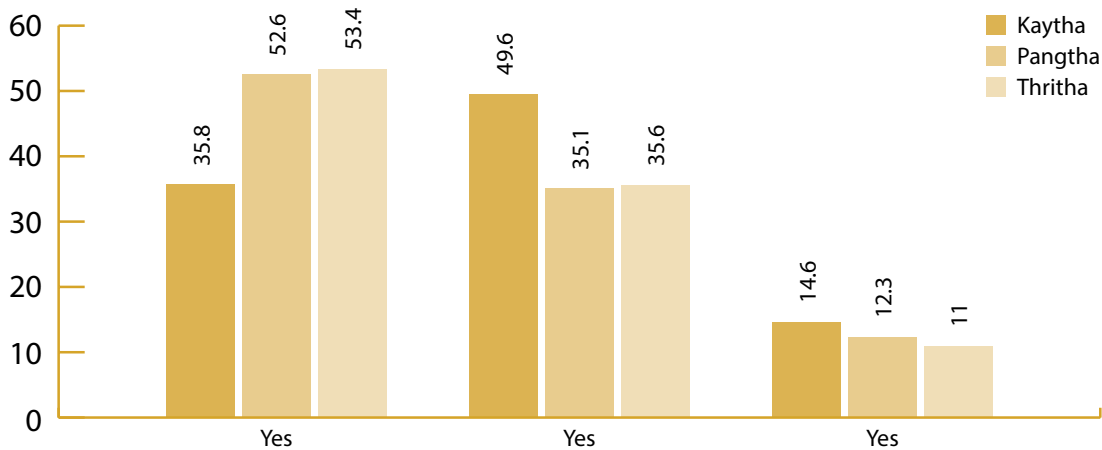


Figure 23(b): Identification of Thritha (%)



53.4% or 3,823 of the participants in this survey mentioned that they would be able to identify a *Thritha*. (Fig 23b) Please refer to Appendix B5 for details.

Figure 24: Comparative identification of looms (%)



Summary:

Data analysis shows that overall, nearly 50% of the Bhutanese youth are familiar with various looms. (Fig 24) Please refer to Appendix B5 for details.

3.2.5 Identification of Dyes

Q. 5. Did you know that the following materials are used in the traditional method of dyeing? (Yes / No / Not Sure) [Qs. 23 – 27]

[Madder (*Tsoe*) | Turmeric (*Yongka*) | Ash (*Gothey*) | Alum (*Do Chur*) | Walnut (*Tago*)]

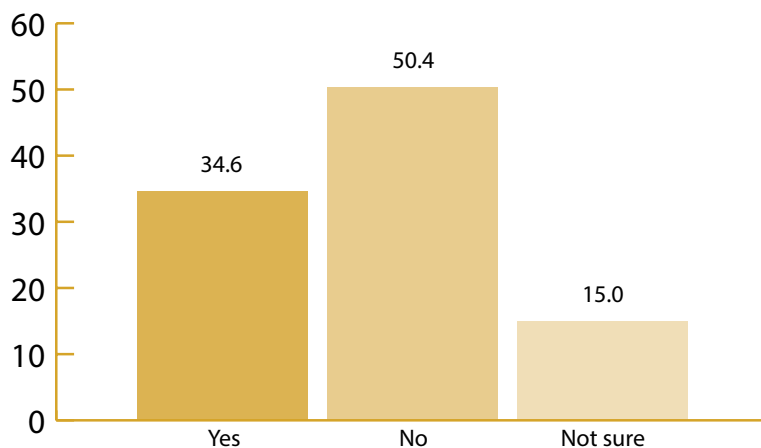
NB: During the interview, no photographs of dyes/ingredients were shown to the respondents.

Madder (*Tsoe*)

Figure 25(a): Madder (*Tsoe*)



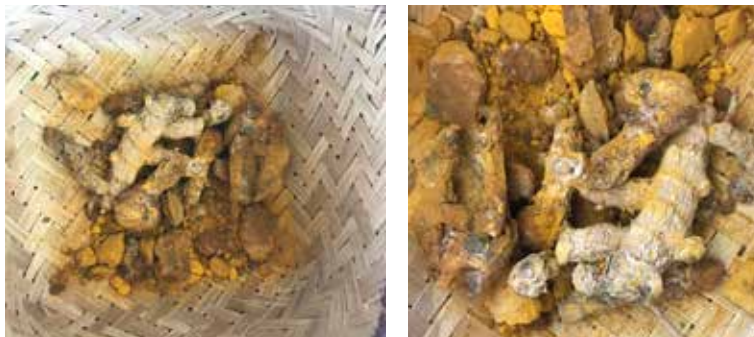
Figure 25(b): Identification of Madder or *Tsoe* (%)



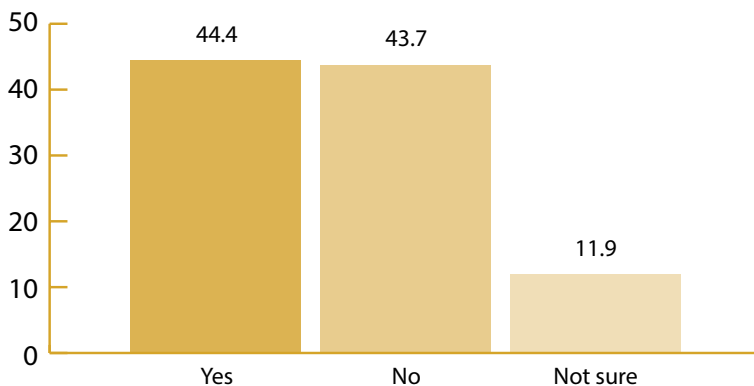
Out of 7,160 participants, a total of 2,477 or 34.6% could identify Madder or *Tsoe*. (Fig 25b) Please refer to Appendix B6 for details.

Turmeric (*Yongka*)

*Figure 26(a): Turmeric (*Yongka*)*



*Figure 26(b): Identification of Turmeric or *Yongka* (%)*



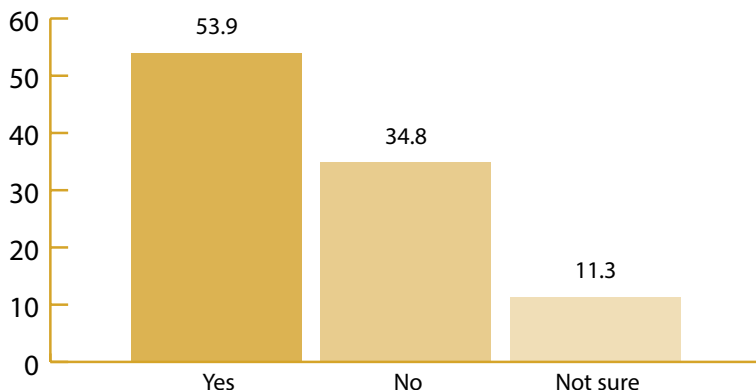
44.4% or 3,179 participants stated they could identify Turmeric or *Yongka*. (Fig 26b) Please refer to Appendix B6 for details.

Ash (*Gothey*)

*Figure 27(a): Ash (*Gothey*)*



Figure 27(b): Identification of Ash or Gothey (%)



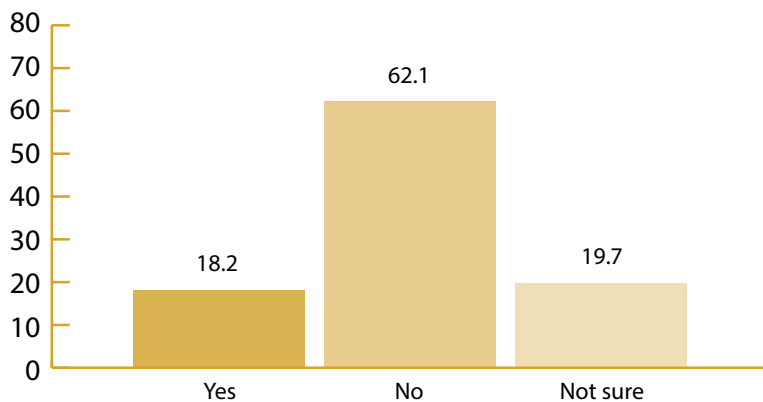
In total, 3,859 or 53.9% out of 7,160 youths who participated in the survey could identify this dye ingredient. (Fig 27b) Please refer to Appendix B6 for details.

Alum (Do Chur)

Figure 28(a): Alum (Do Chur)



Figure 28(b): Identification of Alum or Do Chur (%)



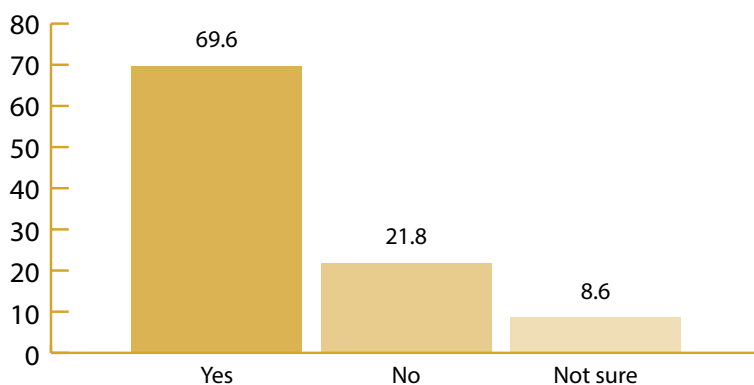
Only 18.2% or 1,303 of those who participated in the survey stated that they could identify this dye ingredient. (Fig 28b) Please refer to Appendix B6 for details.

Walnut (*Tago*)

Figure 29(a): Walnut (*Tago*)

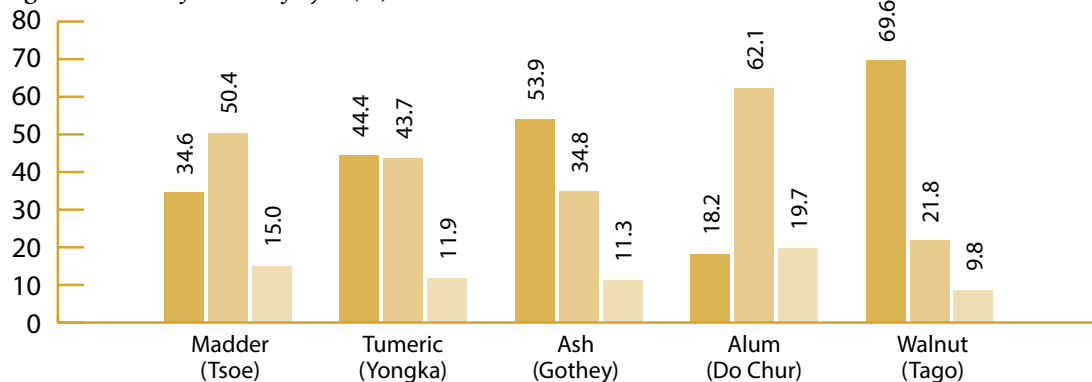


Figure 29 (b): Walnut (*Tago*) %



69.6% or 4,983 of the respondents indicated being able to identify the cited dye. (Fig 29b) Please refer to Appendix B6 for details.

Figure 30: Identification of dyes (%)



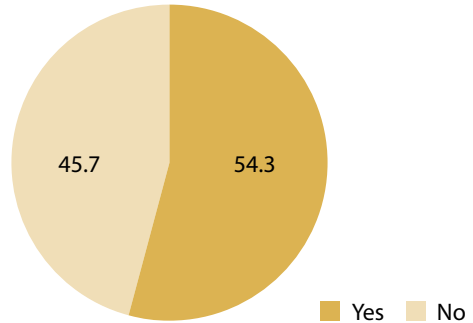
Summary:

Data indicates that on average slightly over 44% or less than half the Bhutanese youth are familiar with the dyes used in traditional textiles, albeit more familiarity is for Walnut or *Tago* and much less so for Alum or *Do Chur*. (Fig 30) Please refer to Appendix B6 for details.

3.3 Skills

Q28. 1. Have you ever tried weaving? (Yes / No)

Figure 31: Respondents who tried weaving (%)



In terms of whether they have ever tried weaving, of the 7,160 participants, 45.7% or 3,269 indicated that they have tried weaving. (Fig 31) Please refer to Appendix B7 for details.

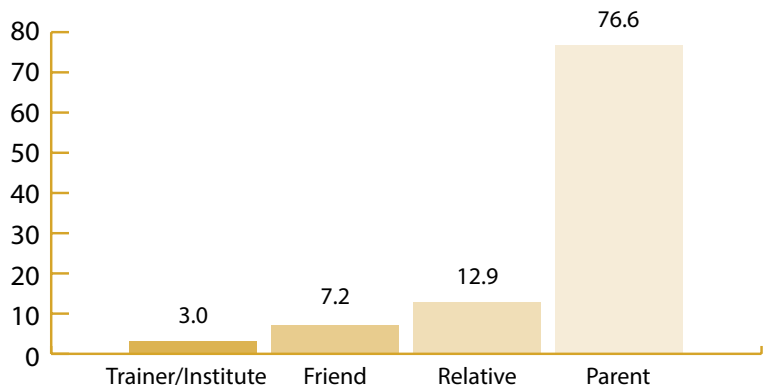
Q29. 2. Have you learned to weave? (Yes / No)

Q30. If Yes, from whom have you learned to weave? (Parent / Friend / Relative / Trainer/Institute)

Table 2: Respondents who learned to weave

Responses	Frequency	Percent
Yes	3,269	45.7
No	3,891	54.3
Total	7,160	100.0

Figure 32: Weaving learned from (%)



Of the 7,160 respondents, 45.7% or 3,269 stated that they have learned to weave (Table 2), of whom, majority – 76.6% or 3,023 – have learned from their parents. (Fig 32). For further details refer to Appendix B7.

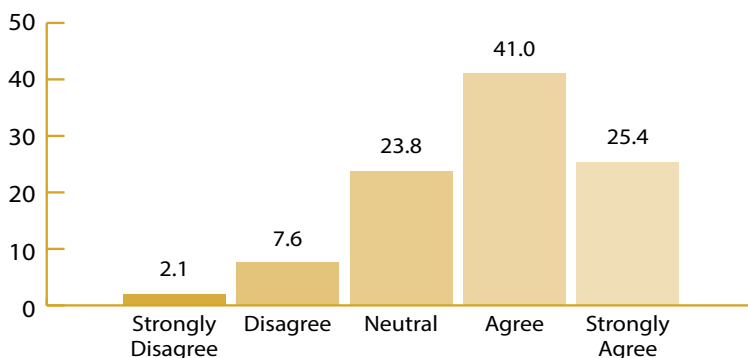
3.4 Attitude to Bhutanese Weaving

3.4.1 Opinions on various aspects of Bhutanese weaving

Bhutanese weaving – a dying tradition?

Q31. Bhutanese weaving is a dying tradition. (Strongly Agree / Agree / Neutral / Disagree / Strongly Disagree)

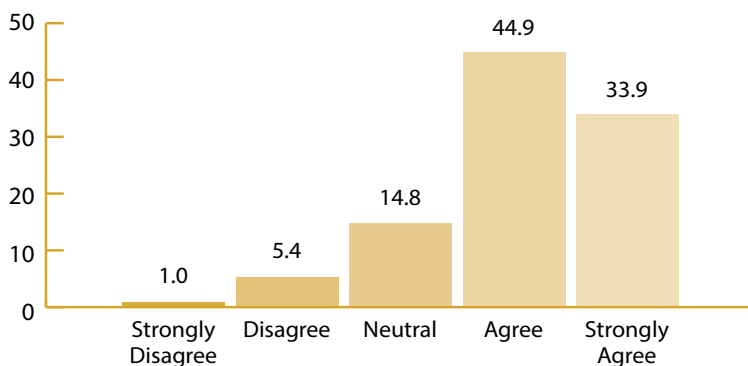
Figure 33(a): Bhutanese weaving is a dying tradition (%)



Findings indicate that 66.4% (4,757) of the respondents have either 'Agreed' (41%) or 'Strongly Agreed' (25.4%) that Bhutanese weaving was a dying tradition. However, while 23.8% (1,707) have remained neutral, about 10% (696) have disagreed that it was a dying tradition. (Fig 33a)

Q32. Bhutanese weaving culture is slowly dying due to the influx of machine-made fabrics. (Strongly Agree / Agree / Neutral / Disagree / Strongly Disagree)

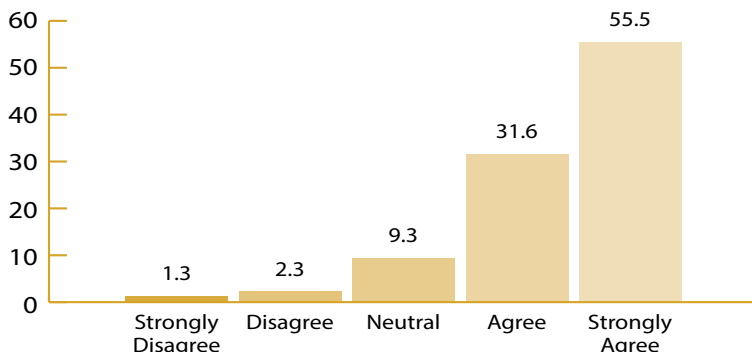
Figure 33(b) Bhutanese weaving culture is slowly dying due to the influx of machine-made fabrics



As to whether Bhutanese weaving culture was dying due to the influx of machine-made fabrics, 78.8% (5,639) have either 'Agreed' (44.9%) or 'Strongly Agreed' (33.9%) that it was. While 14.8% (1,059) have remained neutral, slightly over 5% (462) have disagreed that it was. (Fig 33b)

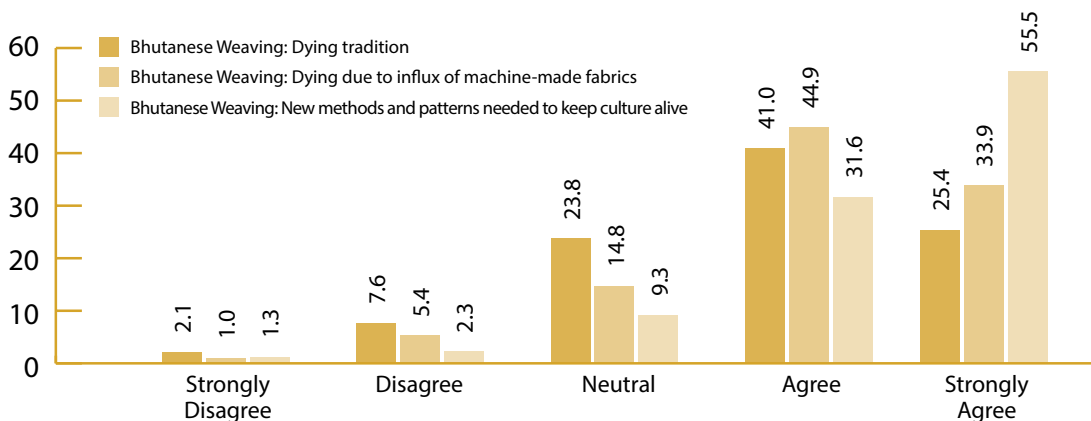
Q33. New methods and patterns should be introduced to keep the Bhutanese weaving culture alive. (Strongly Agree / Agree / Neutral / Disagree / Strongly Disagree)

Figure 33 (C): New methods and patterns should be introduced to keep the Bhutanese weaving culture alive (%)



In terms of the need for introduction of creativity and innovation to keep Bhutanese weaving culture alive, 87.1% (6,230) have either 'Agreed' (55.5%) or 'Strongly Agreed' (31.6%) that creativity and innovation must be introduced into the traditional Bhutanese weaving to keep the tradition alive. While 23.1% (669) have remained neutral, less than 5% (3.7% or 261) have disagreed. (Fig 33c)

Figure 33(d): General attitude to Bhutanese weaving (%)



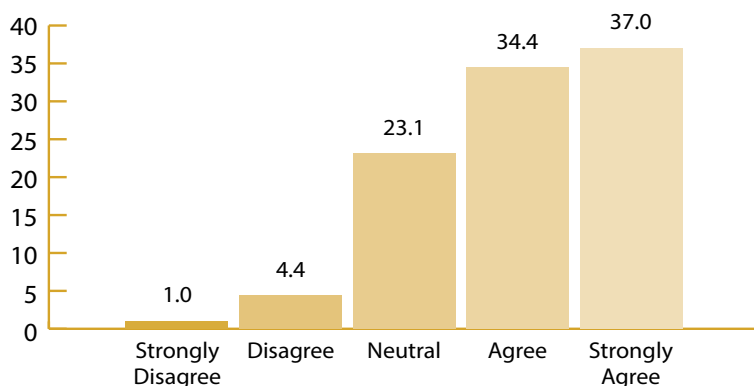
Summary:

In terms of whether or not Bhutanese weaving was a dying tradition, 66.4% (4,757) of the total respondents have either strongly agreed or agreed that it did, and that over 78% (5,639) of the respondents agree that influx of machine-made fabrics was a cause for the Bhutanese weaving culture slowly dying. Accordingly, at least 87% (6,230) of the respondents agree that new methods and patterns should be introduced to keep the Bhutanese weaving culture alive. (Refer Fig 33a-d) Please refer to Appendix B8 for details.

Interest in the Bhutanese traditional weaving

Q34. I am interested in the traditional art of Bhutanese weaving. (Strongly Agree / Agree / Neutral / Disagree / Strongly Disagree)

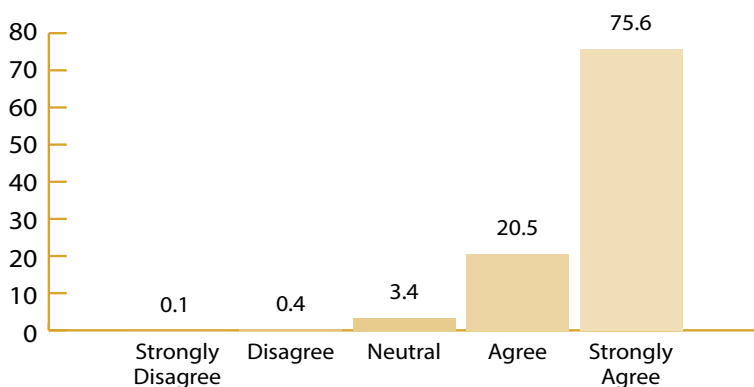
Figure 34(a): Youth interested in the traditional art of Bhutanese weaving (%)



Over 70% (71.4% or 5,114) of the respondents are interested in the art of traditional Bhutanese weaving. While 23.1% (1,656) have remained neutral, slightly over 5% (390) are not interested in the traditional art of Bhutanese weaving. (Fig 34a)

Q35. Bhutanese tradition of weaving must be preserved to promote Bhutanese culture. (Strongly Agree / Agree / Neutral / Disagree / Strongly Disagree)

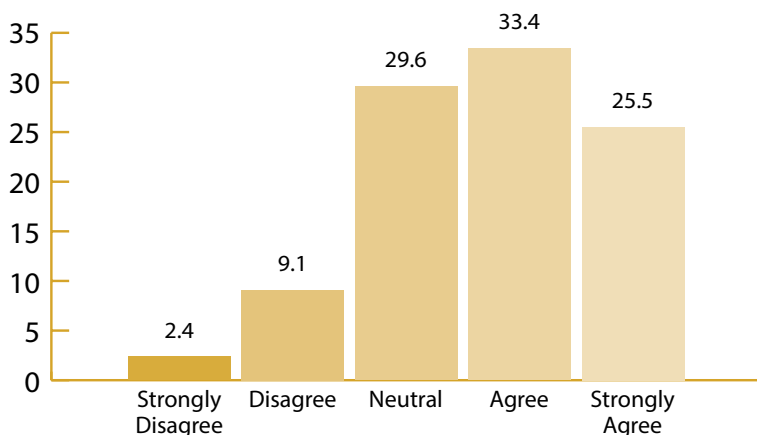
Figure 34(b): Preservation of Bhutanese tradition of weaving to promote Bhutanese culture (%)



Whether or not Bhutanese tradition of weaving must be preserved to promote Bhutanese culture, an overwhelming 96.1% (6,878) of the respondents have agreed that it must be preserved to promote the Bhutanese culture. Very small proportion of the respondents have remained either neutral (3.4%) or have disagreed (0.5%).

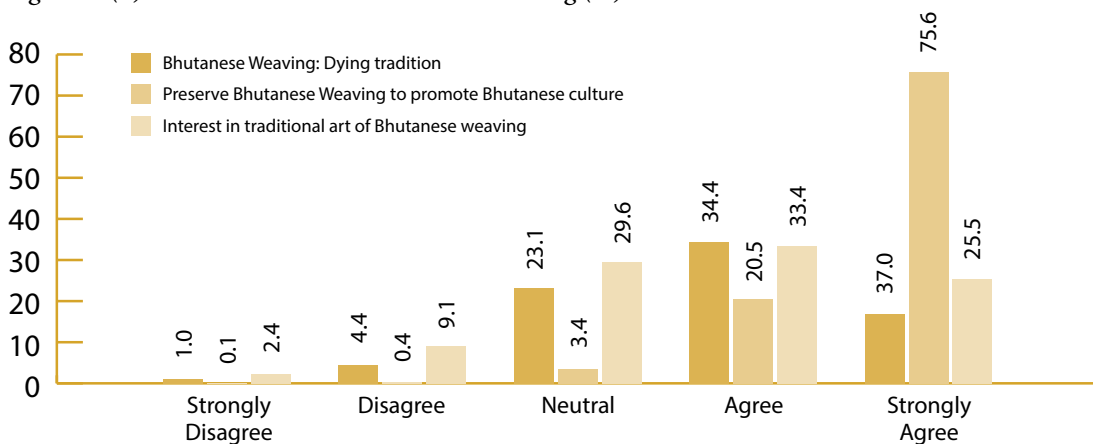
Q36. It would have been better if I had learnt weaving in the school. (Strongly Agree / Agree / Neutral / Disagree / Strongly Disagree)

Figure 34(c): Learning weaving - Would have been better learnt weaving in the school (%)



The findings indicate that 58.9% (4,217) of the respondents expressed that it would have been better if they had learnt weaving while they were in schools. However, while 29.6% (2,121) have remained neutral, 11.5% (822) have disagreed. (Fig 34c)

Figure 34(d): General attitude to Bhutanese weaving (%)



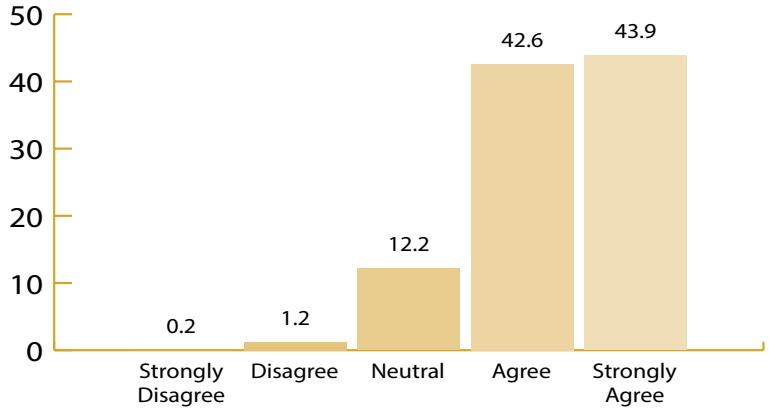
Summary:

Of the total respondents, 71.4% (5,114) of the participants in this survey indicated their interest in the traditional art of Bhutanese weaving and an overwhelming majority – 96.1% (6,878) of the respondents agree that Bhutanese tradition of weaving must be preserved to promote Bhutanese culture. Further, at least 58% (4,217) of the respondents mentioned that it would have been better if they had learnt weaving while at school. (Refer Fig 34a-d). Please refer to Appendix B8 for details.

