



Royal Textile Academy



ANNUAL REPORT - 2019

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Her Majesty Gyalyum Sangay Choden Wangchuck
Royal Patron of the Royal Textile Academy of Bhutan

Table of Contents

1. INTRODUCTION	1
1.1. Background	1
1.2. Mission	2
1.3. Objectives	2
2. PROGRAMS	3
2.1. Textile Museum	3
2.2. Weaving Centre	7
2.3. Conservation, Collections and Research	8
2.4. Construction Project	9
3. ACTIVITIES	11
3.1. Thagzo: The Textile Weaves of Bhutan	11
3.2. Royal Visit and State Guests	12
3.3. Exhibition on Trima	14
3.4. Textile Acquisition from the East	15
3.5. Consecration and Inauguration of Phase III	16
3.6. The 17th National Design and Art Competition	17
3.7. Product Development and Design Training Workshop	18
3.8. Workshop/Training on Dyeing	19
3.9. Students Visits and Study Tours	20
3.10. Weaving Centre	21
3.11. Beaded Thangka Exhibition	22
3.12. Conservation Treatment Workshop	23
4. FINANCIAL REPORT	22
4.1. Income Statement of RTA (1 July, 2015 - 30 June, 2016)	23
4.2. Balance Sheet of RTA (1 July 2015 to 30 June 2016)	24



1. INTRODUCTION

1.1. Background

Culture promotion and preservation is one of the main pillars of Gross National Happiness, the guiding development philosophy of Bhutan. While undeterred efforts are being initiated by the Royal Government to preserve and promote our unique culture and traditions as part of our unique national identity, it is also the responsibility of all Bhutanese citizens to contribute in their own meaningful ways.

The Royal Textile Academy (RTA) of Bhutan is a registered Civil Society Organization founded in May 2005 under the Royal Patronage of Her Majesty Gyalum Sangay Choden Wangchuck. Textiles are an integral component of our culture and the RTA has been established with the vision to preserve and promote the unique textile arts of Bhutan.

1.2. Mission

RTA is dedicated to the preservation and promotion of unique textile arts of Bhutan.

We strive to promote the unique culture and traditions of Bhutan by creating international awareness and encouraging international collaboration to promote mutually beneficial exhibits and educational programs.

1.3. Objectives

The objectives of RTA are to:

- i. Provide a national center for professional training in weaving, design and production of Bhutanese textiles;
- ii. Develop scholarship programs for staff training and internships in conservation and museum studies;
- iii. Collect and document important textiles that are part of Bhutan's cultural heritage;
- iv. Develop and display exhibitions for local and international venues;
- v. Develop a conservation center devoted to preservation and restoration of Bhutanese textiles and other artifacts;
- vi. Administer ongoing cultural and educational programs, workshops, study groups and lectures on Bhutanese culture and arts;
- vii. Act as a vital symbol of National Pride and bring international recognition to Bhutan's artistic achievements.



2. PROGRAMS

The RTA consists of two program divisions namely (1) the Textile Museum and (2) the Weaving and Conservation Centre; and a Central Administrative Division. In future, the Academy will also include a Cultural Heritage Centre and the mission of the RTA will evolve and expand to include the preservation and promotion of various other traditions and culture such as oral traditions, etiquette and other art forms through mediums that appeal to the younger generation.