Weaving a viable source of income and employment

Q37. Weaving as an activity can be a viable source of income for youth. (Strongly Agree / Agree / Neutral / Disagree / Strongly Disagree)

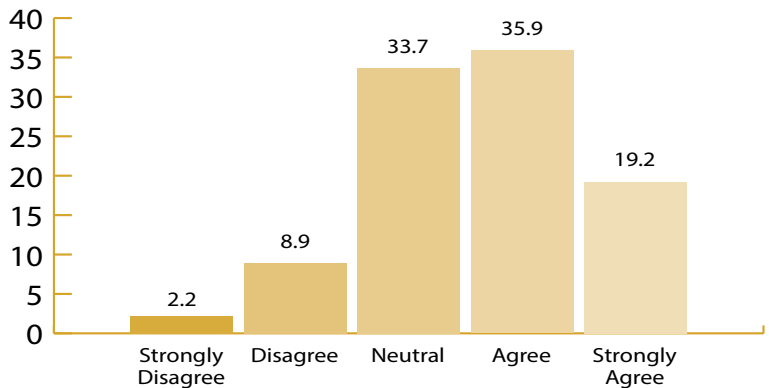
Figure 35(a): Weaving a viable source of income for youth (%)



Findings indicate that 86.7% (6,194) of the respondents believe that weaving can be a viable source of income for the youth. While 12.2% (870) have remained neutral, 1.3% (96) have disagreed that it was going to be a viable source of income for the youth. (Fig 35a)

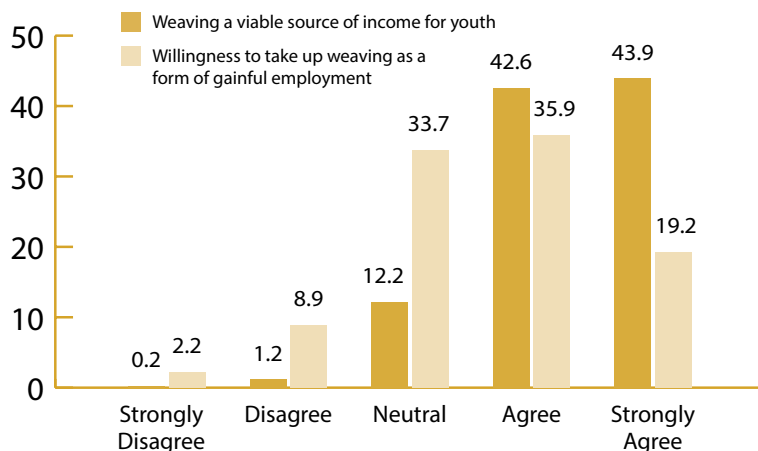
Q38. I am willing to take up weaving as a form of gainful employment. (Strongly Agree / Agree / Neutral / Disagree / Strongly Disagree)

Figure 35(b): Willingness to take up weaving as a form of gainful employment (%)



Data shows that 55.2% (3,951) of the respondents expressed their willingness to take up weaving as a form of gainful employment. However, while 33.7% (2,414) have remained neutral, 11.1% (795) have expressed their unwillingness to take up weaving as a gainful form of employment. (Fig 35b)

Figure 35(c): General attitude to Bhutanese weaving (%)



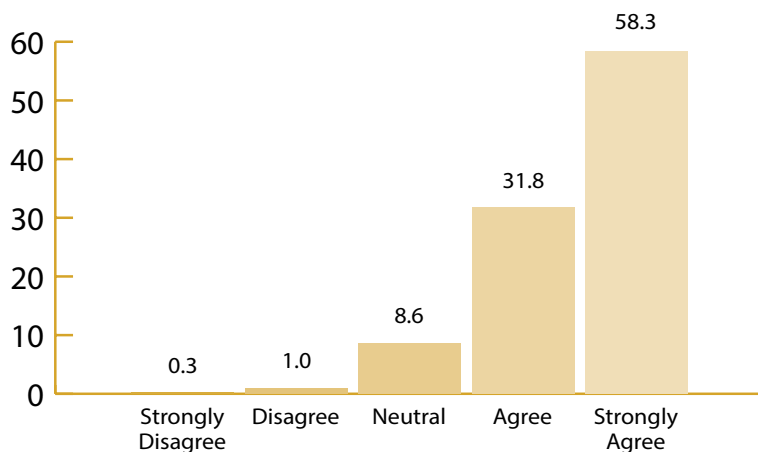
Summary:

As to whether weaving could be a viable source of income, 86.5% (6,194) of the respondents believe that weaving can be a viable source of income for youth, with at least 55.2% (3,951) of the respondents indicating their intention to take up weaving as a form of gainful employment. (Refer Fig 35a-c) Please refer to Appendix B8 for details.

Gho and Kira woven in Bhutan: Preference, cost factor, pride in wearing

Q39. I prefer *Gho/Kira* woven in Bhutan. (Strongly Agree / Agree / Neutral / Disagree / Strongly Disagree)

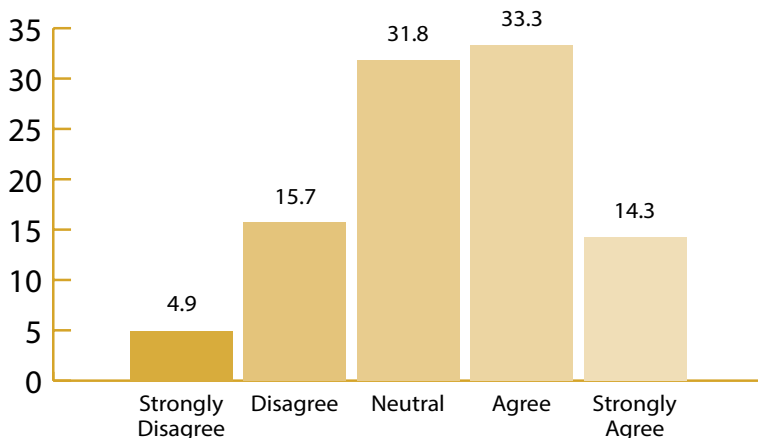
Figure 36(a): Preference for *Gho/Kira* woven in Bhutan (%)



Findings indicate that 90.1% (6,452) of the respondents have expressed their preference for *Gho/Kira* woven in Bhutan. While 8.6% have remained neutral, 1.3% (93) have no preference for the *Gho/Kira* woven in Bhutan. (Fig 36a)

Q40. The price charged for gho/kira woven in Bhutan is fair. (Strongly Agree / Agree / Neutral / Disagree / Strongly Disagree)

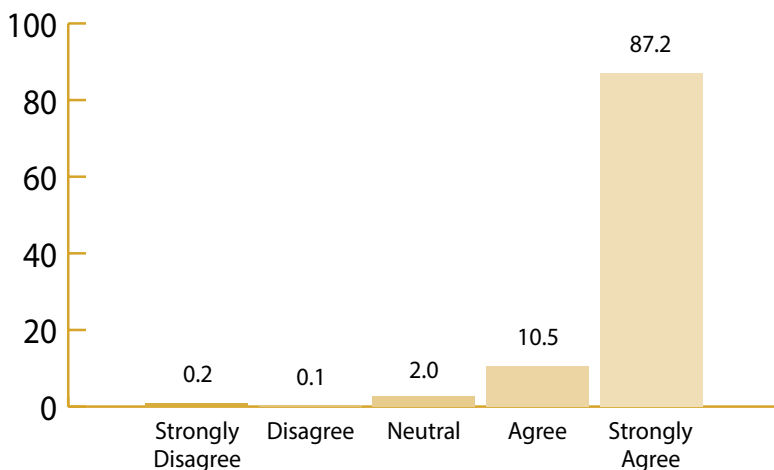
Figure 36(b): Fairness of price charged for Gho/Kira woven in Bhutan (%)



Findings indicate that 47.6% (3,407) of the respondents believe that the price charged for *Gho/Kira* woven in Bhutan is fair. However, while 31.8% (2,280) have remained neutral, 20.6% (1,473) of the respondents believe that the price charged for the *Gho/Kira* woven Bhutan is not fair. (Fig 36b)

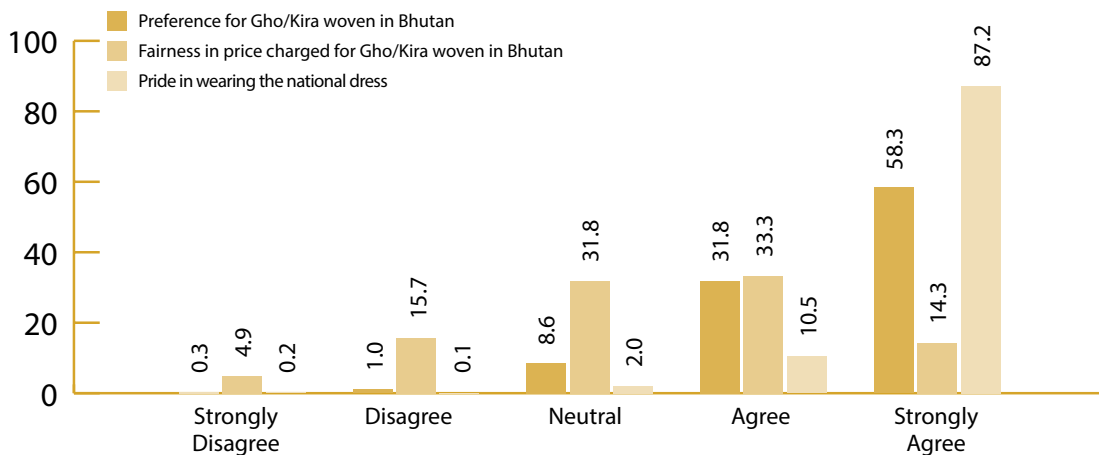
Q41. I feel proud wearing the national dress. (Strongly Agree / Agree / Neutral / Disagree / Strongly Disagree)

Figure 36(c): Pride in wearing the national dress (%)



An overwhelming 97.7% (6,997) of the respondents have expressed their feeling of pride in wearing the national dress. (Fig 36c)

Figure 36(d): General attitude to Bhutanese weaving (%)



Summary:

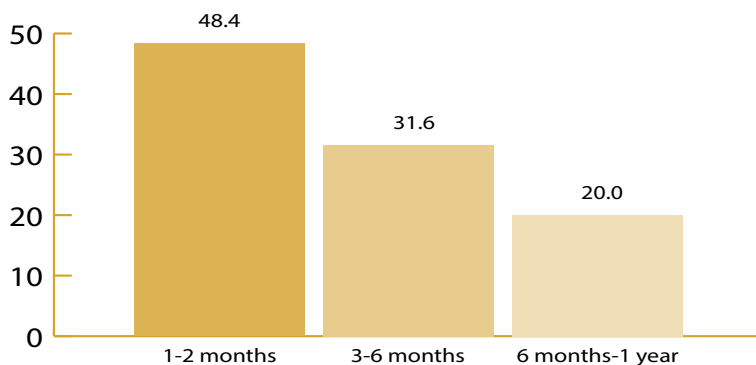
With regards to the preference for *Gho* and *Kira* woven in Bhutan, over 90% (6,452) of the respondents indicated their preference. However, only 47.6% (3,407) of the respondents have indicated that the price charged was fair. Similarly, near hundred percent (97.7% or 6,997) of the respondents indicated feeling proud wearing the national dress. (Refer Fig 36a-d) Please refer to Appendix B8 for details.

3.4.2 Weaving as a form of gainful employment

Weaving skills training

Q42. If you are interested in weaving, how long would you be able to spend time to learn to weave? (1-2 months / 3-6 months / 6 months-1 year)

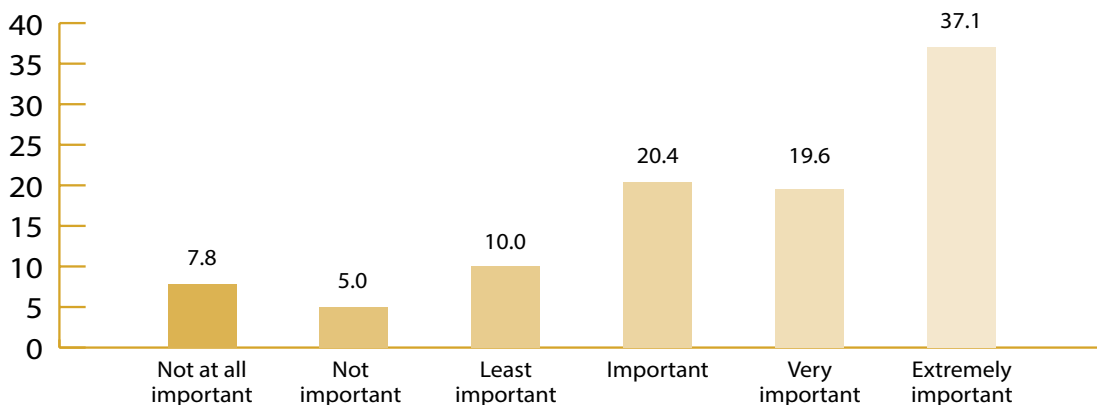
37: Willingness to spend time in learning to weave (%)



In terms of willingness to spend time in learning to weave, findings indicate that while nearly 50% (48.7% or 3,446) of the respondents are willing to spend 1-2 months learning to weave, 31.6% (2,251) are willing to spend 3-6 months, and another 20% (1,427) are willing to spend 6 months to a year learning to weave. (Fig 37) Please refer to Appendix B9 for details.

Q43. Should “weaving skills training” be given to the youth for them to pursue weaving as a form of gainful employment? (Not at all important / Not important / Least important / Important / Very important / Extremely Important)

Figure 38: Importance of weaving skills training (%)

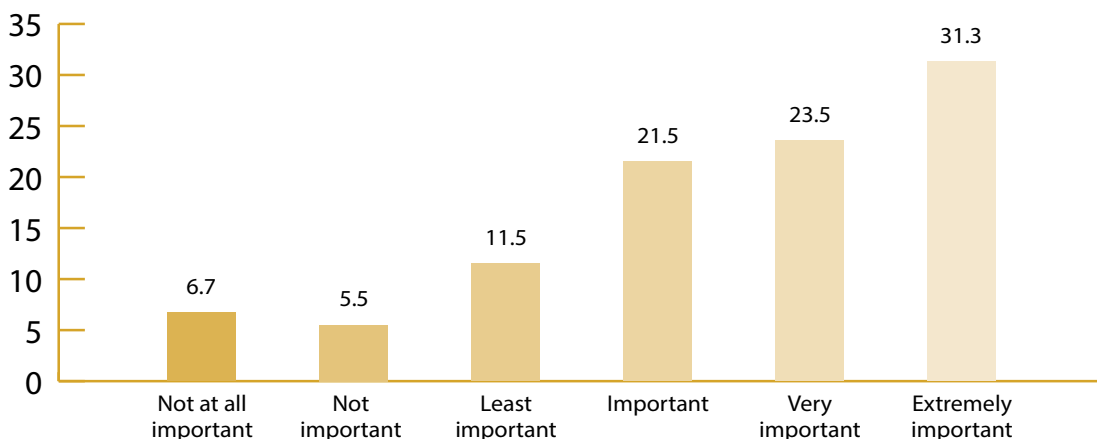


Findings indicate that 77.2% (5,526) of the respondents have rated 'weaving skills training' as important, either as 'Important' (20.4%), 'Very Important' (19.6%), or 'Extremely Important' (37.1%). However, 22.8% (1,634) of the respondents find either as 'least important' or 'not at all important'. (Refer Fig 38) Please refer to Appendix B9 for details.

Financial assistance to start a business

Q44. Should "financial assistance to start a business" be given to the youth for them to pursue weaving as a form of gainful employment? (Not at all important / Not important / Least important / Important / Very important / Extremely Important)

Figure 39: Importance of financial assistance to start a business (%)

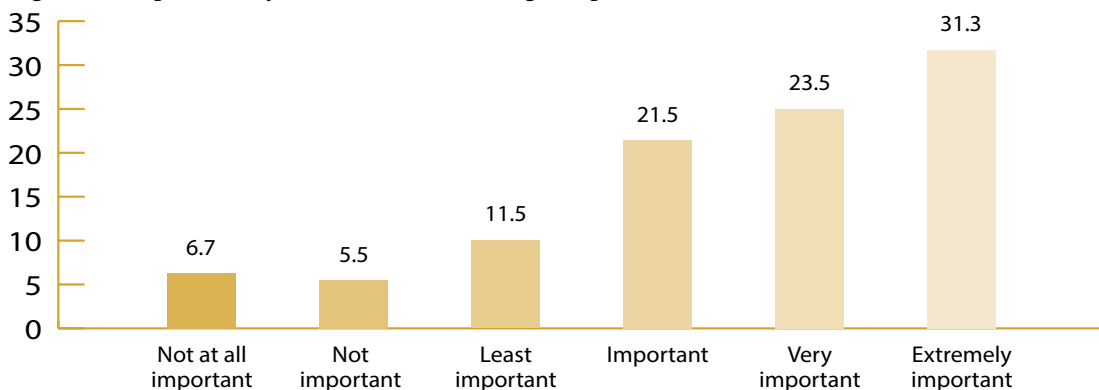


Overall, 76.4% or 5,467 of the respondents have rated 'financial assistance to start a business' either as 'Important' or 'Very Important' or 'Extremely Important', with at least about 55% rating it as either 'Very Important' or 'Extremely Important'. (Refer Fig 39) Please refer to Appendix B9 for details.

Assistance in marketing and promotion

Q45. Should “assistance in marketing and promotion” be given to the youth for them to pursue weaving as a form of gainful employment? (Not at all important / Not important / Least important / Important / Very important / Extremely Important)

Figure 40: Importance of assistance in marketing and promotion (%)

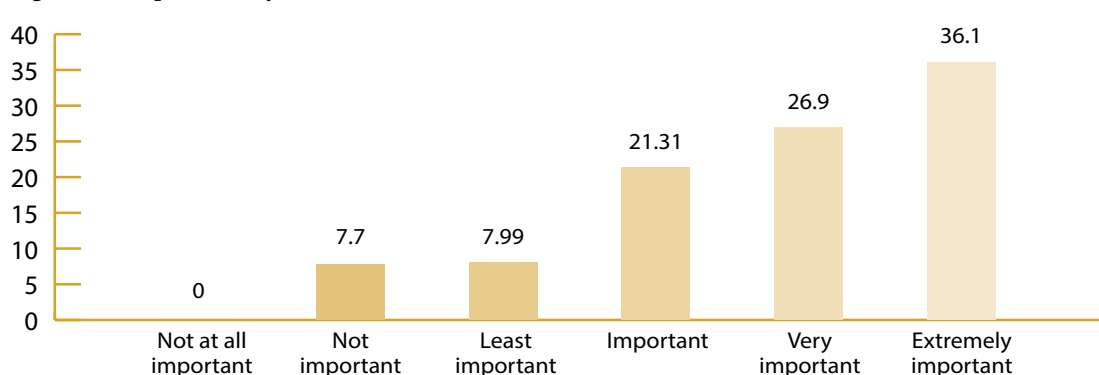


Of the total, 78.2% or 5,596 of the respondents have rated ‘assistance in marketing and promotion’ as either ‘Important’ or ‘Very Important’ or ‘Extremely Important’, of whom 56.7% of the respondents have rated as either ‘Very Important’ or ‘Extremely Important’. (Refer Fig 40) Please refer to Appendix B9 for details.

Access to raw materials

Q46. Should “access to raw materials” be given to the youth for them to pursue weaving as a form of gainful employment? (Not at all important / Not important / Least important / Important / Very important / Extremely Important)

Figure 41: Importance of access to raw materials (%)



In terms of support required by the youth in trying to pursue weaving as a gainful employment, 84.3% or 6,037 of the respondents consider ‘access to raw materials’ as either ‘Important’ or ‘Very Important’ or ‘Extremely Important’, with about 63% rating it as either ‘Very Important’ or ‘Extremely Important’. (Refer Fig 41) Please refer to Appendix B9 for details.

3.5 Designing

3.5.1 Designing – Interests, Views and Opinions

Under this sub-theme respondents were asked as to whether they were interested in fashion and/or design, be a fashion designer, interested in making/buying products/fabrics with Bhutanese inspired designs, and if Bhutan could become a global design centre.

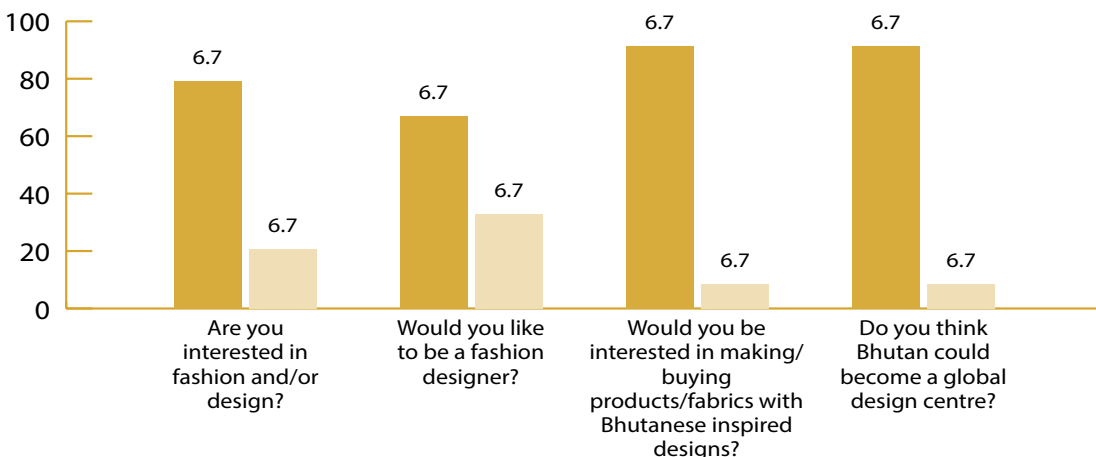
Q48. Are you interested in fashion and/or design? (Yes / No)

Q49. Would you like to be a fashion designer? (Yes / No)

Q50. Would you be interested in making/buying products/fabrics with Bhutanese inspired designs? (yes / No)

Q51. Do you think Bhutan could become a global design centre? (Yes / No)

Figure 42: Designing General (%)



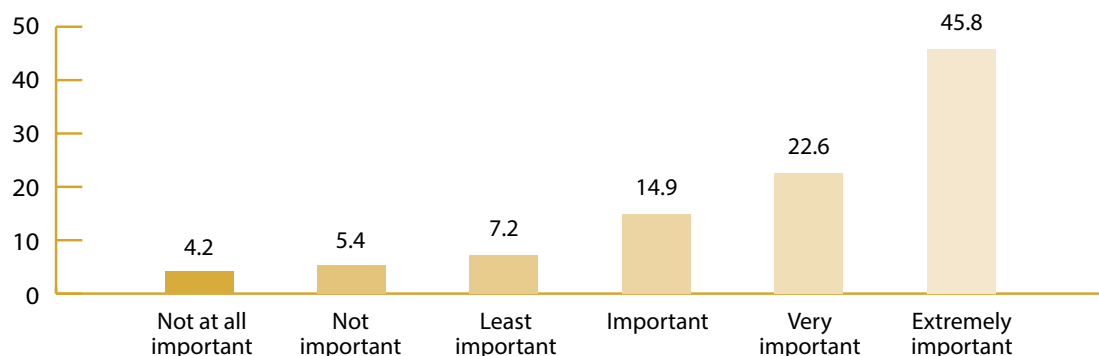
Findings indicate that 79.2% or 5,670 of the respondents who participated in this survey were interested in fashion and/or in the designs and that at least 67.1% or 4,805 would like to be fashion designers. Similarly, whether or not they would be interested in making or buying products or fabrics with Bhutanese inspired designs, the response has been overwhelming, with 91.5% or 6,554 affirming it. The response is overwhelmingly similar, if not same, for ‘if Bhutan could become a global design centre’. (Refer Fig 42) Refer Appendix B10 for details.

3.5.2 Designing as a form of gainful employment

Design training

Q52. Should “design training” be given to the youth for them to pursue designing as a form of gainful employment? (Not at all important / Not important / Least important / Important / Very important / Extremely Important)

Figure 43: Designing – Importance of support in design training (%)

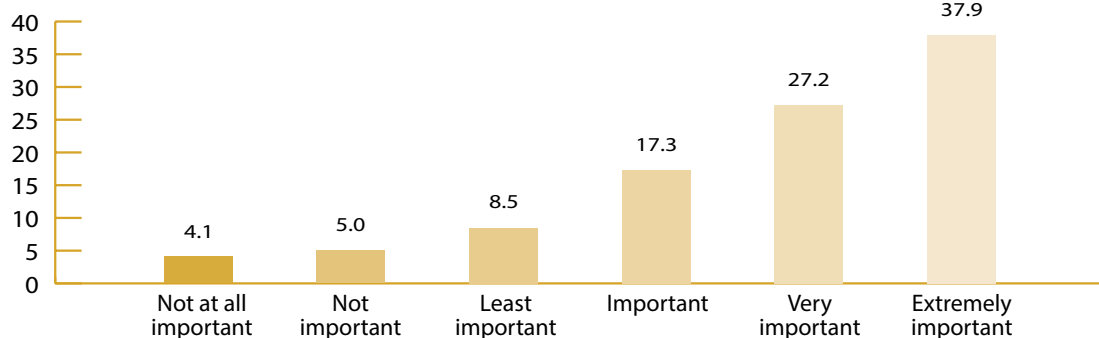


In consideration for ‘design training’, 83.3% or 5,965 of the total respondents rated its importance from ‘Important’ to ‘Extremely Important’ and 68.4% or 4,895 of the respondents rated ‘Very Important’ to ‘Extremely Important’. (Fig 43) Refer Appendix B11 for details.

Access to design resources

Q53. Should “access to design resources” be given to the youth for them to pursue designing as a form of gainful employment? (Not at all important / Not important / Least important / Important / Very important / Extremely Important)

Figure 44: Designing – Importance of support in accessing design resources (%)

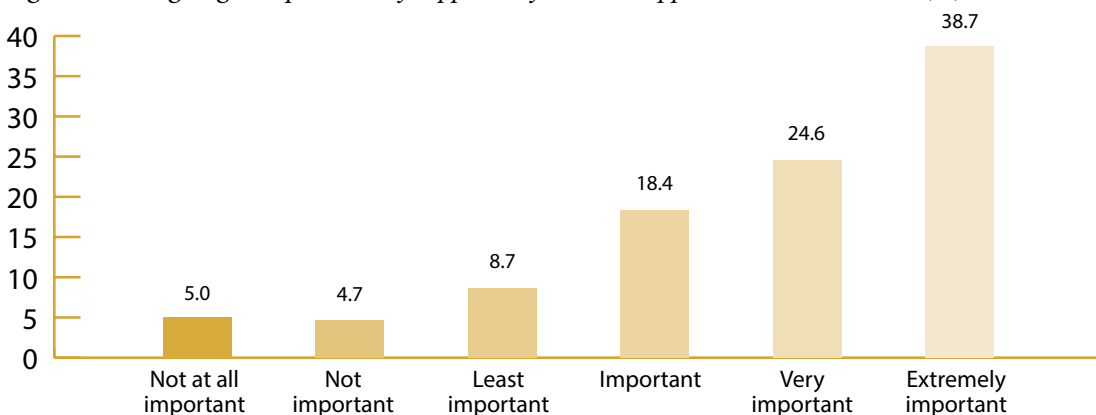


In pursuing designing as a gainful employment, youth respondents rated ‘access to design resources’ highly. 82.4% or 5,900 of the total respondents rated its importance from ‘Important’ to ‘Extremely Important’ and 65.1% or 4,661 rated it as ‘Very Important’ to ‘Extremely Important’. (Fig 44) Refer Appendix B11 for details.

Financial assistance to start a business

Q54. Should “financial assistance to start a business” be given to the youth for them to pursue designing as a form of gainful employment? (Not at all important / Not important / Least important / Important / Very important / Extremely Important)

Figure 45: Designing – Importance of support in financial support to start a business (%)

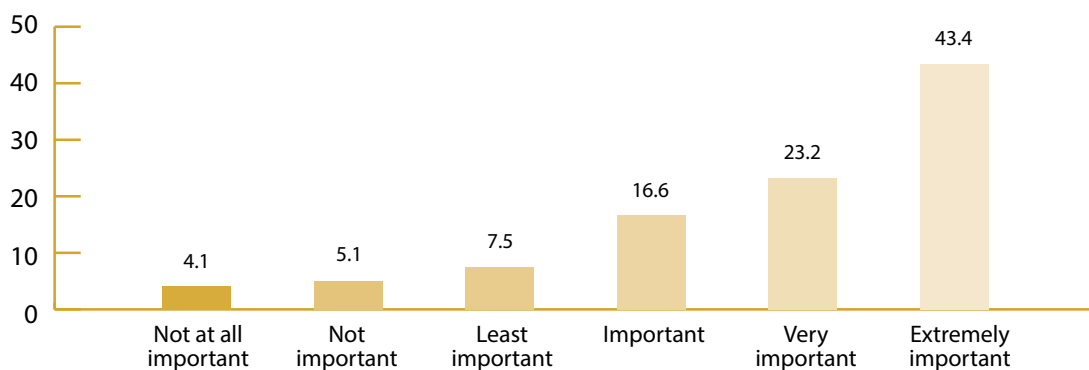


In terms of ‘financial assistance to start a business’, 81.7% or 5,848 of the total respondents rated its importance from ‘Important’ to ‘Extremely Important’ and 63.3% or 4,529 rated ‘Very Important’ to ‘Extremely Important’. (Fig 45) Refer Appendix B11 for details.

Development of entrepreneurial skills

Q55. Should “development of entrepreneurial skills” be given to the youth for them to pursue designing as a form of gainful employment? (Not at all important / Not important / Least important / Important / Very important / Extremely Important)

Figure 46: Designing - Importance of development of entrepreneurial skills (%)

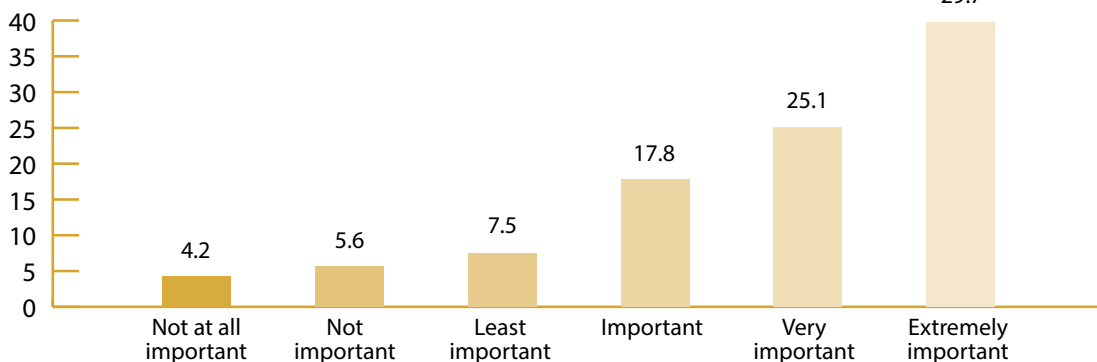


Youth respondents consider ‘development of entrepreneurial skills’ as very or extremely important should they have to pursue ‘designing’ as a gainful employment. Of the total, 83.3% or 6,063 of the respondents rated its importance from ‘Important’ to ‘Extremely Important’ and 66.6% or 4,871 rated ‘Very Important’ to ‘Extremely Important’. (Fig 46) Refer Appendix B11 for details.

Assistance in marketing and promotion

Q56. Should “assistance in marketing and promotion” be given to the youth for them to pursue designing as a form of gainful employment? (Not at all important / Not important / Least important / Important / Very important / Extremely Important)

Figure 47: Designing - Importance of assistance in marketing and promotion (%)



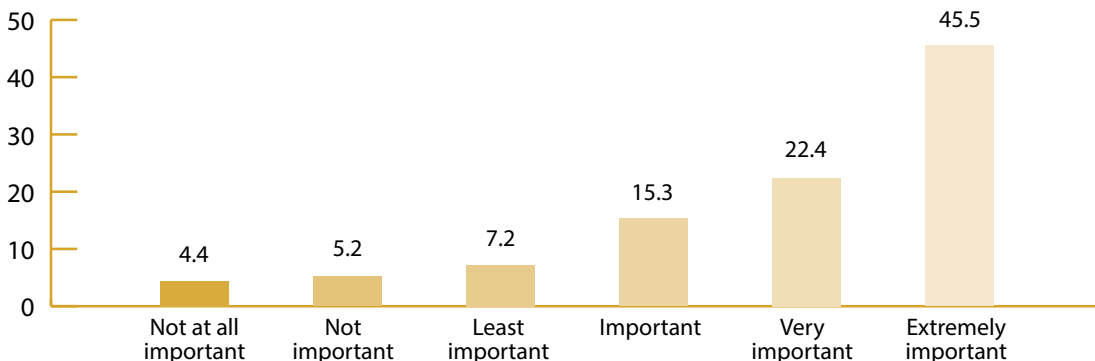
Youth respondents also consider ‘assistance in marketing and promotion as extremely important for them to pursue ‘designing’ as a gainful employment. Overall, 82.6% or 5,916 of the respondents rated its importance from ‘Important’ to ‘Extremely Important’ and 64.9% or 4,644 rated ‘Very Important’ to ‘Extremely Important’. (Fig 47) Refer Appendix B11 for details.



Establishing networks with global design centres

Q57. Should support to “establish a network with global design centres” be given to the youth for them to pursue designing as a form of gainful employment? (Not at all important / Not important / Least important / Important / Very important / Extremely Important)

Figure 48: Designing - Importance of support in establishing networks with global design centres (%)



In order for youth to pursue designing as a gainful employment, youth respondents consider ‘establishing networks with global design centres’ as extremely important. Of the total, 83.2% or 5,959 of the respondents rated its importance from ‘Important’ to ‘Extremely Important’ and 67.9% or 4,862 rated ‘Very Important’ to ‘Extremely Important’. (Fig 48) Refer Appendix B11 for details.



4
DISCUSSION OF THE FINDINGS

4.1 General Biodata

The survey being participated by 7,160 youth participants, more than achieved the determined sample size of 7,000 arrived at by taking 5% of the youth population of 143,701 (15-24 years), which was 19.8% of the total population of 727,145, as per Population and Housing Census of Bhutan 2017 (PHCB2017) (NSB, 2018, p.12). However, participation rate by gender, i.e., 4,241 (59.2%) female and 2,919 (40.8%) males, do not seem to reflect the national youth population by gender, which were 52.65% male and 47.35% female as determined by PHCB2017 (NSB, 2018, p.12).

Further, it is difficult to compare the age groups of youth used in PHCB2017 and this survey. While PHCB2017 used two age groups of youth, i.e., 15-19 years (47.5%) and 20-24 years (52.5%) (NSB, 2018, p.12), this study had three age groups of youth, i.e., 15-18 years (63%), 19-21 years (26.7%) and 22-24 years (10.3%). Participation rates of 63% for 15-18 years and 10.3% for 22-24 years in this survey seem significantly higher and lower respectively as compared with that of PHCB2017 youth age group ratios.

PHCB2017 data collection by age group for educational attainment were only in terms of 'literate' and 'illiterate', of which percentages were provided for only 'literate' responses. Accordingly, 97.2% of 15-19-year-old and 89.2% of 20-24-year-old youth groups were 'literate' (NSB, 2018, p.132). This implies that the remaining 13.6% (or 19,543) among 15-24-year-olds can be accounted as 'illiterate'. As such, at a 5% sampling rate, the current survey should have considered taking about 977 of 15-24-year-olds as representative for the 'illiterate' youth group. 'Illiterate' youth participation of 0.3% (or 21) in this survey seem too low to consider as representative and therefore, for any kind of generalization in this category. This huge variation has apparently occurred because of the biasness in the methodology where the sampling frame were educational institutions, which do not normally include illiterate youths. However, this similar pattern is indicated by the Textile Industry Survey 2020. Of the 6,077 respondents, only 23 or 0.4% of the respondents, '25 years and below', were without any formal education. (RTA, 2022; section 4.1)

On the other levels of education of youth participants in this survey, i.e., 'primary school education' (0.4% or 27), 'secondary school education' (31.8% or 2,277), 'higher secondary school education' (49.4% (3,537), 'bachelor's degree' (17.8% or 1,271), and 'master's degree' (0.4% or 27), in the absence of data from critical sources such as PHCB2017, it is hard to deduce anything. Nonetheless, 0.4% (or 27) for 'primary school education' similarly seem too low for any kind of generalization.

Taking their 'permanent' Dzongkhags of the youth participants in the survey, maximum number of the participants was from 'Eastern Region' (54.1% or 3,872), followed by 'Western' (21.3% or 1,524), and 'Central' (15.4% or 1,107) and 'Thimphu' (9.2% or 657). Similarly, by current location, maximum number of the participants was in 'Eastern Region' (41.2% or 2,946), followed by 'Thimphu' (24.8 or 1,778), 'Western' (22.7% or 1,628), and least being in 'Central' region (11.3% or 808). However, this may not conform with the regional proportion of youth population as per PHCB2017, which were in 2017 about 37, 22, 21 and 20 percentages respectively for 'Western',

‘Eastern’, ‘Thimphu’, and ‘Central’ regions respectively (NSB, 2018, pp.103-111). As such it may not be appropriate to generalize the findings in terms of regions. Nonetheless, the data seem to indicate that a sizeable proportion of youth from mainly from Eastern Bhutan seem to have moved mainly to ‘Thimphu’, i.e., the difference between the ‘permanent’ and ‘current’ location seem to be over 12%. This movement may have to do with looking for economic opportunities in particular in Thimphu. While Thimphu recorded only 9.18% (or 657) of the respondents by ‘permanent location’, by ‘current location’ the proportion of participants rose to 24.8% (1,778).

However, much as we may not be able to generalize the findings by gender, age, educational qualification, and by regions, the findings will still be pertinent and useful for the overall understanding of the issues and challenges and assumptions pertaining youth attitude to Bhutanese traditional weaving under study.

A consideration may also have to be made for the age ranges, whether to continue with the same three age ranges as this survey, i.e., 15-18, 19-21, and 22-24 years, or adopt age ranges adopted by the PHCB2017, i.e., 15-19 and 20-24 years. Either way, a discussion may have to be held with the NSB for improving the data collection methods. The discussion with the NSB may also have to consider incorporating data collection on levels of ‘educational qualification’, i.e., ‘illiterate’, ‘primary school education’, ‘secondary school education’, ‘higher secondary school education’, ‘TVET certificate’, ‘technical diploma’, ‘bachelor degree’, ‘master’s degree’, and ‘doctoral degree’, or equivalent education levels by age ranges, in particular ‘youth population’, either in terms of 15-19 and 20-24 years or 15-18, 19-21, and 22-24 years, considering the best fit for this purpose as well as for many other policy planning and reporting purposes in the country. It may also be useful to consider disaggregated data collection of youth in terms of ‘rural’ and ‘urban’ categories so that data becomes even more useful for decision-making purposes.

4.2 Knowledge of Bhutanese Textile and Weaving Culture

4.2.1 Fabric

In order to understand the level of youth’s knowledge and exposure to the diversity and richness of Bhutanese textiles, participants were asked to identify various fabrics, the responses to which in descending order of being able to identify are – 91% for ‘*Mathra*’, 87.7% for ‘*Kushuthara*’, 67.8% for ‘*Adha Mathra*’, 36% for ‘*Aikapur*’, and 26.1% for ‘*Lungserma*’.

It is apparent that Bhutanese youth have an above-average level (61.7%) ability of identifying the different types of Bhutanese fabric or pattern. However, while more youths are able to identify ‘*Mathra*’ and ‘*Kushuthara*’, proportionately less youths are able to identify ‘*Aikapur*’ and ‘*Lungserma*’. The reasons may have to do with the fact that ‘*Mathra*’ is affordable and most common everyday wear, and that ‘*Kushuthara*’, though expensive, is mostly worn during festivals, weddings and other important occasions, therefore people are exposed to and familiar with it. Whereas, rest of the textiles are not common and do not exactly have an occasion tied to them.

4.2.2 Differentiation between Weaves

As to whether or not the youths can differentiate between *Sapma*, *Trima* and *Hor* weaves, their level of technical knowledge of the named Bhutanese textile weaves is apparently low as only 23.4% indicated that they could. This may indicate their superficial knowledge of the traditional Bhutanese textiles. Considering the significance of textile in the Bhutanese cultural practices, it will be very important for Bhutanese to go beyond the superficial understanding of Bhutanese textiles.

4.2.3 Identification of Motifs

The survey results indicated that the proportion of youths identifying various motifs – *Dorji Jadram*, *Yurung*, *Drami*, *Phenphenma*, *Shinglo*, and *Jana Chari* – averaged only 30%. The highest proportion of respondents identified *Dorji Jadram* (43.9%); lowest being for *Jana Chari* (10%). This shows that only less than one-third of Bhutanese youth are familiar with these motifs.

While execution of *Dorji Jadram*, *Yurung* and *Drami* are little difficult, they have remained all-time favourites of the weavers, and *Phenphenma* is a common pattern resembling a butterfly (APIC, 2020, p.214-218). This may have contributed towards better exposure of youths to these motifs. On the other hand, *Shinglo* design is known to be very difficult to execute (APIC, 2020, p.216), and therefore not widely available, which may explain why a lesser proportion of youth were able to identify. Similarly, *Jana Chari*, other than used sparingly on *Kushuthara* and occasionally on some *Kiras*, are normally used on traditional bags. Perhaps this may have contributed towards less exposure of youths to this motif.

4.2.4 Identification of Looms

Survey findings indicated that overall, nearly 50% of the Bhutanese youth are familiar with various looms. However, while the identification level has been about 55% for ‘*Pangtha*’ and ‘*Thritha*’, just over 35% have been able to identify ‘*Kaytha*’.

The differences in the identification levels may have to do with commonality of use of the looms in weaving. While most weaving in Bhutan is done on ‘*Pangtha*’ (Myers & Bean, 1994, p.197), very popular weaves such as *Mathras*, *Yathras*, *Serthras*, *Hothras* and woollens are woven on ‘*Thritha*’ (APIC, 2020, p.204). On the other hand, ‘*Kaytha*’ or card looms are used to produce very narrow textiles such as men’s belts (Myers & Bean, 1994, p.202) as well as women’s belts, small belts used to hold up traditional boots (*Tsho Lhams*), etc. (APIC, 2020, p.205), making the loom not as common as with the other two looms.

4.2.5 Identification of Dyes

The findings indicate that less than half the Bhutanese youth are familiar with the dyes or ingredients of dyes used in traditional textiles. The familiarity is more for Walnut or *Tago* and much less so for Alum or *Do Chur*. Walnut (*Tago*), Ash (*Gothey*) and Tumeric (*Yongka*) are commonly available in Bhutan. So, their better familiarity may not necessarily be all from their use

as dyes or ingredients of dyes in the traditional Bhutanese textile. Their true familiarity as dyes or ingredients of dyes may be as indicated by their familiarity for Madder (*Tsoe*) and Alum (*Do Chur*) as their usage is largely associated with traditional Bhutanese textile dyes.

4.3 Skills

The survey found that while the majority of the respondents had not tried weaving, 45.7% had tried weaving, and the same proportion had learned to weave.

The survey has shown that currently parents play very important roles in imparting knowledge and training to their children to weave Bhutanese traditional textiles and to a lesser extent by their relatives. Other than those few specialized and/or designated institutions/centres, almost all educational or training institutions/centres do not seem to play any role or take very little role in training youths in traditional weaving. However, since there is a high likelihood of the Bhutanese society becoming more educated and more career oriented, depending solely on parents and families may not ensure good health of Bhutanese weaving culture. Further, there is also the challenge for informal transference of skills that it is not guaranteed, whether in terms of continuity, quality and/or standards. Therefore, there is a role for institutions to play in terms of ensuring continuity, quality and standardization in skills transference.

Overall, the level of exposure of youth to weaving is low. Further, the challenge for informal transference of skills is that the consistency of quality and standards are not guaranteed. This is because, weaving being an informal practice, objective standards are not in place. Therefore, the skills differ from weaver to weaver, and hence the differences in quality and standards. As all aspects of textile culture and weaving are dominant aspects of any textile culture, including of the Bhutanese culture, it is important for youths to experience traditional Bhutanese textile culture to ensure the continuity of the Bhutanese cultural heritage. Further, the youth in this study has stated that the Bhutanese textiles is a strong aspect in the Bhutanese cultural identity, and therefore, must be preserved and promoted to promote Bhutanese culture. As such, there is a role for schools and institutions to play in terms of ensuring continuity of Bhutanese culture, as well as ensuring quality and standardization in skills transfer.

At the moment schools and institutions play a minimum role in engaging students with weaving. Yet, weaving can be linked to academic subjects, such as Mathematics for design weave patterns through setting up the warp, Science for natural dyeing in terms of understanding the chemical actions from acids and alkalis on different dyeing agents, etc. As such, given Bhutan's free education till the twelfth grade, it is possible for introduction and exposure to weaving when youths are in school, which is the best way for youth to experience weaving. This can seed and enhance interest in traditional Bhutanese weaving culture.

4.4 Attitude to Bhutanese Weaving

4.4.1 Opinions on various aspects of Bhutanese weaving

Bhutanese weaving a dying tradition?

There seems to be a general concern by Bhutanese youths that Bhutanese weaving may be becoming a dying tradition. However, since only about a quarter of those surveyed feel that Bhutanese weaving tradition is gravely endangered, it may not need urgent safeguarding. Nonetheless, efforts and work still need to ensure the continuation of weaving traditions since another 40% of those surveyed feels that it is a dying tradition. Therefore, the current work in sustaining Bhutanese weaving practice must continue.

Further, there seems to be a general perception that Bhutanese traditional weave is challenged by the influx of machine-made fabrics, especially in terms of the cost, and therefore threatening its viability and survival. However, while machine-made fabrics are a threat, they may not necessarily be a vital/critical threat; rather it may be an underlying threat as about 45% of the respondents marginally agreed.

It is significant that youths feel that in order to sustain Bhutanese weaving culture, creativity and innovation should be introduced, which will generate greater interest and attract the attention of youths. This is especially important in terms of long-term strategy planning where youths will be the custodians of Bhutanese weaving culture. Therefore, it is important that creativity and innovation are encouraged in the sector.

Interest in the Bhutanese traditional weaving

The findings indicate that only slightly over a third of those surveyed expressed their high interest in Bhutanese weaving. This indicates that there is no overwhelming strong interest in Bhutanese weaving. But there is still a significant proportion of youth who are marginally interested (34%) in the traditional art of Bhutanese weaving and those who are neutral (23%) whose interest may need to be cultivated and nurtured. The need is to expand the interests of the youth, in particular of those who are marginally interested and those who have remained neutral. To encourage these groups of youth interested in weaving, there may be a need to make the weaving clubs in schools dynamic, engaging and creative.

Almost all youth respondents generally agree that weaving traditions must be preserved. Hence, there is no longer a need to establish the basic advocacy for this. Rather, taking this as an advantage, it will be more productive to explore ways and means of exploiting this advantage. For the future generations, textile culture can be introduced in schools through creative ways.

The findings indicate that only a quarter of the respondents felt that it would have been very good if weaving were introduced in schools. This low percentage could be because they were already exposed to weaving at home as seen under section 3.3 above wherein around 80% of the youth

respondents have reportedly learned to weave from their parents and relatives. Only 3% of the respondents reported to have learned in schools and/or institutes.

As seen under section 4.3 above, transference of weaving skills is mainly provided by parents (67%) and relatives (13%), and only 3% by institutions. Schools and institutions may have important roles to play in introducing weaving for cultural continuity and promotion, and for the purposes of creative ways of learning and making the curriculum and lessons meaningful for the students.

Weaving a viable source of income and employment

Given that only 20% of the respondents are highly interested while a third is marginally interested in taking up weaving as a gainful employment, it may seem that youth are less keen to take up weaving. Some media stories about certain weaving skills training programmes for young girls and women, carry similar sentiments, that weaving is not their preferred occupation (BBS, 2017; Zangmo, 2017a&b; and Rinzin, 2012). Statements such as "... few left [weaving] because they thought they'd earn more doing something else" (Rinzin, 2012) may be pertinent. In fact, *Bhutan Textile Industry Survey 2020* observed that only 14.2% of the respondents reported that 'weaving' was their main family income activity (RTA, 2022; section 3.1viii). The same survey reported that an overwhelming 95% of the respondents declared that their income from 'weaving' constituted only 50% or less to the family income, with 70% being 'less than 25%' and 25% being from '26 – 50%' (RTA, 2022; section 3.3). It may appear that not much of income is made from 'weaving'. The reasons for these may be as captured by the *Bhutanese Weaver Survey 2010* report (MoHCA & NSB, 2013, p.21). It observed that weaving was practised mainly as a very individual and isolated activity, with production characterized by high level of fragmentation and almost total lack of organization. This coupled with lack of easy access to various resources, including funds for development and inconsistent monetary returns and limited impact on the local economy, made the potential for growth in weaving very limited. The situation has not changed much in the last 10 years. [RTA, 2022(a) & (b)]

Gho and Kira woven in Bhutan: Preference, cost factor, pride in wearing

From the findings it indicates future local demands and provides good confidence to develop the industry further. It can be foreseen that when youth generate income for themselves, assuming that they are single with high disposable income, there may be a strong future demand for locally woven textiles. The question would be as to how the industry can prepare to respond to such an opportunity. The opportunity would be to view the hand-woven textile sector seriously as an industry by itself. The hand-woven textile industry sector cannot afford to remain as status-quo.

Although there is potential demand, it is also price sensitive as only slightly over 14% strongly agrees that the price charged for locally woven textiles is fair. Therefore, there is a need to find ways and means as to how to add value to hand-woven textiles without increasing the price.

Findings also indicate that Bhutanese youth take pride in wearing the national dress. This is the foundation for the development of this industry. There is no need to establish this fact – protection, conservation, advocating cultural practices of wearing national dress, but to move beyond this.

It is evident that the national dress provides a strong sense of identity amongst the youth. This has led to the rise in the demand for the national dress. In order to meet this growing demand, there is an urgent need to develop the textile sector.

4.4.2 Weaving as a form of gainful employment

Weaving skills training

Findings indicate that a significant proportion of youths consider weaving skills training as important for them to be able to pursue weaving as a gainful employment. Findings also indicate that various youths may be willing to spend about 1 – 2 months, or 3 – 6 months, or from 6 months to a year learning to weave. For youths to consider weaving as a gainful employment, weaving skills training would be important; they would also be willing to spend time at varying durations to learn weaving. Given the scenario, it must be determined as to what can be achieved in those time periods of 1 to 2 months, 3 – 6 months, and 6 months to a year. Planning of weaving programmes must be realistic.