2.1. Textile Museum

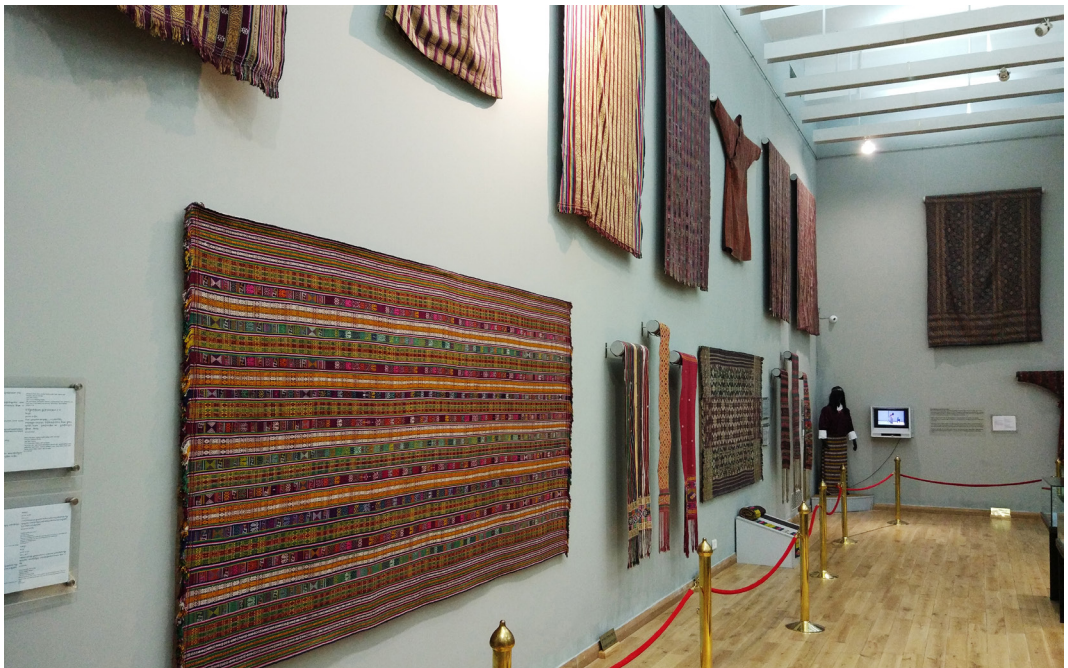
Museum houses three galleries: the upper gallery dedicated to a permanent exhibition; the lower gallery for annual exhibitions and a third gallery dedicated for temporary exhibitions. Each of these will have a different purpose in attracting and maintaining an audience.



2.1.1. Upper Gallery

The upper gallery is dedicated to a permanent exhibition “Thagzo: The Textile Weaves of Bhutan” which gives the visitors a comprehensive look at the various types of textiles used in Bhutan and other regional costumes. It showcases an assortment of intricate supplementary weaves displayed alongside simple, casual cotton stripes & plaids. It houses various themes such as ‘Regional Costumes’, ‘Master pieces from the Loom’ and ‘Religious and Sacred Arts’. We also have on display the prize-winning textiles from the National Design Competition.

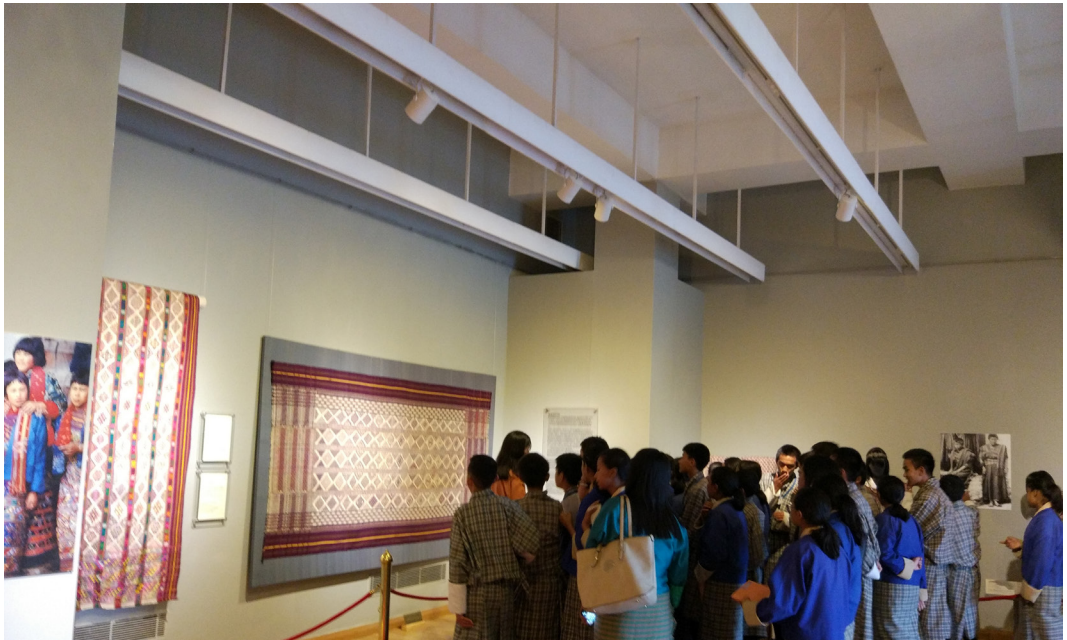
The audience is mostly tourists, many of whom visit Bhutan once in their lifetime and state guests. Keeping this in mind, the Museum agreed to maintain a permanent display in the upper gallery. Individual pieces are replaced when conservation is recommended.



The Thagzo exhibition in the Upper Gallery of RTA

2.1.2. Lower Gallery

2.2. An exhibition on Trima: Discontinuous Weft Pattern was officially inaugurated by Her Majesty Gyalyum Sangay Choden Wangchuck on 31st August 2017 at the Royal Textile Academy.



“Trima; Discontinuous Weft pattern” at Lower Gallery

2.3. Weaving Centre

The Weaving Centre is managed by a weaving committee. The 'Skills Development Training for Weavers' administered by the Weaving Centre is designed to train women and school going children in the different weaving techniques, the art of yarn dyeing (natural), marketing and color combinations and basic book keeping skills. The goal of this training is to equip the weavers with adequate skills and knowledge leading to more women as well as men, actively pursuing the art of weaving.

The looms and equipments as well as materials are provided by the RTA and the products from the weaving programs are sold at the Museum Gift Shop. The weavers are also provided a nominal stipend to meet travel and incidental expenses.

In 2014, the course curriculum for the weaving school was developed and registered with the Ministry of Labor and Human Resource, Royal Government of Bhutan as an accredited training institution and since then we have also continued to receive funds to run the weaving programs.



Weavers in the Weaving Centre of RTA.

2.4. Conservation, Collections and Research

The Curators manage the Conservation and Collections unit assisted by museum assistants. The Conservation unit at the Royal Textile Academy is focused primarily on conservation, restoration and acquisition of textiles.

Collections have been prioritised on Bhutanese textiles and the related objects. The collections policy and plan was developed in 2001.

With the plans to include all the other 12 traditional arts in the future, there is a need to include related artifacts in the collection and to increase the number of staff in these areas and train them on the conservation of these artifacts.



One of the conservators at work

2.5. Construction Project



EAST ELEVATION - ROYAL TEXTILE ACADEMY

GANDHARA DESIGNS
03-01-2012

2.5.1. Third Phase: The Offices

The construction of the Offices at the RTA began in January 2015 and completed in October 2018. This is a professionally designed office building which are rented with adequate underground parking. Funds generated from the rental of these office spaces are being used for sustenance of the RTA and in fulfilling our mandate.



2.5.2. The Fourth Phase: Convention Centre

In addition to its principle mandate of promoting and preserving the textile arts, the RTA will also include a Convention Centre in the near future.

The Centre will work towards the preservation and promotion of the various traditions and cultures of Bhutan including, oral traditions, etiquette and other art forms.