Nature of support required for the youth to pursue weaving as a form of gainful employment

Gainful employment, broadly refers to an employment situation where the employee receives steady work and payment from the employer, which allows for self-sufficiency (Wikipedia). Respondents were not specifically asked as to whether they would see weaving as a formal economic activity rather than an informal home-based supplementary work. Nonetheless, their need for availing weaving skills training, financial assistance, access to materials/resources, assistance in marketing and promotion, etc. all point towards seeing weaving as a formal economic sector. This seems to be consistent with the findings in a paper presented to the *World Economic Forum* in 2015 by McCaig titled – *Why developing countries should create more formal jobs*. Drawing lessons from Vietnam’s transition from the informal to the formal sector, McCaig (2015) notes that young workers are less likely to work in informal sectors and that it is much common among young people to migrate to a formal sector job. He further notes that while young, highly educated, male, non-minority, and urban people moved to formal economic sectors, elderly, rural and poorly educated workers are likely to always work in the informal sector.

Findings indicate that a large proportion of youth desire to start weaving businesses and that they would consider financial assistance as critical for them to start their business. Findings also indicate that they would be interested in seeking assistance in marketing and promotion in their weaving business. From the youth’s perspective, as hand-woven textile serves as a means of gainful employment, it needs to be professionalized. Hence, because of its commercial nature, marketing and promotion are important activities. Data also indicates that youth considering to take up weaving as a gainful employment would require support in accessing raw materials in pursuit of

their weaving business. This shows that the establishment of a professional sector is important where value chain linkages are formalised and established.

4.5 Designing

4.5.1 Designing – Interests, views and opinions

Overwhelming majority of respondents are interested in various aspects of fashion and designs. This is a clear indication for the future demand of creative products and services, especially those that are locally inspired. The creative and cultural industry has a good potential for development and growth.

4.5.2 Designing as a form of gainful employment

As mentioned above under the ‘weaving’ section, broadly, gainful employment refers to an employment situation where the employee receives steady work and payment from the employer, which allows for sustained livelihood. Findings indicate that a large majority of the youths are not only interested in fashion and designs, but also interested in becoming fashion designers. It is similar to the findings by MoEA and ITC (2021). They are also interested in making products/ fabrics with Bhutanese inspired designs. This may indicate that a good proportion of youths may be interested in pursuing designing as a form of gainful employment. However, in order for the youth to consider pursuing designing as a form of gainful employment, they would consider assistance and support in design training, design resources, financial assistance, development of entrepreneurial skills, marketing and promotion as very important.

The findings indicate that Bhutanese creative and cultural industry products, both in terms of supply and demand, have a very good potential. There is a strong indication to develop, nurture and cultivate a strong creative and cultural industry, with strong local consumption, including among the youth. Bhutan has a sizeable youth population. PHCB2017 determined that Bhutan’s youth population was 19.8% (or 143,701) of Bhutan’s total population of 727,145 (NSB, 2018; p.10-12). This sizeable youth population will be a good potential making demands on the creative and cultural industry products and services, in particular as they become wage earners and have the spending power to purchase products with Bhutanese designs, especially when they have high disposable income and when they are single. This can be corroborated from the fact that Bhutanese youths have a strong preference for *Gho* and/or *Kira* woven in Bhutan, and that they take pride in wearing the national dress, as seen under section 3.4 above.

There is also a strong aspiration for Bhutan to be a global creative hub. A good number of the Bhutanese Creative and Cultural Industry products have already received global recognition, some of which are – *Lunana: A Yak in the Classroom* (Dolkar, 2021; Oscars); *The Other Final: When the World’s Lowest Ranked Teams Met* (FIFA, 2020); *Travellers and Magicians* (Zeitgeist Films, 2004: Official Selection – Toronto & Venice International Film Festivals; Winner – Public Prize Deauville Asian Film Festival); Perfume “Dzongkha” (Turin & Sanchez, 2008; Stocks, 2016); Christian Louboutin Shoes (Mathews, 2020); Himalayan Style (Kelly & Burkett, 2015); etc. There is a need

to replicate the support received to the film industry and others to the weaving sector or industry. Development of a knowledge-based economy, in particular a culturally based creative hub can be initiated with confidence.

Nature of support required for the youth to pursue designing as a form of gainful employment:

Data indicates that there is a great desire among a large youth population to avail training on designing. While no specific questions were asked on the subject, it may have to do with their interest in creating their own textile designs. Training would really help in this area of their aspiration. The findings in the Bhutan Hand-Woven Textile Industry Survey 2020 report (RTA, 2022) can back up this. The findings indicated that while about 80% of the weavers were interested in creating their own textile designs, only 5% of them actually created their own designs. The same study found that about 85% of the weavers expressed urgency in availing training in ‘textile designing and technical skills’, within which over 85% desired training in ‘traditional textile weave design’. (RTA, 2022)

Findings also indicate that there is a great desire among a large youth population to avail access to design resources. Youths believe that a design resource centre is important for them to consider venturing into the design sector. As in India, design resource centres can be used to build and create an ecosystem that would focus on design-oriented excellence in the handloom sector. Additionally, such centres can also be used to facilitate designers, weavers, manufacturers as well as exporters in accessing design repositories so that they can improve and develop their products. (Dhawan, 2021; Tyagi, 2021)

Further, findings indicate that there is a great need among a large youth population to avail financial assistance to start a business. As pointed out by OECD (2015 p.59), this may be because youth generally have very limited funds, if at all, as they seek to start their business. Therefore, they are often required to rely on loans and gifts from family and friends. However, as mentioned by Juneja (2015), in most instances, the amount of funds that can be put together through family and friends would be small and therefore not sufficient to kick start their business ventures. Often times youths are also considered not so safe and perceived as potential risk by the bankers. As noted by Juneja (2015) overall, the youths find it very difficult to access finances for their start-up ventures, which sometimes, with such difficulties, can kill the entrepreneurial spirit of the youths and/or end up losing the business opportunity altogether. As such, this is an area that the Government can get involved in and help provide solutions through special seed-funding agencies, micro-financing organisations, etc. to support the first-time ventures of young design entrepreneurs. (Juneja, 2015)

Similarly, the data indicate the need for providing entrepreneurial skills development as expressed by a large youth population. Providing design training will not be sufficient to attract youth into the design industry. Rather, it is important to include entrepreneurial skills training into the design curriculum. It is accepted that entrepreneurship has a crucial role to play due to its contributions to the generation of new ideas, innovation, job creation and economic growth. An entrepreneur needs to use a wide range of skills to successfully start up and operate a business. This skill-set

could include not only skills that are required from employees in any workplace, but also those skills needed to respond to the additional demands of running a business. (OECD, 2015 p.43)

Additionally, findings indicate that there is a great need felt among the youth population to avail ‘assistance in marketing and promotion’ in order for them to consider designing as a career. Significantly, the implication is that the sector must be developed as a whole and not just in isolated areas.

The analysis shows that there is a great desire by the youth population to establish networks with global design centres. From the youths’ perspective, they feel that it is very important for Bhutan to establish relationships with other design centres/institutes. This will connect Bhutan’s creative community with other global players, stakeholders, designers, etc. and the community will benefit from being updated with the latest development and trends. Through establishing networks, Bhutan can learn from the established institutions to see what will work best for the country. We can establish our own standards, styles, etc. For instance, Buddhism as a philosophy is reflected in the Bhutanese weaving and architecture designs, etc. Bhutan can now be poised for linkages and networks for collaboration and cooperation with global centres. However, we may need to first establish our own CCIs before embarking on such partnerships.

4.6 Weaving and Designing – Comparing as full-time income generation activities

Table 2: Interest in weaving and designing as forms of gainful employment

	Strongly Agree (1)	Agree (2)	Total (1+2)
Willing to take up weaving as a gainful employment	19.2	35.9	55.1
Would like to be a fashion designer		YES	
		67.1	

The Table 2 above shows, whereas slightly over 55% of the youth respondents would be willing to take up weaving as a form of gainful employment, slightly over 67% are interested to be fashion designers, indicating comparatively designing seems a more preferable option for the youth. Why are comparatively more youths interested in fashion designing than in weaving? Designing may be more appealing to the youth because it enables youth to be creative giving them the opportunity to explore, generate ideas and the ability to nurture their creativity into innovative ideas that traditional weaving practice is unable to do. While weaving has not changed much, the general perception of people has changed because of the easy accessibility of information and ideas. Weaving is an informal practice, not enough social recognition and very often it is a vocation of default; only when you can’t go into academia, you take up weaving as a ‘vocation’, earning a certificate and not a diploma or degree. On the other hand, nature of designing offers more scope to be imaginative,

creative, innovative, inventive, and that ideas are readily available on the internet, social media, etc. Even though the context in Bhutan has changed from being a more agrarian society to a more knowledge-based economy, and will continue to do so, the practice of weaving has remained more or less the same.

Table 3: Comparing youths' preference for Gho/Kira woven in Bhutan and their interest in making/buying products/fabrics with Bhutanese inspired designs

Preference for Gho/Kira woven in Bhutan	Strongly Agree (1)	Agree (2)	Total (1+2)
	58.3	31.8	90.1
Interest in making/buying products/fabrics with Bhutanese inspired designs		Yes	
		91.5	

As the Table 3 above shows, youths' preference for *Gho/Kira* woven in Bhutan and their interest in making/buying products/fabrics with Bhutanese inspired designs are more or less the same at slightly over 90% preference or interest rates.

This is indicative of future local demands and is indicative of a very good potential for Bhutanese creative/cultural products, both in terms of making (supply) and consuming (demand). Further, when youths generate income for themselves, there may be a strong future demand for locally woven textiles. This finding is also a very strong indication to develop, nurture and cultivate a strong culture/creative industry, with strong local consumption.

Nature of support required by youth to pursue weaving and designing as gainful forms of employment:

Table 4: Comparative support required by youth for pursuing weaving and designing as gainful forms of employment

WEAVING / DESIGNING	Extremely Important (1)	Very Important (2)	Total (1+2) (3)	Important (4)	Total (3+4) (5)
Training (%)					
Weaving	37.1	19.6	56.7	20.4	77.1
Designing	45.8	22.6	68.4	14.9	83.3
Access to raw materials/ design resources (%)					
Weaving	36.0	26.9	62.9	21.3	84.2
Designing	37.9	27.2	65.1	17.3	82.4
Financial assistance (%)					
Weaving	31.3	23.5	54.8	21.5	76.3
Designing	38.7	24.6	63.3	18.4	81.7
Assistance in marketing and promotion (%)					
Weaving	31.7	25.0	56.7	21.5	78.2
Designing	39.7	25.1	64.8	17.8	82.6
Overall, from 4 items above (%)					
Weaving	34.0	23.8	57.8	21.2	79.0
Designing	40.5	24.9	65.4	17.1	82.5
Development of entrepreneurial skills (%)					
Designing	43.4	23.2	66.6	16.7	83.3

Table 4 shows comparative support required by youth in pursuing weaving and designing as gainful forms of employment in terms of training, access to raw materials/ design resources, financial assistance, assistance in marketing and promotion, and entrepreneurial skills development. The data shows that overall support required by youth for both weaving and designing is high and similar; if at all, support required for designing may be about 5% points higher than for weaving. Theme wise, while the support required for access to raw materials and design resources are more or less the same, support required for financial assistance and assistance in marketing and promotion are 5% points higher for designing. Support required in training, however, is about 10% points higher for designing as compared with that for weaving. This may be because over 45% of the respondents had reportedly learned weaving (see Fig 32 above); which is not the case for designing.

As to support required for entrepreneurial skills development, while no such separate question was asked associated with weaving, it can be assumed that it can be similar to that for designing; if at all, it can be about 5% points lower following the trend for other areas. It may, however, be noted that the *Bhutanese Weaver Survey 2010* (MoHCA & NSB, 2013; p.14), although youth was not the target, reported that the need for business/entrepreneurship development skills were prioritized lower than for design training. Of course, the need for financial support was also prioritized lower than for design training then; which is not the case for the youth in this survey.

From the discussion above, one insight one can gain from this is that weaving and/or designing must be institutionally supported in order to attract people into the industry and to develop the sector. Such an important creative and cultural industry sector cannot just be left to chance and be detached from it, while hoping for it to grow unguided. Weaving and designing are equally important therefore, support will be required for both. Establishment of a professional creative and cultural industry sector is important where value chain linkages are formalised and established.

Desirous of availing access to design resources, youths believe that a design resource centre is important. In this regard, the argument put forth by Lo (2016, p.68-69) seems apt here. He has argued for a new thinking about cultural conservation, wherein conservation not merely for its own sake, but as an essential resource for the economic development for Bhutan. He explains that conservation of culture should not be restricted to the preservation of ancient and heritage entities, but equally important to explore, innovate and develop new cultural expressions and to conserve these contemporary cultures for future generations. He, however, cautions that the important thing is to ensure that innovation is not merely a random intervention, but is carefully examined within the cultural context of Bhutan. He points out that such dual efforts should be seen as two-sides of the same coin. It is against this backdrop that, in order to nurture a creative community for the development of Bhutan's creative and cultural industry, it will be important to establish design resource centres. As mentioned under section 4.5.2 above, as in India, design resource centres can be used to build and create an ecosystem that would focus on design-oriented excellence in the handloom sector. Additionally, such centres can also be used to facilitate designers, weavers, manufacturers as well as exporters in accessing design repositories so that they can improve and develop their products. (Dhawan, 2021; Tyagi, 2021)

In order to attract more youths into the creative and cultural industry, other supporting sectors need to be involved in order to provide support in various areas of need, including training, finance, access to resources/materials, marketing and promotion, etc. This is all part and parcel of professionalising the hand-woven textile industry. Significantly, the development of the industry is not merely limited to the few key players in Bhutan but rather, the entire country needs to get behind the sector. This is because the sustainability of cultural practice is a nation's responsibility, not just for a few.

Further, providing weaving and design training alone will not be sufficient to attract youths into the Bhutanese cultural and creative industry. Rather, it is important to include entrepreneurial training into the weaving and design curriculum. As such, it would be very important to include ‘entrepreneurship training’ within the ‘weaving’ and ‘design’ courses. Significantly, it is important to understand the structure of a knowledge-based economy first so that necessary policies and systems can be established to support this industry. What is also important to understand is the fact that all cultural industries ‘use creativity, cultural knowledge and intellectual property to produce products and services with social and cultural meaning’ (from UNESCO definition of ‘cultural industries’ quoted in Lo, 2016, p.58-59).





5
RECOMMENDATIONS

5.1 Hand-woven textile sector as creative and cultural industry (CCI)

5.1.1 *Professionalization of traditional Bhutanese weaving as creative cultural industry:*

Professionalize traditional Bhutanese weaving and weaving culture as a thriving creative cultural industry through institutionalization of production system, enhancing specialization in various stages of production, encouraging and nurturing creativity and innovation, formalization of value and supply chain linkages, establishing quality frameworks and certifications, adding value to textile products, product diversification, etc. Through such professionalization, the hand-woven textile sector's full potential in sustaining the Bhutanese cultural identity, creating gainful employment, and contributing to economic development can be realized in more meaningful ways. This needs to be taken up keeping in mind that the development of this sector in Bhutan came with a competitive edge as local skills were readily available, and that weaving was perhaps the most extensive and equitably distributed capital in the country.

5.1.2 *Development of a visionary strategic policy document for the Bhutanese hand-woven weaving sector:*

The Ministry of Economic Affairs in conjunction, collaboration and coordination with other ministries are responsible for culture, labour and employment and human resource development, finance, education and training, and agencies responsible for tourism industry, promotion of indigenous crafts, textile academies/institutions, local government, relevant private sector players, etc. – creating the big picture/vision, a possible future for the weaving as a cultural and creative industry – need to develop a visionary strategic policy document paving way forward for the Bhutanese hand-woven weaving sector as a key pillar of the creative and cultural industry (CCI). This strategic document carrying the National Master Plan for the Bhutanese traditional weaving, needs to include, among others, periodic costed plans and programmes, timelines, stakeholders and partners, lead agencies, implementation strategies, monitoring and evaluation, etc. Such a document is required to be adopted by the cabinet following due process and subsequently by the Government.

5.1.3 *Institutionalization of production system:*

Led by the lead agency(-ies) as identified in the strategic document mentioned in 6.1.2 above, along with identified stakeholders and partners, institutionalize the production system, including establishing and initiating a strategy for the development of Bhutan's cultural and creative industry through putting in place strong, coordinated and holistic support system.

5.1.4 *Development of industry clusters for enhancement of production system:*

Led by the lead agency(ies) as identified in the strategic document mentioned in 6.1.2 above, along with identified stakeholders and partners, encourage the development of industry clusters to enhance the production system, professional warpers, specializing the various steps in weaving and making it systematic, having in place specialist masters, etc.

5.1.5 Creativity and innovation in the hand-woven textile industry: Encourage creativity and innovation in the Bhutanese textile sector, wherein innovation is guided with sound knowledge on weaving, fibre, dyeing, yarns, finishing, etc. Encourage creativity and innovation in Bhutanese textile sector organizations through mechanisms such as rewards, recognition, and access to information / open communication, as well as rapid decision-making. A culture of creativity and innovation in the sector can bring about improvement in production flexibility and in product quality. (Padilha and Gomes, 2016) Additionally, weaving programmes should include creativity and innovation, including textile designing, as a means while re-capitalising weaving cultural resources. This will add value to current weaving programmes.

5.1.6 Establishment of quality control and supply chain linkages: Led by the lead agency(ies) as identified in the strategic document mentioned in 6.1.2 above, along with identified stakeholders and partners, work towards formalisation of value and supply chain linkages, establishment of quality framework, certification of origin and green product labels (e.g., establishing yarn qualities), including establishment of a circular economy, return logistics, etc.

5.1.7 Advocacy and promotion: Strengthen the sector through advocacy on using hand-woven textiles, recognition of weavers and designers, giving visibility through awards such as ‘best dress award’, ‘quality and consistency’, ‘design’, and through highlighting the processes involved in various aspects of the hand-woven textile making.

5.1.8 Sector development through value addition: Development of the sector must involve adding value to the wearing of national dress through diversification of range and design, through better cutting, fitting, tailoring, finishing, etc. thereby, bringing about improvement of the whole cultural and creative industry. This may be done by the lead agency(ies) and relevant stakeholders and partners as identified in the strategic document mentioned in 6.1.2 above.

5.1.9 Value addition and pricing: The same lead agency(ies), stakeholders and partners in 6.1.8 above also need to find ways and means to add value to hand-woven textiles without increasing the price. Some of the ways could be making hand-woven textiles as desired or aspired products, as well as through visibility by way of recognition for designers, master weavers, etc. The issue of price sensitivity should be made known to weavers and the industry as well.

5.1.10 Value enhancement of textile products: Enhance the value of textile products by way of enhancing the quality of textiles, expanding role and advantage of weaving, such as weaving contributing to the wellbeing of Bhutanese community, weaving as a therapy, weaving as an education tool, through making available ‘hobby-portable looms’, such as by Weaving Hand in Brooklyn (<http://www.weavinghand.com/>).

5.1.11 Strengthening and continuation of current work in sustaining Bhutanese weaving practice:

Meanwhile, strengthen and continue with the current work in sustaining Bhutanese weaving practice. Some examples include – RTA’s efforts and programmes under the Royal Patronage through The Weaving School, The Textile Museum and The Textile Conservation Centre; MoEA’s Bhutan SEAL of Excellence and “Made-in-Bhutan” Seal executed through APIC; Craft Bazaar and annual Craft and Textile Festivals held in Thimphu; other training centres and programmes including the *Zorig Chusum*, the National Handloom Development Centre in Khaling, many private studios, and natural dye training by Handicraft Association of Bhutan; training in innovative weaving skills by UNDP; innovation in textile design and clothing, lifestyle and fashion accessories using hand-woven Bhutanese textile, etc. (Lo, 2016)

5.2 Promotion and development of education and research in textile sector

5.2.1 Establishment of a Bhutan national institute of textiles/fashion technology: Establish a Bhutan national institute of textiles/fashion technology to be a premier institute of design, management and technology playing a crucial role in benchmarking performance and processes in the areas of textiles or fashion education, research and development, training and consultancy. This may be established as per the strategic document in recommendation 6.1.2 above by the agency(ies) identified in the same cited document. This institute may be established either by state entities or by relevant non-governmental entities registered in Bhutan through various mechanisms including for financing the institute. The choice of entities to establish such a premier institute may be made based on the level of expertise, specialization, capacity and mileage already gained in the sector, if any.

5.2.2 Establishment of the institute (6.2.1 above) as a legal entity: This premier institute will need to be established under the existing authority (e.g.: the RUB) so that it is a statutory entity with the powers to grant degrees to its own students having offered validated programmes of studies governed by its academic charter.

5.2.3 Levels of programmes of studies at the institute (6.2.1 above): This institute may offer regular programmes at both undergraduate and postgraduate levels, and over time at doctoral level with strong research components instituted, including well developed faculty and well-equipped research and resource centres.

5.2.4 Programmes of studies at the institute (6.2.1 above): There can be a wide range of relevant programmes such as design programmes in textile, fashion, leather, knitwear; programmes of studies in fashion and lifestyle accessories, fashion management, fashion technology, including the courses as recommended by *TVET Curriculum Framework* (RGoB, 2019, p.51); as well as including a mandatory course on Bhutanese tradition and weaves, both practical and theory; etc.

5.2.5 Continuing Education programmes at the institute (6.2.1 above): There can also be a wide range of Continuing Education (CE) programmes being offered to support the industry, as well as aspiring and working professionals including a range of specialized programmes offered to help aspiring professionals to get trained, entry-level professionals to get advanced training, mid-level professionals to upgrade their skills, as well as help professionals to re-enter the industry. These programmes can also cater to the youths for gainful employment. These programmes will need to be developed in consultation with reputed academicians and industry practitioners. Additionally, it can offer Diploma Programmes aimed at facilitating lateral entry to the degree programmes of the institute.

5.2.6 Levels of training programmes: For the purposes of CE programmes in 6.2.5 above, including for the youth, develop different levels of training programmes, which may be certificate programmes of 1 year, 6 months, and less than 6 months. The programmes for shorter duration, i.e., less than 6 months may include introductory to basic weaving and Bhutanese textile culture course, with course contents such as diversity of textiles from different regions, different motifs, weaves, looms, natural dyeing workshops, etc. or specialized profession focused courses. Six-month programmes could build on programmes of shorter duration or entirely different depending on the nature of programmes or specialization required. One year certificate programmes could offer a full range of course contents in fulfilment of the requirements of a full certificate programme, including fashion designing and/or specialization in the sector. Various duration of training programmes could also be planned as nested programmes, i.e., creating multiple exit points from one programme of study as required, leading to the full-fledged certificate programme. Certain diploma programmes can also be designed under this segment of education and training requirement for the sector. The programmes discussed herein will have to be as per recommendation 6.2.7 below.

5.2.7 Certification of training programmes: The various skills training programmes for traditional Bhutanese hand-woven textile weaving and designing and their certification are closely aligned with the requirements of the Bhutan Vocational Qualifications Framework with five qualification levels. The national skills certification levels begin from National Certification 1 (or NC1), NC2 and NC3, wherein NC3 is the highest level in terms of skills competency. Beyond NC3 are National Diploma 1 (or ND1) and ND2, wherein the focus is mastery of more knowledge in the trade and decreased skills training. (MoLHR, 2013, p.6-13) This, along with recommendation 6.2.6 above, could be done in close collaboration with the Ministry of Labour and Human Resources and other relevant stakeholders for the sector.

5.2.8 Institute's branch campuses vis-à-vis Design Resource Centres: Over time, on need basis, the institute may consider establishing branch campuses in other regions of the country. As far as possible, the regional campuses can be located together with the Design Resource Centres (DRCs), perhaps DRCs becoming one of the centres within the regional campuses of the institute.

5.2.9 Institute's main campus vis-à-vis Design Resource Centres: Depending upon the location of this premier national institute for textiles or fashion technology, one of the DRCs for the region can be located within the institute, which can serve as the main DRC overseeing DRCs in other regions being operated within the principle of 'at arm's length'.

5.3 Design Resource Centres

5.3.1 Establishment of Design Resource Centre: Establish at least one Design Resource Centre (DRC) in the country. The objective of the DRC would be to build and create an ecosystem that would focus on design-oriented excellence in the textile sector. This would also be used to facilitate designers, weavers, manufacturers as well as exporters in accessing design repositories so that they can improve and develop their products. This would have to be established as per the strategic document mentioned under recommendation 6.1.2 above by the agencies that the cited strategic document is anticipated to identify.

5.3.2 Scope of the Design Resource Centre: DRC's areas of involvement could include product design and development, design research and dissemination, design promotion, image building and branding, product standards and product excellence, exhibitions design, showroom and store development and visual merchandising, industry linkages, tie-ups and networking, vendors compliance, package design, graphic design, technology upgradation, market and technical trends information, design research and library/resource centre, design training, mentoring, apprenticeship and career opportunities, etc.

5.3.3 Reach of the Design Resource Centres: The DRCs in 6.3.1 above will need to take initiatives to nurture and cultivate the sector, including establishing extended design resources centres at various strategic locations as required, establishing a creative community, and nurturing design talents, etc. This initiative will steer the sector towards a more knowledge-based economy, providing an alternative to a labour economy.

5.3.4 DRC for advancing interests of youth and professional training: The DRC in 6.3.1 above could be responsible for advancing and catering to the interests of the youths as may be generated in schools/ institutions in weaving, and to provide advanced and professional training at various levels and on various aspects of weaving.

5.3.5 Intellectual property rights, trademarks and patents: DRC, working very closely with the agencies responsible for protecting intellectual property rights, will also have the responsibility of protecting the intellectual properties in the sector through copyright.

5.4 Weaving and designing as gainful employment for youth: Support requirements

5.4.1 Provision of weaving and design skills training to youth: Provide formalised training on weaving skills and on designing to aspiring youths to take weaving and designing as forms of gainful employment as per recommendations 6.2.5, 6.2.6 and 6.2.7 above.

5.4.2 Provision of business start-up financial assistance to youth: Devise ways and means of providing financial assistance for the youth to start business in weaving and/or designing, as deemed required through certain protocol, which will need to be secured through the provisions as per recommendation 6.1.2 above.

5.4.3 Provision of assistance in marketing and promotion:

Provide assistance in marketing and promotion to the youths taking up ‘weaving’ and ‘designing’ as forms of gainful employment through expanding visibility of the textile sector, as part and parcel of recommendation 6.1.2 above. Further, incorporate the ‘weaving and designing’ into the ‘Brand Bhutan’ initiative. This will require working in a collaborative approach with the relevant agencies/organizations. This will be one of the many responsibilities of the FDRCs.

5.4.4 Youth entrepreneurial skills development: Developing entrepreneurial skills being equally important in the business world, provide ‘entrepreneurship training’ within the ‘weaving’ and ‘design’ courses, as part of recommendation 6.4.1 above. Similarly, support needs of youth in accessing raw materials and design resources and business incubation, etc. can be provided by the FDRCs.

5.5 Weaving programme in schools

5.5.1 Introduction of weaving programme in schools: The Ministry of Education in consultation and collaboration with partner or supporting agencies as per the strategic documents cited in recommendation 6.1.2 above, will introduce weaving in schools. Introduction and exposure to weaving when youth are in schools is the best way for youth to experience weaving. The programme/course in schools should include introduction to diversity of Bhutanese textiles along with their various names, differentiation of various weaves, aspects of exposure and identification of various motifs used in the traditional Bhutanese textiles, exposure and use of various looms, familiarity and use of various dyes and their ingredients (Refer APIC, 2020, p.208). The programme must also introduce students to designing in textiles. The programme must have both practical and basic level skills training and theory components, including various processes involved. Introductions in schools/institutes could, in addition, involve giving talks about significance, symbolism and the techniques of various Bhutanese textiles. Introductions at schools would be very important as this could prepare them for advanced learning at the proposed Bhutan national institute of textile/fashion technology and/or at DRC, etc.

5.5.2 Dyes and their ingredients in school weaving programme: Include dyes or their ingredients in the programme with the view to inculcating an understanding and appreciation for eco-products and ability to understand price-quality relationship of natural dye products.

5.5.3 Incorporation of natural dyeing, motifs, and warping in Science, Mathematics, and programming curricula: Incorporate natural dyeing in the Science curriculum or lessons, including carrying out experiments on acidity and alkaline properties using dyes and their ingredients. Similarly, incorporate aspects of exposure and identification of various motifs used in the traditional Bhutanese textiles including motifs and warping in Mathematics curriculum and lessons, and rudimentary programming in warping, etc.

5.5.5 Cultivating and nurturing youth interest in weaving and designing: Cultivate and nurture the interests of the youth through advocacy, encouraging creativity and innovation, through visibility, through introduction at school/formative levels to seed the interest and expansion of the interest, including through making available ‘portable looms’, for instance.

5.6 Survey questionnaire design

5.6.1 Determining sampling proportionality of youth participants: The next round of youth attitudinal survey on traditional Bhutanese textiles, say for instance in 2030, should consider using data from the next Population and Housing Census of Bhutan, perhaps in 2027, for determining the sampling proportionality of the youth participants by gender, age, educational qualification, dzongkhag, and region, so that ‘generalization’ from the study findings become possible and more meaningful.

5.6.2 Consideration of age ranges for youth participants in future surveys: A consideration for the age ranges must be made, as to whether to continue with the same three age ranges as this survey, i.e., 15-18, 19-21, and 22-24 years, or adopt age ranges adopted by the PHCB2017, i.e., 15-19 and 20-24 years. Either way, a discussion must be held with the NSB for improving the data collection methods.

5.6.3 Data collection considerations on levels of education qualification: Discussion be held with the NSB to consider incorporating data collection on levels of ‘educational qualification’, i.e., ‘Illiterate’, ‘Primary School Education’, ‘Secondary School Education’, ‘Higher Secondary School Education’, ‘TVET Certificate’, ‘Technical Diploma’, ‘Bachelor Degree’, ‘Master’s Degree’, and ‘Doctoral Degree’, or equivalent education levels by age ranges, in particular ‘youth population’, either in terms of 15-19 and 20-24 years or 15-18, 19-21, and 22-24 years, considering the best fit for this purpose as well as for many other policy planning and reporting purposes in the country. Further, it would also be useful to consider disaggregated data collection of youth in terms of ‘rural’ and ‘urban’ categories so that data becomes even more useful for decision-making purposes.

5.6.4 Restructuring questionnaire for better comparison of support required for weaving and designing as gainful employment: Restructure the questionnaire for the next survey to compare the support required by the youth in pursuing weaving and designing as gainful forms of employment, i.e., put the questions under ‘Weaving’ and ‘Designing’ next to each other with their variables, viz. skills training, financial assistance, assistance in marketing and promotion, access to raw materials/ design resources, and entrepreneurial skills development.

5.6.5 Incorporation of weaving as a separate economic activity in Labour Force Surveys: RTA with MoLHR to propose to NSB to include weaving as a separate economic activity in the Labour Force Surveys as this is not the case at the moment.



6
CONCLUSION

The survey findings indicate that the Bhutanese youths' sources of knowledge on Bhutanese textile and weaving culture is random, haphazard, and incidental rather than established, systematic, deliberate, programmatic, organized and institutional. Institutional exposure to weaving knowledge and culture is limited. Much as youths take pride in wearing the national dress with strong preference for the *Gho* and *Kira* woven in Bhutan, cost of locally woven textiles makes it a challenging consideration. While many youths may consider taking textile designing and comparatively less in weaving as gainful forms of employment, having dedicated institutional support such as training opportunities, access to raw materials and resources, financial assistance, and assistance in marketing and promotion will encourage them to make credible choices to join the industry.

Youths are not equally familiar with the diversity of Bhutanese textiles, as well as with identification of various motifs. Their level of technical knowledge of the named Bhutanese textile weaves is low, indicating their superficial knowledge of the traditional Bhutanese textiles. Similarly on average, just about half the youth are familiar with various looms used in textile weaving. Likewise, there is a range of familiarity with traditional items used for dyeing. Overall, their level of exposure to weaving is low.

The knowledge and training that the children receive to weave seem to be largely through informal exposure to weaving culture and practice, through mainly family and social interactions. The survey has shown that parents play very important roles in imparting knowledge and training to their children to weave Bhutanese traditional textiles and to a lesser extent by their relatives. Other than those few specialized and/or designated institutions/centres, almost all educational or training institutions/centres do not seem to play any role or take very little role in training youths in traditional weaving. While parents may continue to play this important role to the extent possible, as the Bhutanese society becomes more educated and more career oriented, the likelihood of such informal transmission of skills does not guarantee a sustained weaving cultural practice. Given the fast-changing Bhutanese society, it may be prudent now more than ever to put in place plans and policies, programmes and institutions and centres to ensure that Bhutanese textile traditions and weaving culture are sustained, and the quality of sustenance is high, credible and executed with integrity.

Further, the challenge for informal transference of skills is that it is not guaranteed that the quality and standards are consistent. As weaving is part of Bhutanese culture, it is important for youths to experience weaving to ensure in-depth appreciation of Bhutanese textiles for the continuity of the Bhutanese cultural heritage. There is a role for schools and institutions to play in terms of ensuring continuity of Bhutanese culture, as well as ensuring quality and standardization in skills transfer. However, as mentioned above, at the moment schools/institutions play a minimal role. Besides, weaving can be linked to academic subjects, such as Mathematics for warping, Science for natural dyeing, carrying out experiments on acidity and alkaline properties using dyes and/or their ingredients, rudimentary programming for warping, etc. As such, given Bhutan's free education

till the twelfth grade, it is possible for introduction and exposure to weaving when youths are in school, which is the best way for youth to experience weaving. This can seed interest in traditional Bhutanese weaving culture.

Youth seems to share the opinion that Bhutanese weaving is not critically endangered, and that they are aware of how Bhutanese textiles are linked to their cultural identity. However, there seems to be a general perception that Bhutanese traditional weave is challenged by the influx of machine-made fabrics, especially in terms of the cost, and therefore, threatening its viability and survival. It, however, may be an underlying threat, rather than a critical threat.

Nonetheless, there needs to be renewed efforts and work to further strengthen the sector to ensure the continuation of the Bhutanese weaving tradition. This may be done including value addition to textile products, such as enhancing the quality of textiles, expanding the role and advantage of weaving contributing to the wellbeing of Bhutanese community, weaving as a therapy, weaving as an educational tool, etc. Encouraging creativity and innovation in the sector, such as that innovation is guided with sound knowledge on weaving, fibre, dyeing, yarns, finishing, etc., can play important roles. Similarly, the underlying threat of machine-made textiles can be mitigated through strengthening and enhancing production by making changes in the system, such as through diversification of the industry, i.e., encouraging dyeing businesses, professional warpers, specializing the various steps in weaving and making it systematic, having specialist masters and recognizing them, etc. Further, the sector can be strengthened through advocacy on using hand-woven textiles, recognition of weavers and designers, giving visibility through best dress awards, quality consistency, designs, and through highlighting the processes (recognizing yarn dryers, spinners, etc), etc.

Youth's interest is comparatively more in design than in weaving, clearly indicating a future demand for creative and innovative products and services, which will need careful preparation to cater to this demand. At the same time, there is a general consensus among youth that weaving traditions must be preserved, the advantage of which can be taken to introduce textile culture in schools. Similarly, there is a significant group of youths who are either marginally interested or neutral in the traditional art of Bhutanese weaving whose interest may need cultivating and nurturing, which may be done as above. In addition, youth take pride in wearing *Gho/Kira* with high preference for those woven in Bhutan. However, it is also price sensitive.

There is an opportunity to develop this sector. However, to realize its potential the hand-woven textile sector needs to be viewed seriously as an industry by itself and developed accordingly, like how one would develop other sectors such as tourism. It cannot afford to remain as status-quo. Timing may be critical. Therefore, there is a need to institutionalize the production system through a strong, coordinated and holistic support system in place. There is also a need to find ways and means to add value to the hand-woven textiles without increasing the price. Some of the ways

may be by re-aligning the image of hand-woven textile from a product of daily necessity to an aspirational product, and making hand-woven textile as desired or aspired products. It may also be done through enhancing visibility by way of recognition for designers, master weavers, etc. Similarly, value may be added through wearing of national dress. For instance, in the later part of the 1980s, the Royal decree 'on the mandatory wearing of national dress for all public and formal occasions created an instant demand for traditional textiles' (Lo, 2016, p.62-63). Value may also be added through diversification of range and design, through better cutting, fitting, tailoring, and finishing, etc.; essentially, bringing about improvement of the whole textile industry.

In order to bring about and encourage innovation and creativity in the industry, it would be important to establish formal design training institutions and/or centres for youth to develop Bhutan's creative economy – fashion, graphics, architecture, etc., packaged in ways to make it attractive to the youth, including a mandatory course on Bhutanese tradition and weaves, both practical and theory.

As compared to weaving, more youths are interested in taking up designing as a form of gainful employment. However, for them to consider weaving and designing as forms of gainful employment, formal weaving skills and training on designing will be very important. Similarly, support in accessing raw materials and design resources, access to financial assistance, assistance in marketing and promotion, entrepreneurial skills development, establishing networks and linkages, etc. would be important for youth to consider taking up weaving and designing as a career.

This would require putting in place formal weaving skills and design training programmes and centres and institutions. This would also require provisions to support in accessing raw materials and design resources, establishing formal value chain linkages, establishment of quality framework, certification of origin, green product labels, resource centres, provisions for accessing financial assistance, marketing and promotion through visibility, branding, etc. The need would be nothing less than professionalizing the entire sector, starting with creating a vision and putting in place strategic plans and policies for the sector.

Weaving is Bhutan's cultural legacy, and as one of the pillars of the Bhutanese cultural heritage, it must be sustained. Youths are the future and they must play a role in sustaining this legacy. Weaving also has a commercial dominion to it as textile is a commodity. As a commodity it can play a role in providing gainful employment. A significant youth population would aspire pursuing gainful employment in the textile industry. Hence, youths' attitude towards textile weaving and designing must be understood to continue this cultural legacy. In fact, it is in this context that this survey was carried out to investigate the sustainability of Bhutanese weaving culture through youths' perspectives so as to align RTA's mission with youth aspirations.



7
APPENDICES

Appendix A: Questionnaire – Youth Attitudinal Survey on Weaving, Bhutanese Weaving Culture and Designing

RTA Youth Attitudinal Survey towards weaving and designing

Dear Participant,

Thank you for taking the time to participate in this survey on Youth and Weaving in Bhutan. This survey is commissioned by the Royal Textile Academy (RTA) and it aims to preserve and promote Bhutanese tradition and culture of weaving and designing. The knowledge, skills and attitude of the Bhutanese youth are integral to the success of this cause. You, as a youth have been chosen as a subject of study.

Kindly spend some time to fill up the questionnaire. Your responses to this survey would be valuable in informing us about the Youth's relationship with Bhutanese art of weaving and designing. We will ensure the confidentiality of your responses. Your responses would be used in aggregate with others and would not be able to trace the identity of the individual sources.

Thank you for supporting this important cause by participating in this survey.

(AUM RINZIN O DORJI)
EXECUTIVE DIRECTOR
ROYAL TEXTILE ACADEMY

*** Required**

PART I- GENERAL BIO DATA

Name (Optional)

Gender *

Mark only one oval.

- Male
 Female

Age *

Mark only one oval.

- 15-18 Years
 19-21 Years
 22-24 Years

Qualification *

Mark only one oval.

- Illiterate
 Primary (PP-VI)
 Secondary (VII-X)
 Higher Secondary (XI-XII)
 Bachelor's Degree
 Masters and above

Your permanent Dzongkhag *

Mark only one oval.

- Bumthang
- Chhukha
- Dagana
- Gasa
- Haa
- Lhuentse
- Mongar
- Paro
- Pemagatshel
- Punakha
- Samdrup Jongkhar
- Samtse
- Sarpang
- Thimphu
- Trashigang
- Trashi Yangtse
- Trongsa
- Tsirang
- Wangdue Phodrang
- Zhemgang

Current location while carrying out the survey *

Mark only one oval.

- Bumthang
- Chhukha
- Dagana
- Gasa
- Haa
- Lhuentse
- Mongar
- Paro
- Pemagatshel
- Punakha
- Samdrup Jongkhar
- Samtse
- Sarpang
- Thimphu
- Trashigang
- Trashi Yangtse
- Trongsa
- Tsirang
- Wangdue Phodrang
- Zhemgang

PART II-KNOWLEDGE ON BHUTANESE TEXTILE CULTURE

This section of the questionnaire is to understand how well you know about Bhutanese textile culture especially weaving. (Tick the most relevant response).

1. Fabric: Can you identify the following fabric / Pattern? (Yes / No / Not Sure)

Mathra * Mark only one oval.

- Yes
 No
 Not sure

Aikapur * Mark only one oval.

- Yes
 No
 Not Sure

Adha Mathra * Mark only one oval.

- Yes
 No
 Not Sure

Kishu Thara * Mark only one oval.

- Yes
 No
 Not Sure

Lungserma * Mark only one oval.

- Yes
 No
 Not Sure

2. Can you differentiate between Sapma, Trima and Hor weaves ? Mark only one oval.

- Yes
 No

3. Motif: Can you identify the following motifs?

- Yes
 No

a. Jana Chari * Mark only one oval.

- Yes
 No
 Not Sure

c. Shinglo * Mark only one oval.

- Yes
 No
 Not sure

b. Yurung * Mark only one oval.

- Yes
 No
 Not Sure

d. Dorji Jadram * Mark only one oval.

- Yes
 No
 Not Sure

e. Drami * Mark only one oval.

- Yes
 No
 Not Sure

f. Phenphenma * Mark only one oval.

- Yes
 No
 Not Sure

4. Looms: Can you identify the following looms? (Yes / No / Not Sure)

a. Pangtha * Mark only one oval.

- Yes
 No
 Not Sure

c. Thritha * Mark only one oval.

- Yes
 No
 Not Sure

b. Kaytha * Mark only one oval.

- Yes
 No
 Not Sure

5. Dyes: Did you know that the following materials are used in the traditional method of dyeing? (Yes / No / Not Sure)

a. Madder (Tsoe) * Mark only one oval.

- Yes
 No
 Not Sure

e. Alum (Do Chur) * Mark only one oval.

- Yes
 No
 Not Sure

b. Turmeric (Yongka) * Mark only one oval.

- Yes
 No
 Not Sure

f. Walnut (Tago) * Mark only one oval.

- Yes
 No
 Not Sure

d. Ash (Gothey) * Mark only one oval.

- Yes
 No
 Not Sure

PART III- SKILLS

1. Have you ever tried weaving? * Mark only one oval.

- Yes
- No

2. Have you learned to weave? * Mark only one oval.

- Yes
- No

If Yes, from whom have you learned to weave? (Tick the most appropriate response)

Mark only one oval.

- Parent
- Friend
- Relative
- Trainer/Institute

PART IV- ATTITUDE

1. Please mark your honest opinion against each of the following statements.

a. Bhutanese Weaving is a dying tradition. * Mark only one oval.

- Strongly Agree
- Agree
- Neutral
- Disagree
- Strongly Disagree

b. Bhutanese weaving culture is slowly dying due to the influx of machine-made fabrics. *

Mark only one oval.

- Strongly Agree
- Agree
- Neutral
- Disagree
- Strongly Disagree

c. New methods and patterns should be introduced to keep the Bhutanese weaving culture alive

** Mark only one oval.*

- Strongly Agree
- Agree
- Neutral
- Disagree
- Strongly Disagree

d. I am interested in the traditional art of Bhutanese weaving ** Mark only one oval.*

- Strongly Agree
- Agree
- Neutral
- Disagree
- Strongly Disagree

e. Bhutanese tradition of weaving must be preserved to promote Bhutanese culture ** Mark only one oval.*

- Strongly Agree
- Agree
- Neutral
- Disagree
- Strongly Disagree

f. It would have been better if I had learnt weaving in the school ** Mark only one oval.*

- Strongly Agree
- Agree
- Neutral
- Disagree
- Strongly Disagree

g. Weaving as an activity can be a viable source of income for youth ** Mark only one oval.*

- Strongly Agree
- Agree
- Neutral
- Disagree
- Strongly Disagree

h. I am willing to take up weaving as a form of gainful employment * *Mark only one oval.*

- Strongly Agree
- Agree
- Neutral
- Disagree
- Strongly Disagree

i. I prefer gho/kira woven in Bhutan * *Mark only one oval.*

- Strongly Agree
- Agree
- Neutral
- Disagree
- Strongly Disagree

j. The price charged for gho/kira woven in Bhutan is fair. * *Mark only one oval.*

- Strongly Agree
- Agree
- I don't know
- Disagree
- Strongly Disagree

k. I feel proud wearing the national dress * *Mark only one oval.*

- Strongly Agree
- Agree
- Neutral
- Disagree
- Strongly Disagree

2. If you are interested in weaving, how long would you be able to spend time to learn to weave?
(Tick the most relevant response) * *Mark only one oval.*

- 1-2 months
- 3-6months
- 6 months- 1 year

3. What support should be given to the youth for them to pursue weaving as a form of gainful employment? (Please mark in the order of importance - 0 being "Not Important" to 5 being "Extremely Important")

Weaving skills training * *Mark only one oval.*

- 0 1 2 3 4 5

PART V-DESIGNING

1. Are you interested in fashion and/or design? * Mark only one oval.

- Yes
 No

2. Would you like to be a fashion designer? * Mark only one oval.

- Yes
 No

3. Would you be interested in making/buying products/fabrics with Bhutanese inspired designs? * Mark only one oval.

- Yes
 No

4. Do you think Bhutan could become a global design centre? * Mark only one oval.

- Yes
 No

5. What support should be given to the youth for them to pursue designing as a form of gainful employment? (Please mark in the order of importance - 0 being “Not Important” to 5 being “Extremely Important”)

Design training * Mark only one oval.

0 1 2 3 4 5

Access to design resources * Mark only one oval.

0 1 2 3 4 5

Financial assistance to start a business * Mark only one oval.

0 1 2 3 4 5

Development of entrepreneurial skills * Mark only one oval.

0 1 2 3 4 5

Assistance in marketing and promotion * Mark only one oval.

0 1 2 3 4 5

Establish a network with global design centres * Mark only one oval.

0 1 2 3 4 5

Supplementary Survey on RTA

a. Have you heard about RTA? If no, please skip the rest of the questions on this section. *

Mark only one oval.

- Yes
- No

b. If yes, how do you normally get information on RTA and its ongoing activities/events?

Check all that apply.

- Social Media
- Website
- Kuensel
- BBS TV
- BBS-Radio
- Radio-Kuzoo FM
- Radio-Radio Valley
- Friends and Family

Other:

c. What have you heard about the RTA? Please tick (✓) one that applies to you. Check all that apply.

- Founded by Her Majesty Gyalum Sangay Choden Wangchuck
- Structure/Buildings at Chubachu, Thimphu
- Museum and exhibition
- Weaving and dyeing programs
- Tourist Site

Other:

d. Have you visited the RTA? Mark only one oval.

- Yes
- No

e. Do you follow RTA on social media? Please tick (✓) Mark only one oval.

- Yes
- No

f. If yes, which social media platform do you follow? Please tick (✓)

Check all that apply.

Facebook

Instagram

Twitter

Other:

THANK YOU



Appendix B: Charts, Graphs, Tables

B1 – General information on respondents

B1.1: Participation by gender

Gender	Frequency	Valid Percent
Male	2,919	40.8
Female	4,241	59.2
Total	7,160	100.0

B1.2: Participation by age

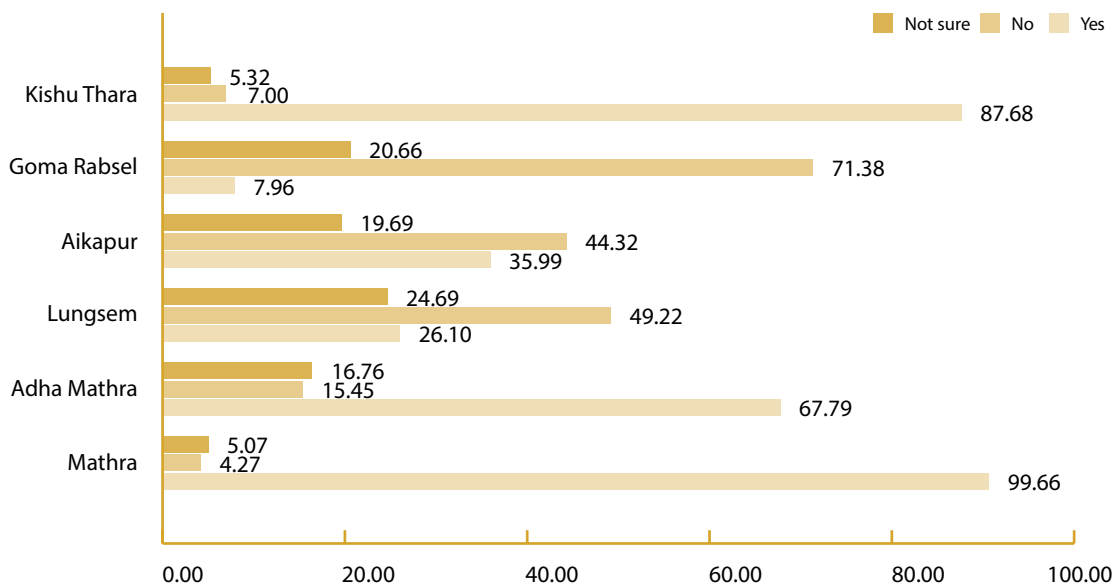
Age	Frequency	Valid Percent
15-18 years	4,509	63.0
19-21 years	1,914	26.7
22-24 years	737	10.3
Total	7,160	100.0

B1.3: Participation by qualification

Qualification	Frequency	Valid Percent
Illiterate	21	0.3
Primary (PP-VI)	27	0.4
Secondary (VII-X)	2,277	31.8
Higher Secondary	3,537	49.4
Bachelors Degree	1,271	17.8
Masters and above	27	0.4
Total	7,160	100.0

B2 – Identification of fabric

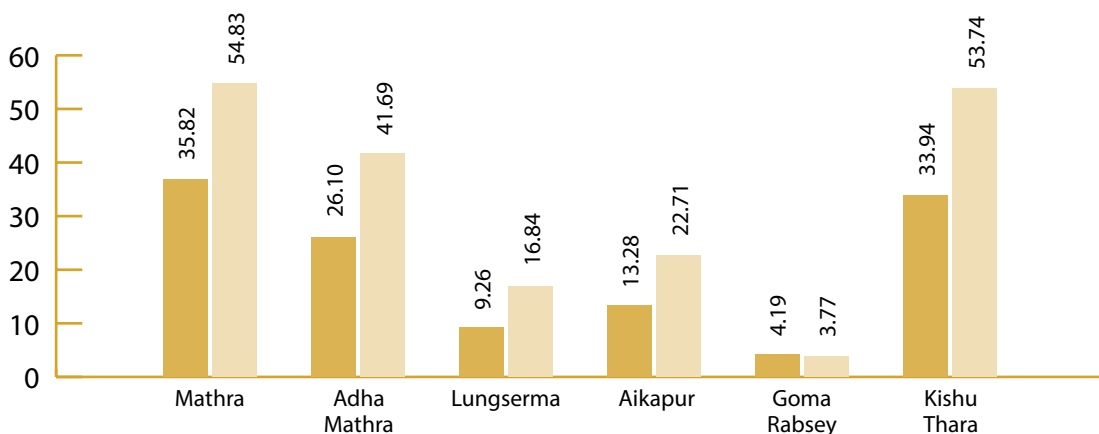
B2.1: Fabric (%)



B2.2 (a): Fabric/Pattern identification by gender (Yes, frequency)

Gender	Mathra	Adha Mathra	Lungserma	Aikapur	Missing value	Kishu Thara
Male	2,565	1,869	663	951	300	2,430
Female	3,926	2,985	1,206	1,626	270	3,848

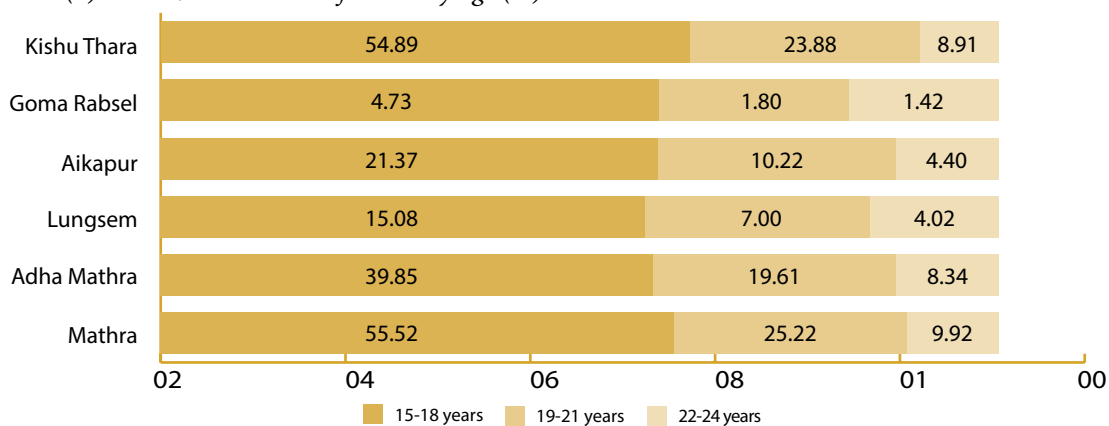
B2.2(b): Fabric/Pattern identification by gender (%)