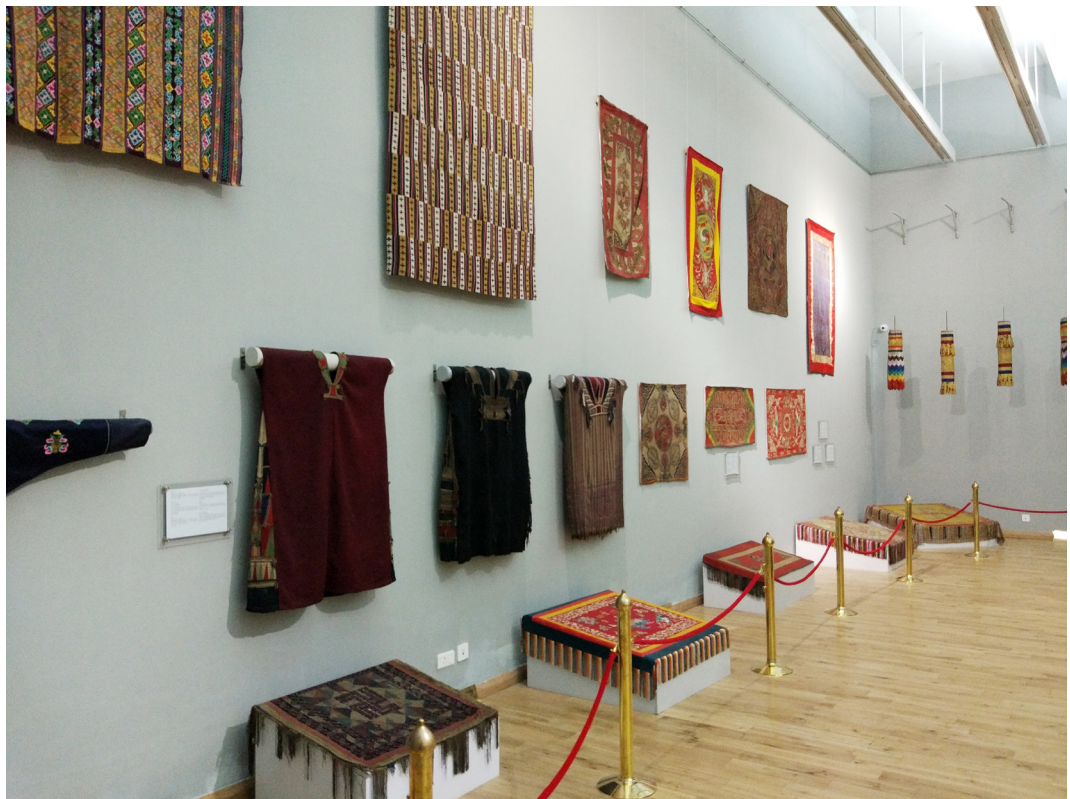
This phase also includes a large conference centre which will greatly benefit the MICE, tourism and the hospitality industry in Bhutan. Through the rental of the conference center, we hope to be able to generate additional income for the sustainability of the RTA. Two levels of basement parking will also be included in this phase.



3. ACTIVITIES

3.1. Thagzo: The Textile Weaves of Bhutan

This is the permanent exhibition in our upper gallery. This exhibition showcases textiles woven on traditional looms, an assortment of intricate supplementary weaves displayed alongside simple cotton stripes and plaids to textiles that have been carefully cut and sewn together. It houses textiles and other artifacts under various themes such as ‘Regional Costumes,’ ‘Master pieces from the Loom’ and ‘Religious and Sacred Arts.’



3.2. Royal Visit

Royal Patron Her Majesty Gyalyum Sangay Choden Wangchuck, HRH Princess Euphelma Choden Wangchuck and the staff of the Royal Textile Academy were honored to welcome His Majesty the Fourth King, Her Majesty the Royal Grandmother, Her Majesty Gyalyum Tshering Pem Wangchuck, Her Majesty Gyalyum Tshering Yangdon Wangchuck and Their Royal Highnesses the Princesses to the Royal Textile Academy. The Royal Guests visited the NDAC and Beaded Thangka Exhibitions and the office spaces on the 14th November 2018.



His Majesty The Fourth King, Her Majesty The Gyalyum, Royal Patron with the staff of RTA.