B2.3 (a): Fabric/Pattern identification by age (Yes, frequency)

Age	Mathra	Adha Mathra	Lungserma	Aikapur	Missing value	Kishu Thara
15-18 years	3,975	2,853	1,080	1,530	339	3,930
19-21 years	1,806	1,404	501	732	129	1,710
22-24 years	710	597	288	315	102	638

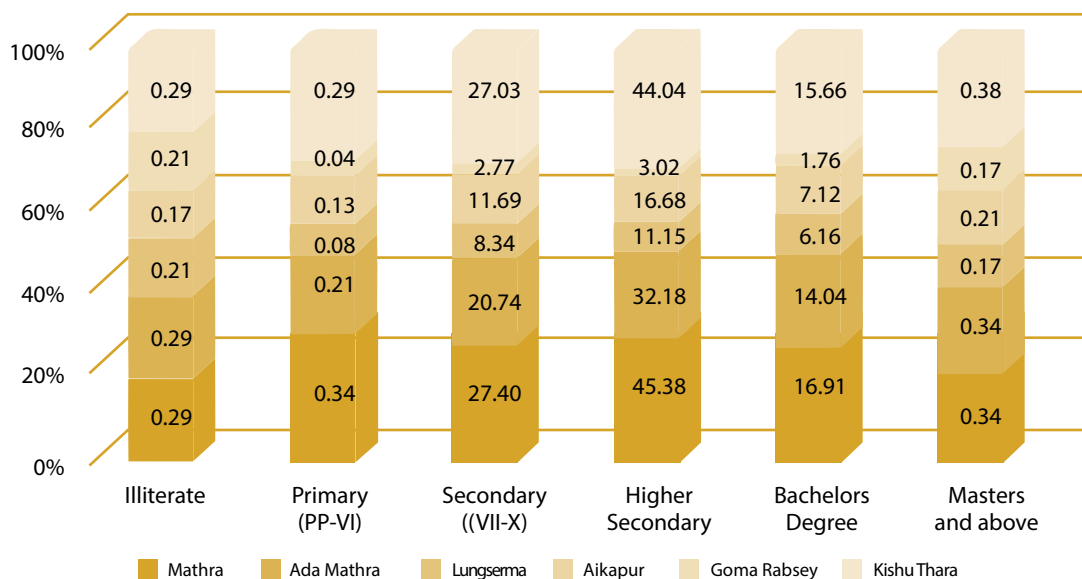
B2.3 (b): Fabric/Pattern identification by age (%)



B2.4 (a): Fabric/Pattern identification by qualification (Yes, frequency)

Qualification	Mathra	Adha Mathra	Lungserma	Aikapur	Missing value	Kishu Thara
Illiterate	21	21	15	12	15	21
Primary (PP-VI)	24	15	6	9	3	21
Secondary (VII-X)	1,962	1,485	597	837	198	1,935
Higher Secondary	3,249	2,304	798	1,194	216	3,153
Bachelor's Degree	1,211	1,005	441	510	126	1,121
Masters & above	24	24	12	15	12	27

B2.4 (b): Fabric/Pattern identification by qualification (%)



B2.5: Fabric/Pattern identification by region (Yes, frequency)

Regions	Mathra	Adha Mathra	Lungsema	Aikapur	Missing Value	Kishu Thara
Eastern	3500	2593	1032	1336	313	3433
Western	1501	1089	404	570	126	1438
Southern	1081	830	299	489	97	1040
Central	409	342	134	182	34	367

B3 – Differentiation between Weaves

B3.1: Differentiation between Sapma, Trima and Hor weaves

Response	Percent	Frequency
Yes	23.4	1,679
No	76.8	5,481
Total	100.0	7,160

B3.2: Differentiation of weaves by gender

Gender	Yes	Percent	No	Percent	Total	Percent
Male	396	14.0	2,505	86.0	2,901	100.0
Female	1,262	30.0	2,976	70.0	4,238	100.0

B3.3: Differentiation of weaves by age

Age	Yes	Percent	No	Percent	Total	Percent
15-18 years	948	21.0	3543	79.0	4491	100.0
19-21 years	456	24.0	1458	76.0	1914	100.0
22-24 years	254	35.0	480	65.0	734	100.0

B3.4: Differentiation of weaves by qualification

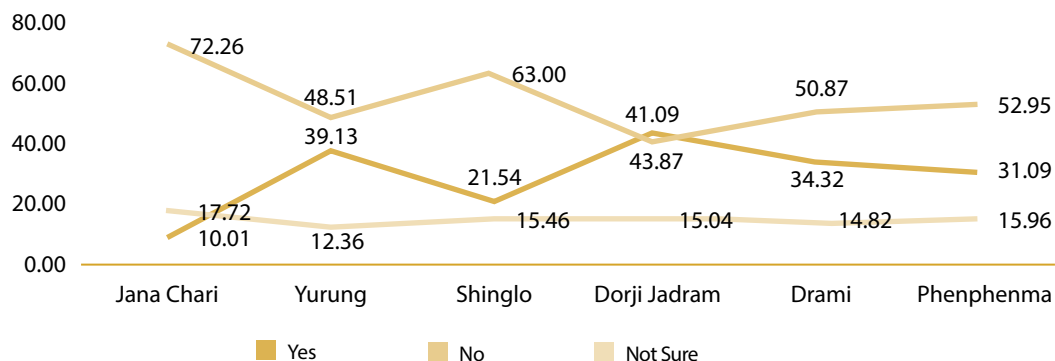
Qualification	Yes	Percent	No	Percent	Total	Percent
Illiterate	12	57.0	9	43.0	21	100.0
Primary (PP-VI)	6	22.0	21	78.0	27	100.0
Secondary (VII-X)	537	24.0	1728	76.0	2265	100.0
Higher Secondary	708	20.0	2823	80.0	3531	100.0
Bachelor's Degree	386	30.0	882	70.0	1268	100.0
Masters & above	9	33.0	18	67.0	27	100.0

B3.5: Differentiation of weaves by region

Regions	Yes	Percent	No	Percent	Total	Percent
Eastern	871	23.0	2989	77.0	3860	100.0
Western	415	25.0	1267	75.0	1682	100.0
Southern	248	21.0	923	79.0	1171	100.0
Central	124	29.0	302	71.0	426	100.0

B4 – Identification of Motifs

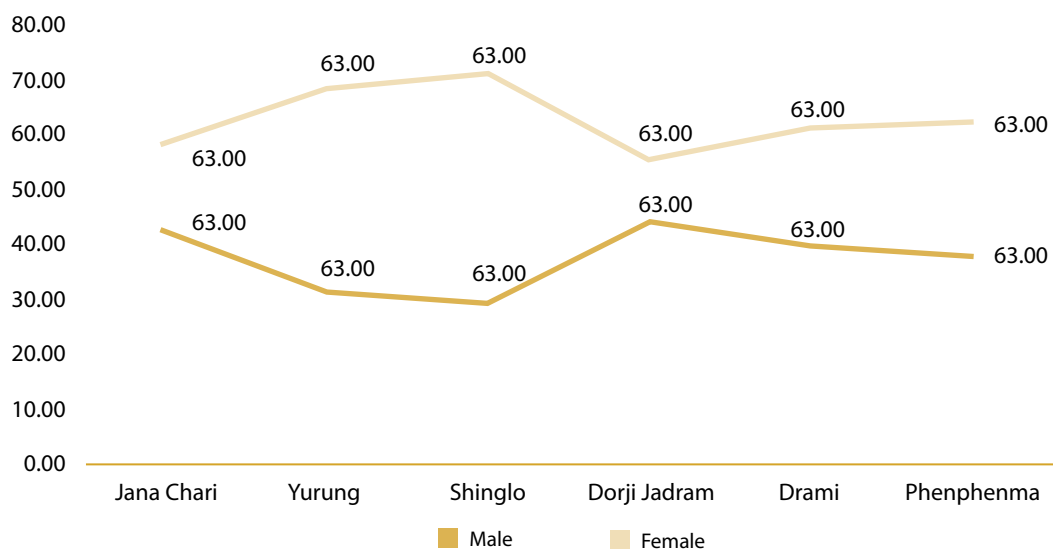
B4.1: Respondents identification of motifs (%)



B4.2 (a): Motif identification by gender (Frequency)

Gender	Jana Chari	Yurung	Shinglo	Dorji Jadram	Drami	Phenphenma
Male	300	888	453	1395	960	834
Female	417	1914	1089	1746	1497	1392
Total	717	2802	1542	3141	2457	2226

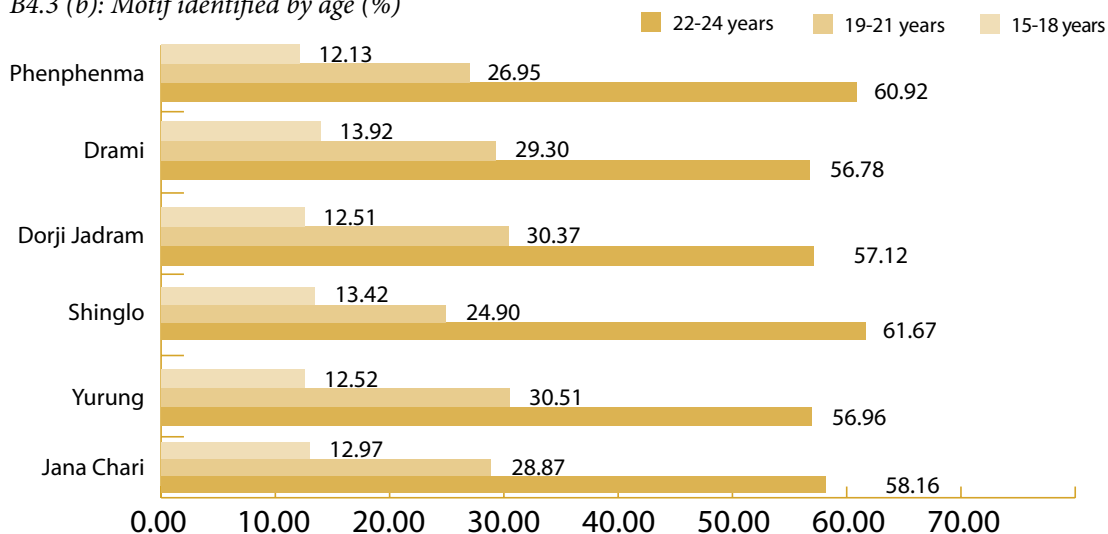
B4.2 (b): Motif identification by gender (%)



B4.3 (a): Motif identification by age (Frequency)

Age	Jana Chari	Yurung	Shinglo	Dorji Jadram	Drami	Phenphenma
15-18 years	417	1596	951	1794	1395	1356
19-21 years	207	855	384	954	720	600
22-24 years	93	351	207	393	342	270
Total	717	2802	1542	3141	2457	2226

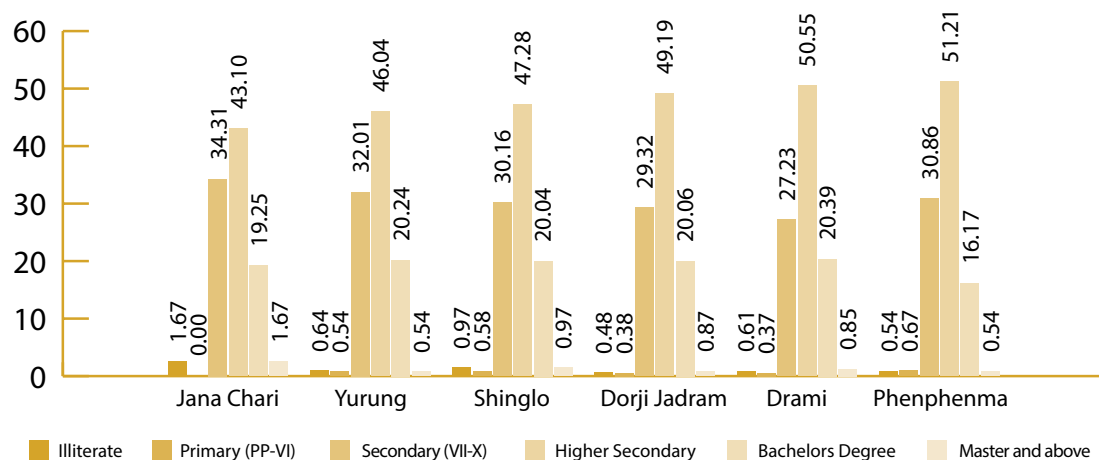
B4.3 (b): Motif identified by age (%)



B4.4 (a): Motif indentification by qualification (Frequency)

Qualification	Jana Chari	Yurung	Shinglo	Dorji Jadram	Drami	Phenphenma
Illiterate	12	18	15	15	15	12
Primary (PP-VI)	0	15	9	12	9	15
Secondary (VII-X)	246	897	465	921	669	687
Higher Secondary	309	1290	729	1545	1242	1140
Bachelor's Degree	138	567	309	630	501	360
Masters & above	12	15	15	18	21	12
Total	717	2802	1542	3141	2457	2226

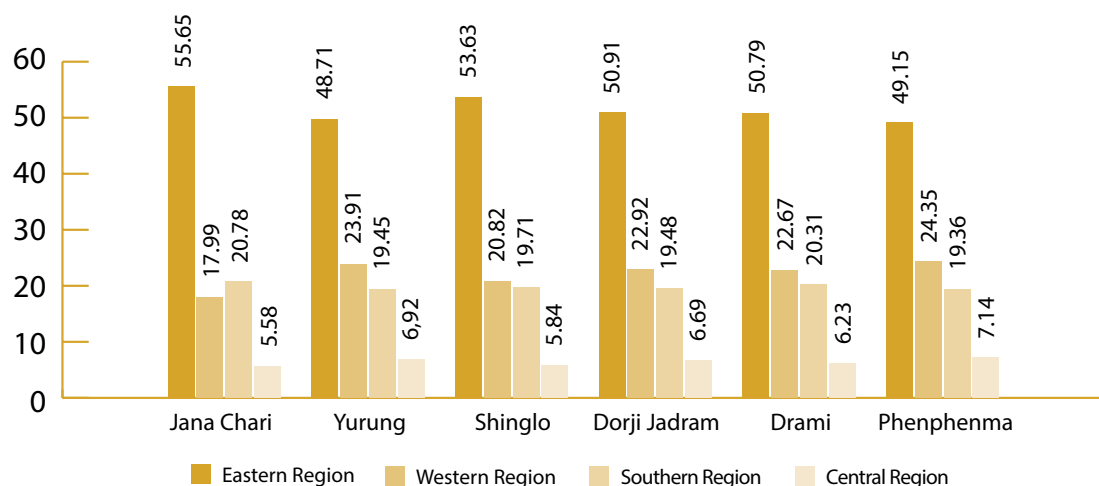
B4.4 (b): Motif indentified by education level (%)



B4.5 (a): Motif indentification by region (Frequency)

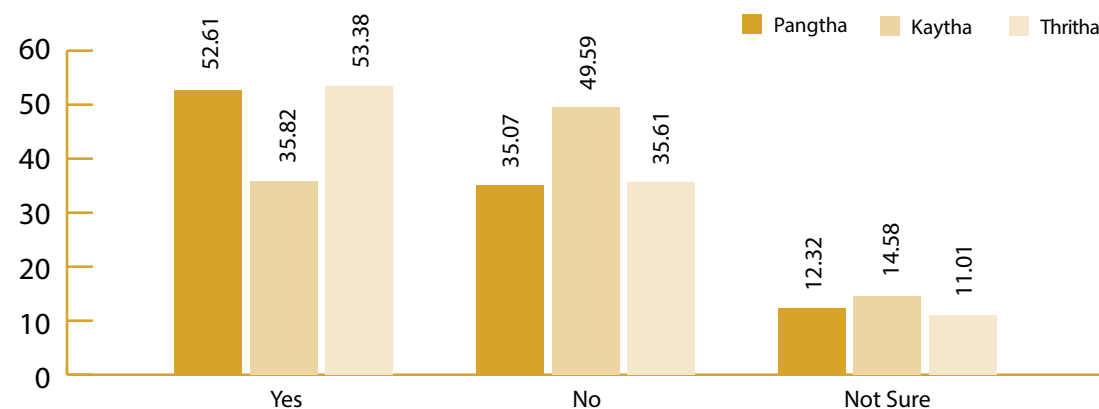
Regions	Jana Chari	Yurung	Shinglo	Dorji Jadram	Drami	Phenphenma
Eastern	399	1393	827	1599	1248	1094
Western	129	670	321	720	557	542
Southern	149	545	304	612	499	431
Central	40	194	90	210	153	159
Total	717	2802	1542	3141	2457	2226

B4.5 (b): Regional identification of motif (%)



B5 – Identification of Looms

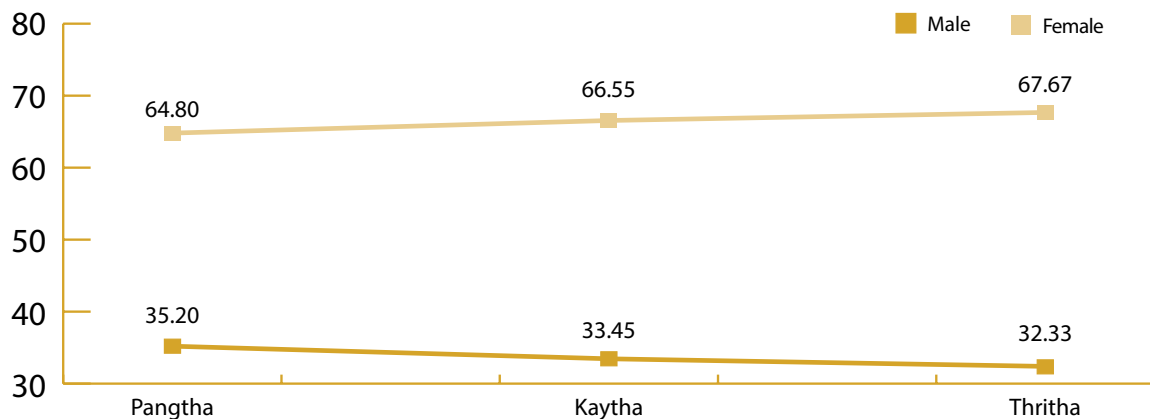
B5.1: Loom identification (%)



B5.2 (a): Identification of looms by gender (Yes, frequency)

Gender	Pangtha	Kaytha	Thritha
Male	1326	858	1233
Female	2441	1707	2581
Total	3767	2565	3814

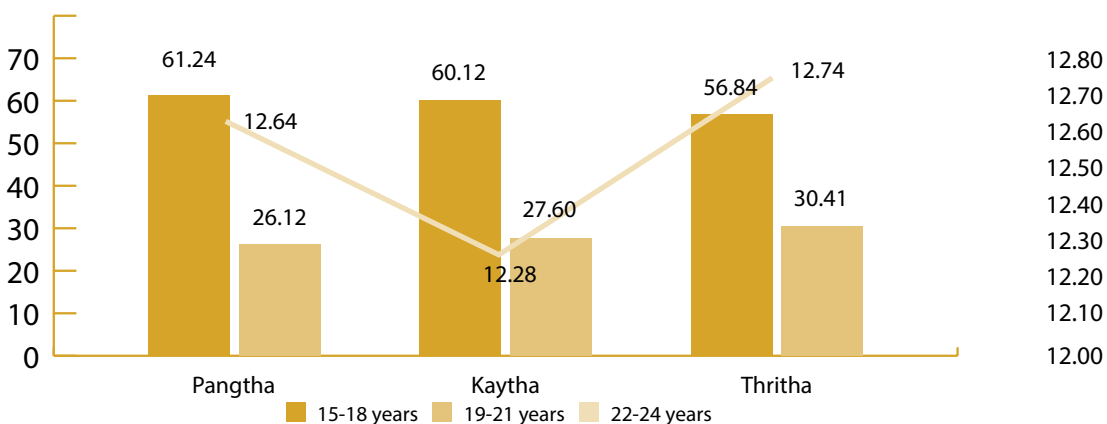
B5.2 (b): Loom identification by gender (%)



B5.3 (a): Identification of looms by age (Yes, frequency)

Age	Pangtha	Kaytha	Thritha
15-18 years	2307	1542	2168
19-21 years	984	708	1160
22-24 years	476	315	486
Total	3767	2565	3814

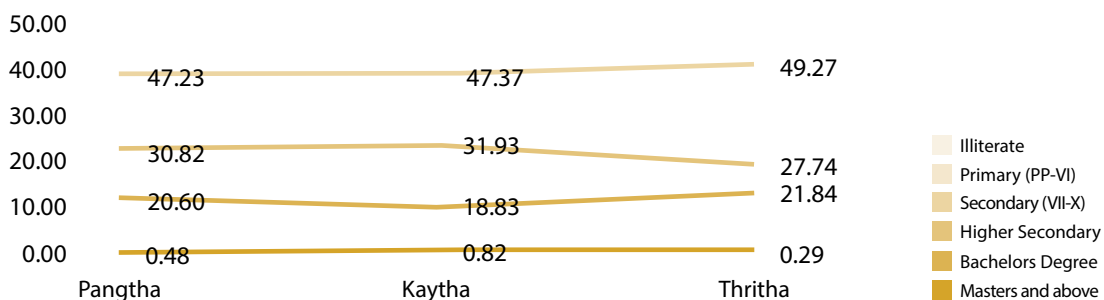
B5.3 (b): Loom identification by age (%)



B5.4 (a): Identification of looms by qualification (Yes, frequency)

Age	Pangtha	Kaytha	Thritha
Illiterate	21	12	15
Primary (PP-VI)	12	15	18
Secondary (VII-X)	1161	819	1058
Higher Secondary	1779	1215	1879
Bachelor's Degree	776	483	833
Masters & above	18	21	11
Total	3767	2565	3814

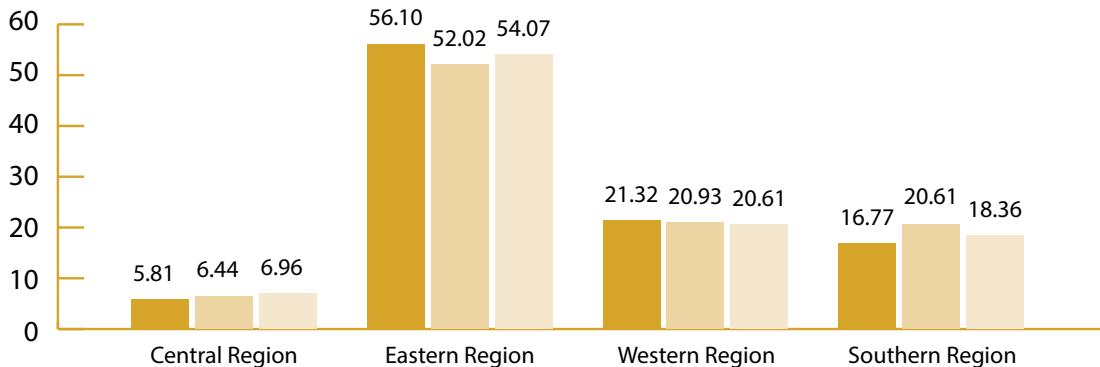
B5.4 (b): Loom identification by qualification (%)



B5.5 (a): Identification of looms by region (Yes, frequency)

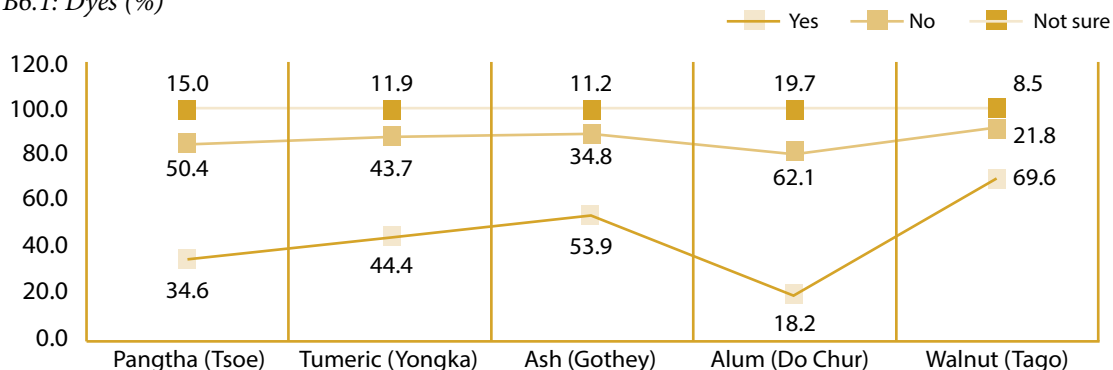
Regions	Pangtha	Kaytha	Thritha
Central	214	159	259
Eastern	2068	1285	2012
Western	786	517	767
Southern	618	509	683
Total	3767	2565	3814

B5.5 (b): Loom identification by region (%)



B6 – Identification of traditional textile dyes

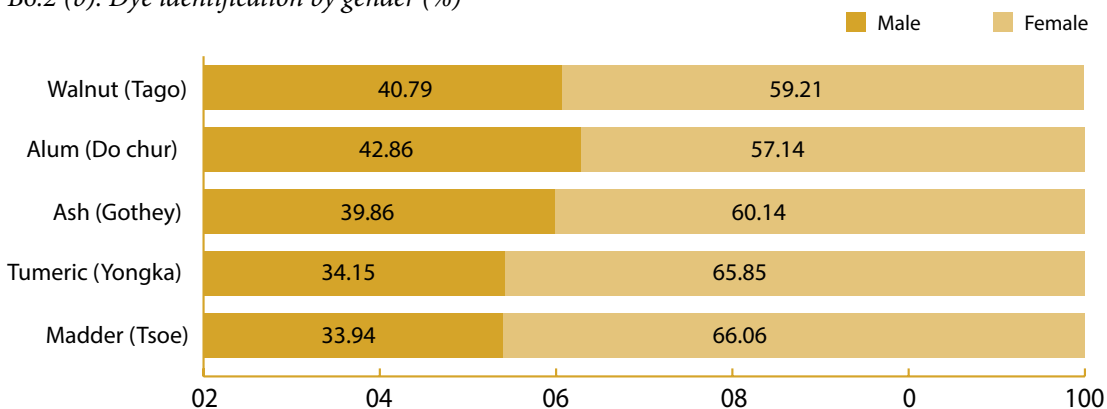
B6.1: Dyes (%)



B6.2 (a): Identification of dyes by gender (Yes, frequency)

Gender	Madder (Tsoe)	Tumeric (Yongka)	Ash (Gothey)	Alum (Do Chur)	Walnut (Tago)
Male	840	1086	1539	558	2034
Female	1635	2094	2322	744	2952
Total	2475	3180	3861	1302	4986

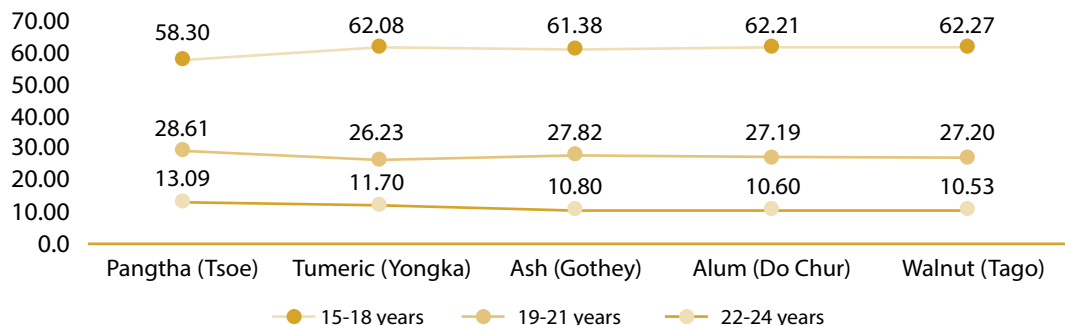
B6.2 (b): Dye identification by gender (%)



B6.3 (a): Identification of dyes by age (Yes, frequency)

Age	Madder (Tsoe)	Tumeric (Yongka)	Ash (Gothey)	Alum (Do Chur)	Walnut (Tago)
15-18 years	1443	1974	2370	810	3105
19-21 years	708	834	1074	354	1356
22-24 years	324	372	417	138	525
Total	2475	3180	3861	1302	4986

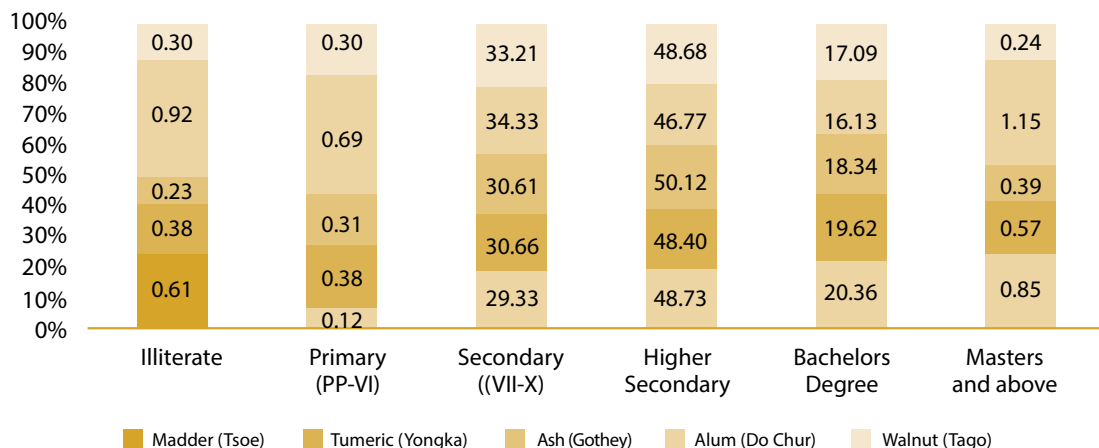
B6.3 (b): Dye identification by age (%)



B6.4 (a): Identification of dyes by qualification (Yes, frequency)

Qualification	Madder (Tsoe)	Tumeric (Yongka)	Ash (Gothey)	Alum (Do Chur)	Walnut (Tago)
Illiterate	15	12	9	12	15
Primary (PP-VI)	3	12	12	9	15
Secondary (VII-X)	726	975	1182	447	1656
Higher Secondary	1206	1539	1935	609	2427
Bachelor's Degree	504	624	708	210	852
Masters & above	21	18	15	15	21
Total	2475	3180	3861	1302	4986

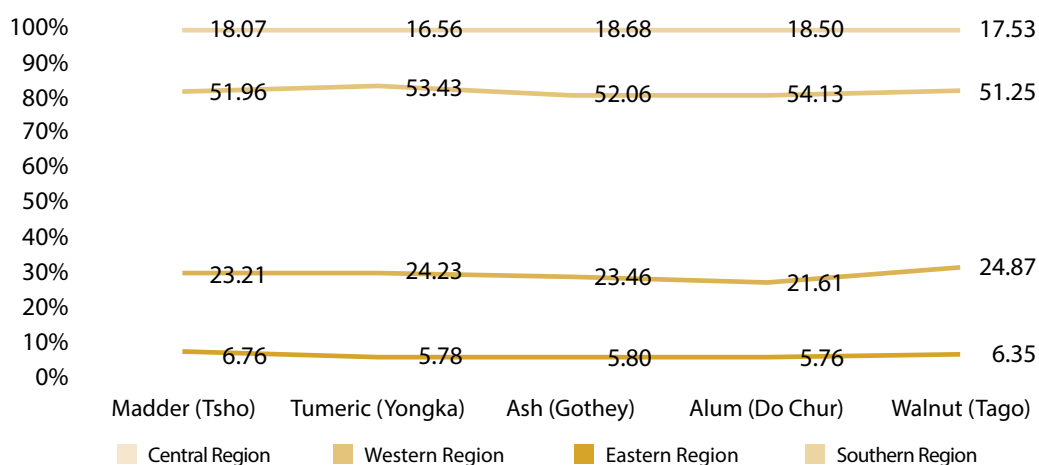
B6.4 (b): Dye identification by qualification (%)



B6.5 (a): Identification of dyes by region (Yes, frequency)

Regions	Madder (Tsoe)	Turmeric (Yongka)	Ash (Gothey)	Alum (Do Chur)	Walnut (Tago)
Central	171	187	229	76	324
Western	587	784	927	285	1268
Eastern	1314	1729	2057	714	2613
Southern	457	536	738	244	894
Total	2475	3180	3861	1302	4986

B6.5 (b): Dye identification by region (%)



B7 – Skills in weaving

B7.1: Respondents who tried weaving

Response	Percent	Frequency
Yes	45.7	3269
No	54.3	3891
Total	100.0	7160

B7.2: Respondents who tried weaving by gender

Gender	Yes		No		Total	
	Frequency	Percent	Frequency	Percent	Frequency	Percent
Male	447	15.0	2472	85.0	2919	100.0
Female	2822	67.0	1419	33.0	4241	100.0
Total	3,269		3,891		7,160	

B7.3: Respondents who tried weaving by age

Age	Yes		No		Total	
	Frequency	Percent	Frequency	Percent	Frequency	Percent
15-18 years	2148	48.0	2361	52.0	4509	100.0
19-21 years	819	43.0	1095	57.0	1914	100.0
22-24 years	302	41.0	435	59.0	737	100.0
Total	3,269		3,891		7,160	

B7.4: Respondents who tried weaving by qualification

Qualification	Yes		No		Total	
	Frequency	Percent	Frequency	Percent	Frequency	Percent
Illiterate	18	86.0	3	14.0	21	100.0
Primary (PP-VI)	12	44.0	15	56.0	27	100.0
Secondary (VII-X)	1188	52.0	1089	48.0	2277	100.0
Higher Secondary	1545	44.0	1992	56.0	3537	100.0
Bachelor's Degree	500	39.0	771	61.0	1271	100.0
Masters & above	6	22.0	21	78.0	27	100.0
Total	3,269		3,891		7,160	

B7.5: Respondents who tried weaving by region

Regions	Yes		No		Total	
	Frequency	Percent	Frequency	Percent	Frequency	Percent
Eastern	1611	42.0	2261	58.0	3872	100.0
Western	805	48.0	883	52.0	1688	100.0
Southern	660	56.0	514	44.0	1174	100.0
Central	193	45.0	233	55.0	426	100.0
Total	3,269		3,891		7,160	

B7.6: Respondents who have learned to weave by gender

Gender		Yes	No	Total
Male	Frequency	447	2472	2919
	Percent	15	85	100
Female	Frequency	2822	1419	4241
	Percent	67	33	100

B7.7: Respondents who have learned to weave by age

Age	Yes	Yes	No	Total
15-18 years	Frequency	2148	2361	4509
	Percent	48	52	100
19-21 years	Frequency	819	1095	1914
	Percent	43	57	100
22-24 years	Frequency	302	435	737
	Percent	41	59	100

B7.8: Respondents who have learned to weave by qualification

Qualification	Yes	No	Total
Illiterate	18	3	21
Primary (PP-VI)	12	15	27
Secondary (VII-X)	1188	1089	2277
Higher Secondary	1545	1992	3537
Bachelor's Degree	500	771	1271
Masters & above	6	21	27
Total	3269	3891	7160

B7.9: Respondents who have learned to weave by Dzongkhags

Dzongkhags	Yes	No	Total
Bumthang	38	99	137
Chhukha	61	104	165
Dagana	47	74	121
Gasa	18	23	41
Haa	38	54	92
Lhuentse	95	298	393
Monggar	181	340	521
Paro	73	149	222
Pemagatshel	188	285	473
Punakha	158	191	349
Samdrup Jongkhar	302	343	645
Samtse	283	210	493
Sarpang	138	104	242
Thimphu	385	272	657
Trashigang	645	762	1407
Trashi Yangtse	200	233	433
Trongsa	83	49	132
Tsirang	192	126	318
Wangdue Phodrang	72	90	162
Zhemgang	72	85	157
Total	3269	3891	7160

B7.10: Respondents who learned weaving from

Learned From	Percent	Frequency
Parent	82.0	2682
Friend	5.3	174
Relative	11.7	384
Trainer/Institute	0.9	29
Total	100.0	3269

B7.11: Respondents who learned weaving from by age (Frequency)

	Parent	Friend	Relative	Trainer/Institute	Total
15-18 years	1759	103	272	14	2148
19-21 years	684	57	69	9	819
22-24 years	239	14	43	6	302
Total	2682	174	384	29	3269

B7.12: Respondents who learned weaving from by Dzongkhag (Frequency)

	Parent	Friend	Relative	Trainer/Institute	Total
Bumthang	28	6	4	0	38
Chhukha	40	2	16	3	61
Dagana	35	5	7	0	47
Gasa	15	0	3	0	18
Haa	35	1	2	0	38
Lhuentse	77	6	12	0	95
Monggar	135	13	25	8	181
Paro	65	3	5	0	73
Pemagatshel	147	11	27	3	188
Punakha	135	0	23	0	158
Samdrup Jongkhar	215	15	69	3	302
Samtse	213	19	48	3	283
Sarpang	112	8	18	0	138
Thimphu	332	16	34	3	385
Trashigang	552	36	53	4	645
Trashi Yangtse	172	12	16	0	200
Trongsa	72	4	5	2	83
Tsirang	178	10	4	0	192
Wangdue Phodrang	67	1	4	0	72
Zhemgang	57	6	9	0	72
Total	2682	174	384	29	3269

B8 – Attitude to Bhutanese weaving

B8.1: General attitude to Bhutanese weaving (%)

Sl.No	Statement		Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	Total
1	Bhutanese weaving is dying tradition	Frequency	153	543	1707	2937	1820	7160
		Percent	2.14	7.58	23.84	41.02	25.42	100.00
2	Bhutanese weaving culture is slowly dying due to the influx of machine-made fabrics	Frequency	75	387	1059	3213	2426	7160
		Percent	1.05	5.41	14.79	44.87	33.88	100.00
3	New methods and patterns should be introduced to keep the Bhutanese weaving culture alive	Frequency	93	168	669	2259	3971	7160
		Percent	1.30	2.35	9.34	31.55	55.46	100.00
4	I am interested in the traditional art of Bhutanese weaving	Frequency	72	318	1656	2463	2651	7160
		Percent	1.01	4.44	23.13	34.40	37.03	100.00
5	Bhutanese tradition of weaving must be preserved to promote Bhutanese culture	Frequency	6	30	246	1467	5411	7160
		Percent	0.08	0.42	3.44	20.49	75.57	100.00
6	It would have been better if I had learnt weaving in the school	Frequency	171	651	2121	2394	1823	7160
		Percent	2.39	9.09	29.62	33.44	25.46	100.00
7	Weaving as an activity can be a viable source of income for youth	Frequency	12	84	870	3048	3146	7160
		Percent	0.17	1.17	12.15	42.57	43.94	100.00
8	I am willing to take up weaving as a form of gainful employment	Frequency	156	639	2414	2574	1377	7160
		Percent	2.18	8.92	33.72	35.95	19.23	100.00
9	I prefer Gho/Kira woven in Bhutan	Frequency	18	75	615	2280	4172	7160
		Percent	0.25	1.05	8.59	31.84	58.27	100.00
10	The price charged for Gho/Kira woven in Bhutan is fair	Frequency	351	1122	2280	2384	1023	7160
		Percent	4.90	15.67	31.84	33.30	14.29	100.00
11	I feel proud wearing the national dress	Frequency	13	9	141	753	6244	7160
		Percent	0.18	0.13	1.97	10.52	87.21	100.00

B8.2: Attitude to Bhutanese weaving by gender (%)

Statement	Gender	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	Total
Bhutanese weaving is dying tradition	Male	1.64	6.78	21.79	43.27	26.52	100.00
	Female	2.48	8.13	25.25	39.47	24.66	100.00
Bhutanese weaving culture is slowly dying due to the influx of machine-made fabrics	Male	0.92	4.32	12.74	46.97	35.05	100.00
	Female	1.13	6.15	16.20	43.43	33.08	100.00
New methods and patterns should be introduced to keep the Bhutanese weaving culture alive	Male	1.85	3.29	10.79	32.68	51.39	100.00
	Female	0.92	1.70	8.35	30.77	58.26	100.00
I am interested in the traditional art of Bhutanese weaving	Male	1.85	7.81	31.45	34.22	24.67	100.00
	Female	0.42	2.12	17.40	34.52	45.53	100.00
Bhutanese tradition of weaving must be preserved to promote Bhutanese culture	Male	0.00	0.31	4.01	22.20	73.48	100.00
	Female	0.14	0.50	3.04	19.31	77.01	100.00
It would have been better if I had learnt weaving in the school	Male	3.91	12.74	38.23	29.09	16.03	100.00
	Female	1.34	6.58	23.70	36.43	31.95	100.00
Weaving as an activity can be a viable source of income for youth	Male	0.21	1.64	15.31	45.32	37.51	100.00
	Female	0.14	0.85	9.97	40.67	48.36	100.00
I am willing to take up weaving as a form of gainful employment	Male	4.52	13.87	42.24	28.88	10.48	100.00
	Female	0.57	5.52	27.85	40.82	25.25	100.00
I prefer Gho/Kira woven in Bhutan	Male	0.41	0.82	9.66	31.04	58.07	100.00
	Female	0.14	1.20	7.85	32.40	58.41	100.00
The price charged for Gho/Kira woven in Bhutan is fair	Male	5.96	18.71	25.90	34.94	14.49	100.00
	Female	4.17	13.58	35.93	32.16	14.15	100.00
I feel proud wearing the national dress	Male	0.21	0.21	3.08	12.74	83.76	100.00
	Female	0.17	0.07	1.20	8.98	89.58	100.00

B8.3: Attitude to Bhutanese weaving by age (%)

Statement	Age	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	Total
Bhutanese weaving is dying tradition	15-18	1.86	7.39	24.62	40.39	25.75	100.00
	19-21	2.82	8.31	21.00	42.32	25.55	100.00
	22-24	2.04	6.92	26.46	41.52	23.07	100.00
Bhutanese weaving culture is slowly dying due to the influx of machine-made fabrics	15-18	1.13	5.19	15.83	43.91	33.93	100.00
	19-21	0.63	5.17	13.79	46.87	33.54	100.00
	22-24	1.63	7.33	10.99	45.59	34.46	100.00
New methods and patterns should be introduced to keep the Bhutanese weaving culture alive	15-18	1.33	2.53	9.71	32.47	53.96	100.00
	19-21	1.25	1.41	9.72	29.78	57.84	100.00
	22-24	1.22	3.66	6.11	30.53	58.48	100.00
I am interested in the traditional art of Bhutanese weaving	15-18	1.06	4.66	22.89	35.13	36.26	100.00
	19-21	1.10	3.45	23.04	33.86	38.56	100.00
	22-24	0.41	5.70	24.83	31.34	37.72	100.00
Bhutanese tradition of weaving must be preserved to promote Bhutanese culture	15-18	0.07	0.47	4.19	23.35	71.92	100.00
	19-21	0.16	0.47	2.35	16.46	80.56	100.00
	22-24	0.00	0.00	1.63	13.43	84.94	100.00
It would have been better if I had learnt weaving in the school	15-18	2.46	10.05	30.87	33.20	23.42	100.00
	19-21	2.82	7.84	28.37	35.42	25.55	100.00
	22-24	0.81	6.51	25.24	29.72	37.72	100.00
Weaving as an activity can be a viable source of income for youth	15-18	0.13	1.40	14.90	43.38	40.19	100.00
	19-21	0.16	0.63	7.84	43.57	47.81	100.00
	22-24	0.41	1.22	6.51	35.01	56.85	100.00
I am willing to take up weaving as a form of gainful employment	15-18	2.66	9.12	33.60	37.06	17.56	100.00
	19-21	1.41	8.46	34.17	34.48	21.47	100.00
	22-24	1.22	8.96	33.24	32.97	23.61	100.00
I prefer Gho/Kira woven in Bhutan	15-18	0.27	1.06	8.05	32.40	58.22	100.00
	19-21	0.31	0.94	8.46	30.72	59.56	100.00
	22-24	0.00	1.22	12.21	31.34	55.22	100.00
The price charged for Gho/Kira woven in Bhutan is fair	15-18	3.79	13.17	36.26	32.93	13.84	100.00
	19-21	5.96	19.75	25.24	33.23	15.83	100.00
	22-24	8.96	20.35	21.98	35.69	13.03	100.00
I feel proud wearing the national dress	15-18	0.20	0.20	1.80	11.24	86.56	100.00
	19-21	0.05	0.00	2.35	9.40	88.19	100.00
	22-24	0.41	0.00	2.04	8.96	88.60	100.00

B8.3: Attitude to Bhutanese weaving by qualification (%)

Statement	Qualification	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	Total
Bhutanese weaving is dying tradition	Illiterate	0.00	0.00	42.86	28.57	28.57	100.00
	Primary (PP-VI)	11.11	11.11	44.44	11.11	22.22	100.00
	Secondary (VII-X)	2.24	5.67	21.34	42.69	28.06	100.00
	Higher Secondary	2.12	8.99	23.24	40.12	25.53	100.00
	Bachelor's degree	1.89	7.32	29.03	41.31	20.46	100.00
	Masters & above	0.00	0.00	33.33	44.44	22.22	100.00
Bhutanese weaving culture is slowly dying due to the influx of machine-made fabrics	Illiterate	0.00	0.00	28.57	57.14	14.29	100.00
	Primary (PP-VI)	0.00	0.00	22.22	44.44	33.33	100.00
	Secondary (VII-X)	1.45	6.06	14.36	42.95	35.18	100.00
	Higher Secondary	0.76	5.17	15.52	44.70	33.84	100.00
	Bachelor's degree	0.71	5.19	13.45	48.15	32.49	100.00
	Masters & above	22.22	0.00	0.00	66.67	11.11	100.00
New methods and patterns should be introduced to keep the Bhutanese weaving culture alive	Illiterate	0.00	0.00	28.57	28.57	42.86	100.00
	Primary (PP-VI)	0.00	0.00	0.00	33.33	66.67	100.00
	Secondary (VII-X)	1.71	2.50	10.01	33.60	52.17	100.00
	Higher Secondary	1.36	2.29	8.82	30.03	57.51	100.00
	Bachelor's degree	0.47	2.12	9.68	31.39	56.33	100.00
	Masters & above	0.00	11.11	0.00	66.67	22.22	100.00
I am interested in the traditional art of Bhutanese weaving	Illiterate	0.00	14.29	14.29	28.57	42.86	100.00
	Primary (PP-VI)	0.00	0.00	55.56	11.11	33.33	100.00
	Secondary (VII-X)	0.79	4.22	18.31	36.89	39.79	100.00
	Higher Secondary	0.93	4.83	24.77	33.42	36.05	100.00
	Bachelor's degree	1.42	3.30	26.44	33.75	35.09	100.00
	Masters & above	11.11	22.22	33.33	11.11	22.22	100.00
Bhutanese tradition of weaving must be preserved to promote Bhutanese culture	Illiterate	14.29	0.00	0.00	28.57	57.14	100.00
	Primary (PP-VI)	0.00	0.00	0.00	22.22	77.78	100.00
	Secondary (VII-X)	0.00	0.79	4.74	24.90	69.57	100.00
	Higher Secondary	0.08	0.25	3.14	19.42	77.10	100.00
	Bachelor's degree	0.00	0.24	2.12	15.11	82.53	100.00
	Masters & above	0.00	0.00	0.00	33.33	66.67	100.00

Statement	Qualification	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	Total
It would have been better if I had learnt weaving in the school	Illiterate	0.00	0.00	28.57	42.86	28.57	100.00
	Primary (PP-VI)	11.11	22.22	44.44	0.00	22.22	100.00
	Secondary (VII-X)	1.84	9.62	27.40	35.57	25.56	100.00
	Higher Secondary	3.05	9.67	31.30	32.40	23.58	100.00
	Bachelor's degree	1.42	6.37	28.56	33.04	30.61	100.00
	Masters & above	0.00	11.11	33.33	33.33	22.22	100.00
Weaving as an activity can be a viable source of income for youth	Illiterate	14.29	0.00	28.57	28.57	28.57	100.00
	Primary (PP-VI)	0.00	0.00	22.22	22.22	55.56	100.00
	Secondary (VII-X)	0.13	1.32	11.73	45.06	41.77	100.00
	Higher Secondary	0.17	1.27	13.99	42.07	42.49	100.00
	Bachelor's degree	0.00	0.47	7.55	39.89	52.08	100.00
	Masters & above	0.00	11.11	0.00	55.56	33.33	100.00
I am willing to take up weaving as a form of gainful employment	Illiterate	0.00	14.29	42.86	14.29	28.57	100.00
	Primary (PP-VI)	11.11	0.00	55.56	22.22	11.11	100.00
	Secondary (VII-X)	1.71	8.43	29.51	40.18	20.16	100.00
	Higher Secondary	2.71	9.25	35.54	35.11	17.39	100.00
	Bachelor's degree	1.42	9.21	35.33	31.16	22.90	100.00
	Masters & above	0.00	0.00	44.44	44.44	11.11	100.00
I prefer Gho/Kira woven in Bhutan	Illiterate	0.00	0.00	57.14	28.57	14.29	100.00
	Primary (PP-VI)	0.00	0.00	44.44	0.00	55.56	100.00
	Secondary (VII-X)	0.26	1.71	6.72	33.60	57.71	100.00
	Higher Secondary	0.34	0.76	7.55	31.30	60.05	100.00
	Bachelor's degree	0.00	0.71	12.51	31.39	55.39	100.00
	Masters & above	0.00	0.00	44.44	11.11	44.44	100.00
The price charged for Gho/Kira woven in Bhutan is fair	Illiterate	14.29	14.29	42.86	14.29	14.29	100.00
	Primary (PP-VI)	0.00	22.22	44.44	11.11	22.22	100.00
	Secondary (VII-X)	2.50	9.49	33.86	37.68	16.47	100.00
	Higher Secondary	4.75	17.30	32.91	31.30	13.74	100.00
	Bachelor's degree	9.68	21.48	24.55	32.49	11.80	100.00
	Masters & above	0.00	44.44	44.44	0.00	11.11	100.00
I feel proud wearing the national dress	Illiterate	0.00	0.00	0.00	57.14	42.86	100.00
	Primary (PP-VI)	11.11	0.00	0.00	22.22	66.67	100.00
	Secondary (VII-X)	0.26	0.26	2.37	11.07	86.03	100.00
	Higher Secondary	0.08	0.00	1.61	10.18	88.13	100.00
	Bachelor's degree	0.08	0.00	1.89	9.68	88.36	100.00
	Masters & above	0.00	11.11	22.22	0.00	66.67	100.00

B9 – Importance of support for the youth to pursue weaving as a form of gainful employment

B9.1 (a): Respondents' willingness to spend time in learning to weave

Duration	Frequency	Percent
1-2 months	3,446	48.4
3-6 months	2,251	31.6
6 months-1 year	1,427	20.0
Total	7,127	100.0

B9.1 (b): Respondents' willingness to spend time in learning to weave by gender

Gender	Number / %	1-2 months	3-6 months	6 months-1 year	Total
Male	Frequency	1461	898	544	2903
	Percent	50.33	30.93	18.74	100.0
Female	Frequency	1985	1353	883	4221
	Percent	47.03	32.05	20.92	100.0

B9.1 (c): Respondents' willingness to spend time in learning to weave by age

Age	Number / %	1-2 months	3-6 months	6 months-1 year	Total
15-18 years	Frequency	2147	1485	874	4506
	Percent	47.65	32.96	19.40	100.0
19-21 years	Frequency	932	546	411	1889
	Percent	49.34	28.90	21.76	100.0
22-24 years	Frequency	367	220	142	732
	Percent	50.14	30.05	19.40	99.59

B9.1 (d): Respondents' willingness to spend time in learning to weave by qualification

Qualification	Number / %	1-2 months	3-6 months	6 months-1 year	Total
Illiterate	Frequency	21	0	0	21
	Percent	100.0	0.0	0.0	100.0
Primary (PP-VI)	Frequency	18	6	3	27
	Percent	66.67	22.22	11.11	100.0
Secondary (VII-X)	Frequency	1081	722	469	2272
	Percent	47.58	31.78	20.64	100.0
Higher Secondary	Frequency	1675	1175	675	3525
	Percent	47.52	33.33	19.15	100.0
Bachelors' Degree	Frequency	630	342	280	1255
	Percent	50.20	27.25	22.31	99.76
Masters & above	Frequency	21	6	0	27
	Percent	77.78	22.22	0.00	100.0

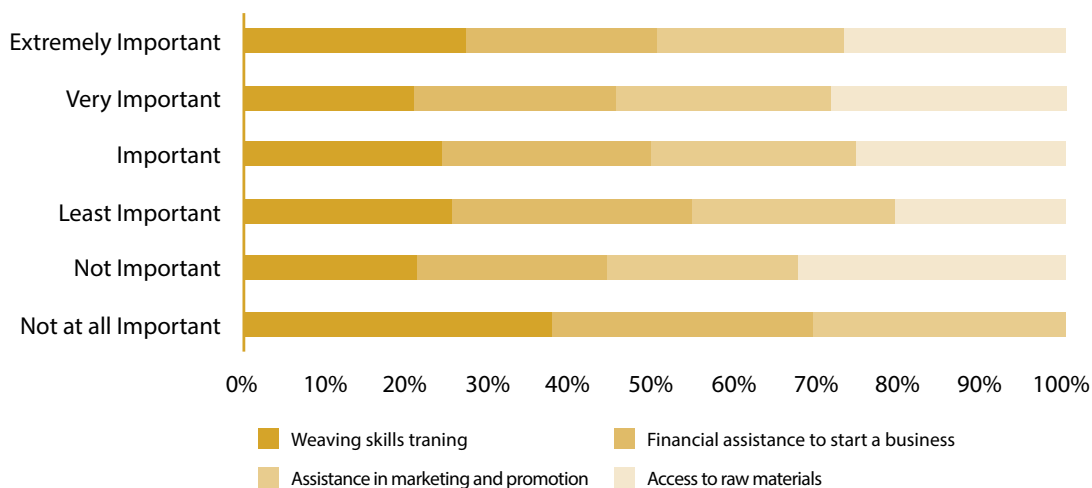
B9.1 (e): Respondents' willingness to spend time in learning to weave by Dzongkhags

Dzongkhags	1-2 months	3-6 months	6 months-1 year	Total
Bumthang	85	27	25	137
Chhukha	84	39	41	165
Dagana	70	31	18	121
Gasa	20	15	6	41
Haa	39	32	21	92
Lhuentse	184	130	79	393
Monggar	224	216	81	521
Paro	95	81	46	222
Pemagatshel	238	133	102	473
Punakha	184	92	73	349
Samdrup Jongkhar	311	210	124	645
Samtse	249	171	73	493
Sarpang	103	83	56	242
Thimphu	303	232	122	657
Trashigang	676	391	340	1407
Trashi Yangtse	203	146	84	433
Trongsa	72	46	14	132
Tsirang	162	95	61	318
Wangdue Phodrang	70	48	44	162
Zhemgang	74	33	17	124
Total	3446	2251	1427	7127

B9.2 (a): Weaving – Importance of Support in –

Skills training							
	Not at all important	Not important	Least important	Important	Very important	Extremely Important	Total
Frequency	558	358	718	1,463	1,406	2,657	7,160
Percent	7.79	5.00	10.03	20.43	19.64	37.11	100.0
Financial assistance to start a business							
	Not at all important	Not important	Least important	Important	Very important	Extremely Important	Total
Frequency	477	393	823	1,539	1,685	2,243	7,160
Percent	6.67	5.50	11.51	21.54	23.54	31.34	100.0
Marketing and promotion							
	Not at all important	Not important	Least important	Important	Very important	Extremely Important	Total
Frequency	453	396	715	1,537	1,787	2,272	7,160
Percent	6.33	5.53	9.99	21.47	24.96	31.73	100.0
Access to raw materials							
	Not at all important	Not important	Least important	Important	Very important	Extremely Important	Total
Frequency	0	551	572	1,526	1,926	2,585	7,160
Percent	0.00	7.70	7.99	21.31	26.90	36.10	100

B9.2 (b): Weaving - Importance rating / general (%)



B9.2 (c): Weaving – Importance rating / general (%)

Statements	Not at all important	Not important	Least important	Important	Very important	Extremely Important	Total
Weaving skills training	7.79	5.00	10.03	20.43	19.64	37.11	100
Financial assistance to start a business	6.67	5.50	11.51	21.54	23.54	31.34	100
Assistance in marketing and promotion	6.33	5.53	9.99	21.47	24.96	31.73	100
Access to raw materials	0.00	7.70	7.99	21.31	26.90	36.10	100

B9.2 (d): Weaving – Importance rating by gender (%)

Statements	Gender	Not at all important	Not important	Least important	Important	Very important	Extremely Important	Total
Weaving skills training	Male	7.71	5.21	9.04	21.00	19.87	37.17	100
	Female	7.85	4.86	10.71	20.04	19.48	37.07	100
Financial assistance to start a business	Male	9.91	6.44	10.70	23.07	19.16	30.72	100
	Female	4.44	4.84	12.07	20.48	26.55	31.61	100
Assistance in marketing and promotion	Male	6.47	5.41	8.87	22.37	25.39	31.48	100
	Female	6.22	5.61	10.75	20.84	24.66	31.90	100
Access to raw materials	Male	0.00	7.54	7.85	22.03	26.34	36.25	100
	Female	0.00	7.80	8.09	20.82	27.28	36.01	100

B9.2 (e): Weaving – Importance rating by age (%)

Statements	Age (in years)	Not at all important	Not important	Least important	Important	Very important	Extremely Important	Total
Weaving skills training	15-18	7.39	4.32	12.46	18.67	19.85	37.30	100.00
	19-21	7.37	5.85	6.48	23.41	19.38	37.51	100.00
	22-24	11.40	6.92	4.34	23.47	19.00	34.87	100.00
Financial assistance to start a business	15-18	7.81	6.63	13.15	22.29	23.24	26.88	100.00
	19-21	4.76	3.82	9.94	21.09	22.34	38.04	100.00
	22-24	4.66	2.88	5.48	18.08	28.49	40.41	100.00
Assistance in marketing and promotion	15-18	5.54	4.97	12.93	19.29	24.24	33.02	100.00
	19-21	6.53	6.22	5.49	24.66	27.53	29.57	100.00
	22-24	10.58	7.19	3.66	26.46	22.66	29.44	100.00
Access to raw materials	15-18	0.00	7.12	8.36	19.43	29.12	35.97	100.00
	19-21	0.00	7.58	6.79	24.87	24.03	36.73	100.00
	22-24	0.00	11.53	8.82	23.61	20.76	35.28	100.00

B9.2 (f): Weaving – Importance rating by qualification (%)

Statements	Qualification	Not at all important	Not important	Least important	Important	Very important	Extremely Important	Total
Weaving skills training	Illiterate	29	0	5	29	5	33	100
	Primary (PP-6)	11	0	19	15	19	37	100
	Secondary (7-10)	2	6	17	12	25	38	100
	H. Secondary	10	3	8	25	16	38	100
	Bachelors	10	9	3	23	20	35	100
	Masters+	22	0	0	33	11	33	100
Financial assistance to start a business	Illiterate	0	24	0	33	33	10	100
	Primary (PP-6)	0	11	22	33	0	33	100
	Secondary (7-10)	9	8	14	20	23	26	100
	H. Secondary	6	5	12	22	23	32	100
	Bachelors	5	2	6	22	26	38	100
	Masters+	4	0	22	15	33	26	100
Assistance in marketing and promotion	Illiterate	29	0	5	29	14	24	100
	Primary (PP-6)	7	4	15	19	30	26	100
	Secondary (7-10)	1	4	19	12	30	33	100
	H. Secondary	8	5	7	26	22	32	100
	Bachelors	9	9	3	25	25	29	100
	Masters+	19	4	0	33	11	33	100
Access to raw materials	Illiterate	0	29	5	24	10	33	100
	Primary (PP-6)	0	11	0	30	26	33	100
	Secondary (7-10)	0	2	12	19	31	36	100
	H. Secondary	0	10	4	22	27	37	100
	Bachelors	0	10	10	23	22	35	100
	Masters+	0	22	0	26	19	33	100

B9.2 (g): Weaving – Importance rating by region (%)

Statements	Region	Not at all important	Not important	Least important	Important	Very important	Extremely Important	Total
Weaving skills training	Eastern	8	6	6	23	20	36	100
	Western	9	7	13	15	20	35	100
	Southern	3	0	20	13	23	41	100
	Central	11	0	3	42	2	42	100
Financial assistance to start a business	Eastern	7	6	10	21	22	33	100
	Western	5	5	12	23	28	27	100
	Southern	6	6	14	20	23	31	100
	Central	7	3	15	20	22	33	100
Assistance in marketing and promotion	Eastern	7	6	6	25	23	33	100
	Western	6	10	13	15	23	32	100
	Southern	3	0	20	13	32	32	100
	Central	11	0	2	39	34	14	100
Access to raw materials	Eastern	0	8	10	17	32	34	100
	Western	0	9	8	23	26	36	100
	Southern	0	3	5	29	23	41	100
	Central	0	12	1	38	2	46	100

B10 – Designing – Interests, Views and Opinions

B10.1: Designing General (% & frequency)

Statements	Percentage/ Frequency	Yes	No	Total
Are you interested in fashion and/or design?	Percent	79.2	20.8	100.0
	Frequency	5670	1490	7160
Would you like to be a fashion designer?	Percent	67.1	32.9	100.0
	Frequency	4805	2355	7160
Would you be interested in making/buying products/ fabrics with Bhutanese inspired designs?	Percent	91.5	8.5	100.0
	Frequency	6554	606	7160
Do you think Bhutan could become a global design centre?	Percent	91.5	8.5	100.0
	Frequency	6549	611	7160

B10.2: Designing by gender (%)

Statements	Gender	Yes	No	Total
Are you interested in fashion and/or design?	Male	78.11	21.89	100.00
	Female	77.69	22.31	100.00
Would you like to be a fashion designer?	Male	63.55	36.45	100.00
	Female	64.37	35.63	100.00
Would you be interested in making/buying products/ fabrics with Bhutanese inspired designs?	Male	91.33	8.67	100.00
	Female	91.09	8.91	100.00
Do you think Bhutan could become a global design centre?	Male	92.12	7.88	100.00
	Female	91.51	8.49	100.00

B10.3: Designing by age (%)

Statements	Age	Yes	No	Total
Are you interested in fashion and/or design?	15-18 years	78.51	21.49	100.00
	19-21 years	77.48	22.52	100.00
	22-24 years	74.90	25.10	100.00
Would you like to be a fashion designer?	15-18 years	64.63	35.37	100.00
	19-21 years	62.85	37.15	100.00
	22-24 years	63.50	36.50	100.00
Would you be interested in making/buying products/ fabrics with Bhutanese inspired designs?	15-18 years	91.26	8.74	100.00
	19-21 years	91.38	8.62	100.00
	22-24 years	90.23	9.77	100.00
Do you think Bhutan could become a global design centre?	15-18 years	91.68	8.32	100.00
	19-21 years	91.85	8.15	100.00
	22-24 years	91.99	8.01	100.00

B10.4: Designing by qualification (%)

Statements	Age	Yes	No	Total
Are you interested in fashion and/or design?	Illiterate	80.95	19.05	100.00
	Primary (PP-VI)	70.37	29.63	100.00
	Secondary (VII-X)	77.87	22.13	100.00
	Higher Secondary	78.37	21.63	100.00
	Bachelor's degree	76.71	23.29	100.00
	Masters & above	70.37	29.63	100.00
Would you like to be a fashion designer?	Illiterate	66.67	33.33	100.00
	Primary (PP-VI)	55.56	44.44	100.00
	Secondary (VII-X)	65.61	34.39	100.00
	Higher Secondary	63.47	36.53	100.00
	Bachelor's degree	63.34	36.66	100.00
	Masters & above	44.44	55.56	100.00
Would you be interested in making/buying products/ fabrics with Bhutanese inspired designs?	Illiterate	95.24	4.76	100.00
	Primary (PP-VI)	92.59	7.41	100.00
	Secondary (VII-X)	91.04	8.96	100.00
	Higher Secondary	90.87	9.13	100.00
	Bachelor's degree	92.29	7.71	100.00
	Masters & above	88.89	11.11	100.00
Do you think Bhutan could become a global design centre?	Illiterate	90.48	9.52	100.00
	Primary (PP-VI)	81.48	18.52	100.00
	Secondary (VII-X)	91.83	8.17	100.00
	Higher Secondary	91.52	8.48	100.00
	Bachelor's degree	92.68	7.32	100.00
	Masters & above	85.19	14.81	100.00

B10.5: Designing by region (%)

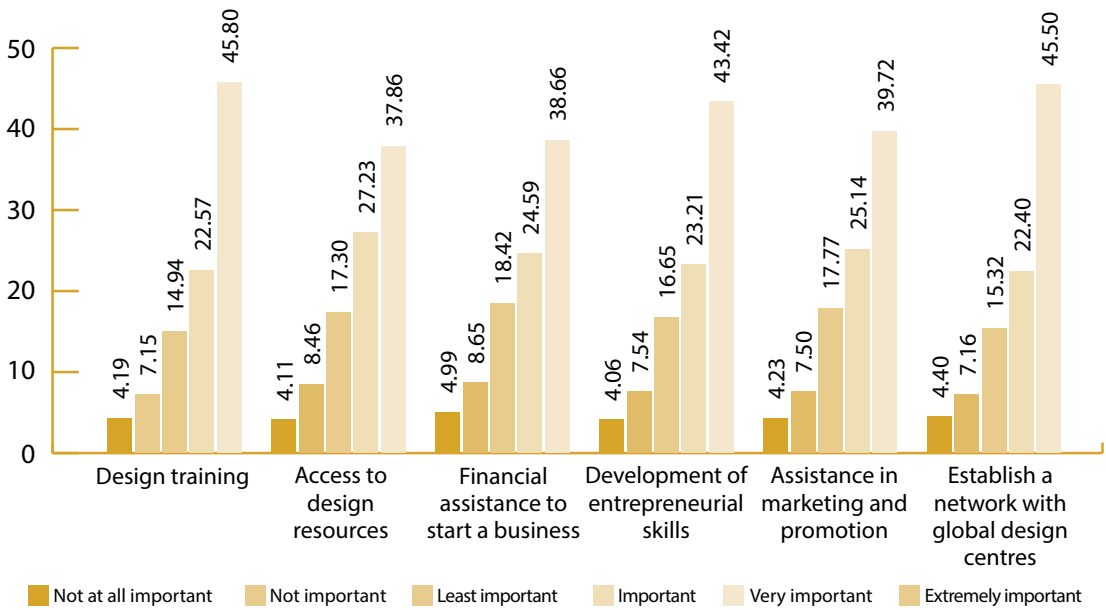
Statements	Regions	Yes	No	Total
Are you interested in fashion and/or design?	Eastern	78	22	100
	Western	77	23	100
	Southern	80	20	100
	Central	92	8	100
	Central	77	23	100
Would you like to be a fashion designer?	Eastern	62	38	100
	Western	66	34	100
	Southern	66	34	100
	Central	65	35	100
Would you be interested in making/buying products/ fabrics with Bhutanese inspired designs?	Eastern	91	9	100
	Western	91	9	100
	Southern	91	9	100
	Central	92	8	100
Do you think Bhutan could become a global design centre?	Eastern	92	8	100
	Western	92	8	100
	Southern	92	8	100
	Southern	92	8	100

B11 – Designing as a form of gainful employment

B11.1: Designing – Importance of Support in –

Designing training							
Frequency / Percent	Not at all important	Not important	Least important	Important	Very important	Extremely Important	Total
Frequency	300	383	512	1,070	1,616	3,279	7,160
Percent	4.19	5.35	7.15	14.94	22.57	45.80	100.0
Accessing design resources							
Frequency / Percent	Not at all important	Not important	Least important	Important	Very important	Extremely Important	Total
Frequency	294	360	606	1,239	1,950	2,711	7,160
Percent	4.11	5.03	8.46	17.30	27.23	37.86	100.0
Financial support to start a business							
Frequency / Percent	Not at all important	Not important	Least important	Important	Very important	Extremely Important	Total
Frequency	357	336	619	1,319	1,761	2,768	7,160
Percent	4.99	4.69	8.65	18.42	24.59	38.66	100.0
Development of entrepreneurial skills							
Frequency / Percent	Not at all important	Not important	Least important	Important	Very important	Extremely Important	Total
Frequency	291	366	540	1,192	1,662	3,109	7,160
Percent	4.06	5.11	7.54	16.65	23.21	43.42	100.0
Marketing and promotion							
Frequency / Percent	Not at all important	Not important	Least important	Important	Very important	Extremely Important	Total
Frequency	303	404	537	1,272	1,800	2,844	7,160
Percent	4.23	5.64	7.50	17.77	25.14	39.72	100.0
Establishing networks with global design centres							
Frequency / Percent	Not at all important	Not important	Least important	Important	Very important	Extremely Important	Total
Frequency	315	373	513	1,097	1,604	3,258	7,160
Percent	4.40	5.21	7.16	15.32	22.40	45.50	100.0

B11.2: Designing - Importance rating (%)



B11.3: Designing – Importance rating by gender (%)

Statements	Gender	Not at all important	Not important	Least important	Important	Very important	Extremely Important	Total
Design training	Male	4.18	5.96	6.68	14.49	22.99	45.70	100
	Female	4.20	4.93	7.47	15.26	22.28	45.86	100
Access to design resources	Male	4.25	5.65	7.40	17.88	26.55	38.27	100
	Female	4.01	4.60	9.20	16.91	27.71	37.59	100
Financial assistance to start a business	Male	5.34	4.93	7.67	18.74	24.32	38.99	100
	Female	4.74	4.53	9.31	18.20	24.78	38.43	100
Development of entrepreneurial skills	Male	4.49	4.56	7.26	17.13	22.40	44.16	100
	Female	3.77	5.49	7.73	16.32	23.77	42.91	100
Assistance in marketing and promotion	Male	4.45	6.17	6.85	17.88	24.70	39.95	100
	Female	4.08	5.28	7.95	17.68	25.44	39.57	100
Establish a network with global design centres	Male	4.23	5.64	7.50	17.77	25.14	39.72	100
	Female	4.76	5.65	6.65	14.90	22.30	45.73	100

B11.4: Designing – Importance rating by age (%)

Statements	Age (in Years)	Not at all important	Not important	Least important	Important	Very important	Extremely Important	Total
Design training	15-18	4.15	4.57	8.21	16.19	22.60	44.29	100.00
	19-21	4.70	6.69	6.37	11.49	23.67	47.07	100.00
	22-24	3.12	6.65	2.71	16.28	19.54	51.70	100.00
Access to design resources	15-18	4.06	4.46	9.87	16.37	29.16	36.08	100.00
	19-21	4.81	6.01	6.64	17.92	24.76	39.86	100.00
	22-24	2.58	5.97	4.61	21.44	21.85	43.55	100.00
Financial assistance to start a business	15-18	4.32	4.52	10.40	17.41	26.08	37.26	100.00
	19-21	6.32	5.33	6.11	19.64	22.57	40.02	100.00
	22-24	5.56	4.07	4.48	21.44	20.76	43.69	100.00
Development of entrepreneurial skills	15-18	2.48	6.79	7.67	16.43	24.37	42.25	100.00
	19-21	5.49	2.56	6.69	18.60	20.43	46.24	100.00
	22-24	10.04	1.49	8.96	12.89	23.34	43.28	100.00
Assistance in marketing and promotion	15-18	4.06	4.88	8.87	17.14	26.55	38.50	100.00
	19-21	5.12	7.16	5.54	17.92	23.51	40.75	100.00
	22-24	2.99	6.38	4.21	21.17	20.76	44.50	100.00
Establish a network with global design centres	15-18	4.08	4.64	8.52	15.66	23.26	43.85	100.00
	19-21	5.49	6.43	5.75	13.17	22.26	46.92	100.00
	22-24	3.53	5.56	2.58	18.86	17.50	51.97	100.00

B11.5: Designing – Importance rating by qualification (%)

Statements	Qualification	Not at all important	Not important	Least important	Important	Very important	Extremely Important	Total
Design training	Illiterate	0.00	0.00	0.00	23.81	14.29	61.90	100.00
	Primary (PP-6)	0.00	0.00	18.52	7.41	29.63	44.44	100.00
	Secondary (7-10)	4.44	3.21	10.19	15.15	27.05	39.96	100.00
	H. Secondary	4.64	6.05	7.01	14.45	20.78	47.07	100.00
	Bachelors	2.75	7.32	2.12	15.81	19.75	52.24	100.00
	Masters +	0.00	11.11	0.00	22.22	11.11	55.56	100.00
Access to design resources	Illiterate	0.00	0.00	0.00	33.33	9.52	57.14	100.00
	Primary (PP-6)	0.00	0.00	18.52	14.81	22.22	44.44	100.00
	Secondary (7-10)	4.35	3.16	12.12	15.59	30.92	33.86	100.00
	H. Secondary	4.58	5.80	8.03	16.40	26.75	38.45	100.00
	Bachelors	2.52	6.37	3.23	22.58	22.58	42.72	100.00
	Masters +	3.70	7.41	0.00	22.22	18.52	48.15	100.00
Financial assistance to start a business	Illiterate	0.00	0.00	0.00	33.33	9.52	57.14	100.00
	Primary (PP-6)	0.00	0.00	18.52	18.52	22.22	40.74	100.00
	Secondary (7-10)	4.52	3.16	13.44	15.06	29.56	34.26	100.00
	H. Secondary	4.89	6.08	7.58	19.06	22.59	39.81	100.00
	Bachelors	6.29	3.70	3.15	22.34	21.79	42.72	100.00
	Masters +	3.70	7.41	0.00	22.22	14.81	51.85	100.00
Development of entrepreneurial skills	Illiterate	23.81	4.76	4.76	0.00	33.33	33.33	100.00
	Primary (PP-6)	7.41	3.70	0.00	22.22	29.63	37.04	100.00
	Secondary (7-10)	0.31	3.12	12.12	17.83	25.47	41.15	100.00
	H. Secondary	4.55	7.83	3.76	17.10	22.02	44.73	100.00
	Bachelors	8.81	1.10	10.23	13.53	22.19	44.14	100.00
	Masters +	14.81	7.41	0.00	11.11	22.22	44.44	100.00
Assistance in marketing and promotion	Illiterate	0.00	0.00	0.00	33.33	4.76	61.90	100.00
	Primary (PP-6)	0.00	0.00	18.52	14.81	22.22	44.44	100.00
	Secondary (7-10)	4.35	3.29	10.89	16.82	29.91	34.74	100.00
	H. Secondary	4.64	6.93	6.90	16.79	23.44	41.31	100.00
	Bachelors	3.07	6.45	3.15	21.87	21.95	43.51	100.00
	Masters +	3.70	7.41	0.00	22.22	14.81	51.85	100.00
Establish a network with global design centres	Illiterate	0.00	0.00	0.00	23.81	14.29	61.90	100.00
	Primary (PP-6)	0.00	0.00	18.52	3.70	33.33	44.44	100.00
	Secondary (7-10)	4.35	3.16	10.45	14.84	28.19	39.00	100.00
	H. Secondary	4.69	6.45	6.87	14.19	20.72	47.07	100.00
	Bachelors	3.86	5.59	2.12	19.28	16.84	52.32	100.00
	Masters +	3.70	7.41	0.00	22.22	11.11	55.56	100.00

B11.6: Designing – Importance rating by region (%)

Statements	Region	Not at all important	Not important	Least important	Important	Very important	Extremely Important	Total
Design training	Eastern	2.74	9.68	3.54	17.41	21.28	45.35	100.00
	Western	2.78	0.12	13.27	15.70	16.88	51.24	100.00
	Southern	9.03	0.00	12.27	10.56	31.60	36.54	100.00
	Central	9.62	1.41	1.64	1.64	31.92	53.76	100.00
Access to design resources	Eastern	2.97	9.30	3.82	17.28	30.45	36.18	100.00
	Western	1.90	0.00	13.21	20.02	25.95	38.92	100.00
	Southern	9.03	0.00	20.02	11.84	22.57	36.54	100.00
	Central	9.62	0.00	0.00	21.83	15.96	52.58	100.00
Financial assistance to start a business	Eastern	4.03	8.68	4.16	18.26	27.09	37.78	100.00
	Western	3.20	0.00	13.21	19.79	25.36	38.45	100.00
	Southern	9.03	0.00	20.02	11.84	22.57	36.54	100.00
	Central	9.62	0.00	0.00	32.63	4.46	53.29	100.00
Development of entrepreneurial skills	Eastern	2.82	7.75	7.46	15.96	19.19	46.82	100.00
	Western	5.51	3.91	6.58	16.77	31.40	35.84	100.00
	Southern	3.49	0.00	11.93	17.12	26.58	40.89	100.00
	Central	11.27	0.00	0.00	21.13	18.08	49.53	100.00
Assistance in marketing and promotion	Eastern	3.20	10.15	2.61	17.41	27.20	39.44	100.00
	Western	1.90	0.18	13.33	19.79	25.71	39.10	100.00
	Southern	9.03	0.00	17.63	14.22	22.57	36.54	100.00
	Central	9.62	1.88	0.94	22.77	11.27	53.52	100.00
Establish a network with global design centres	Eastern	3.51	9.38	3.07	17.41	21.31	45.33	100.00
	Western	1.90	0.24	13.27	16.82	17.48	50.30	100.00
	Southern	9.03	0.00	14.05	8.77	31.60	36.54	100.00
	Central	9.62	1.41	1.17	8.45	26.53	52.82	100.00

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Appendix D: List of participating educational institutions

1. College of Language and Cultural Studies, Taktse, Trongsa
2. College of Natural Resources, Lobesa, Punakha
3. College of Science and Technology, Rinchening, Phuentsholing, Chukha
4. Gedu College of Business Studies, Chukha
5. Jigme Namgyel Engineering College, Deothang, Samdrup Jongkhar
6. Royal Thimphu College, Ngabiphu, Thimphu
7. Sherubtse College, Kanglung, Tashigang



Royal Textile Academy of Bhutan