3.3. Exhibition on Trima

An exhibition by the Textile Museum and the Royal Textile Academy titled, “Trima: Discontinuous Weft Pattern” was officially inaugurated by Her Majesty Gyalyum Sangay Choden Wangchuck at the RTA on 31 August 2017. The exhibition highlights sophisticated designs and motifs created by highly skilled modern weavers using two distinct categories of Trima patterning. The exhibition is designed under four different themes: Kushung, Kushuthara, Ngosham and Pesar.

The main objective of the exhibition is to preserve and promote the unique and beautiful art of weaving in general and to highlight and celebrate the technique of weaving discontinuous weft patterns in particular.



Inaugural session of the exhibition “Trima; Discontinuous Weft pattern”.



Kushuthara, patterned with trima at the Lower Gallery, 'Trima; Discontinuous Weft Pattern.

The exhibition also includes some award-winning pieces from the annual National Design Competitions organized by the Textile Museum and the RTA.

The Chief Justice, Cabinet Ministers, Opposition Leader, Secretaries and other dignitaries were present during inauguration of the exhibition.

The exhibition will be open for the public until the end of 2019 at the Royal Textile Academy.

3.4. Textile Acquisition from the East

A team from the Royal Textile Academy of Bhutan went to eastern Bhutan to acquire textiles from the 30th May to 8th June 2018.

With the support from Geiger Family Foundation based in the USA, the Royal Textile Academy of Bhutan went to three communities which are most famed in weaving and producing the reputed textiles in the country. The three places are Khoma community in Lhuentse Dzongkhag, Radi community in Trashigang Dzongkhag, and Chumey in Bumthang Dzongkhag.

However, there was a story on Kuensel about weavers not able to sell their products. This was a direct threat to the weavers as well the culture of weaving. For this, the RTA intervened to help weavers market their weaving products.

During the tour, 96 textiles were acquired from the weavers of these communities.

The weavers expressed gratitude to RTA for this intervention. ‘We used to go from door to door in Thimphu to sell Kishutharas. It would take us about two months going from door to door. This initiative would help sell our products and also encourage our weavers,’ said Namgay Wangchuk from Khoma. They are looking forward for the continued support from the RTA.



The RTA team at Khoma visiting home of weavers and examining the textile pieces

3.5. “Consecration and Inauguration of Phase III, Offices at the RTA”

His Eminence Dorji Lopen Rinpoche of Zhung Dratshang presided over the consecration of the “Offices at the RTA” building on 30th October, 2018. Her Majesty Gyalyum Sangay Choden Wangchuck, the Royal Patron and Dasho Sonam Tobgay, Hon’ble Member of the Board attended the Tashi Ngasoel.

As a part of the inauguration ceremony of Phase III, on the evening of November 4, an opera was staged at the RTA plaza. ‘La Serva Padrona’ (The Servant Turned Mistress) was performed by Opera De Lausanne, a renowned Swiss opera house. On November 5, a dance drama ‘The Four Friends’ was performed.

Royal Patron Her Majesty Gyalyum Sangay Choden Wangchuck attended the inauguration as Chief Guest and was accompanied by HRH Princess Euphelma Choden Wangchuck. The event was attended by board members of the RTA, government dignitaries and friends of the RTA.

Together with the inauguration, the 17th National Design and Art Competition was also held.



Her Majesty the Gyalyum Sangay Choden Wangchuck graced the inauguration of the Phase III

3.6. “The 17th National Design and Art Competition”

The 17th annual National Design and Art Competition was inaugurated on 5th October 2018 at Royal Textile Academy. Her Majesty Gyalyum Ashi Sangay Choden Wangchuck, Royal Patron graced the occasion as the Chief Guest.

This national level competition was conducted in five different categories namely Gho (weaving), Kira (weaving), Embroidery, Traditional Painting and Contemporary Arts. The top three winners in each category were awarded certificates and cash prizes of Nu. 120,000/-, 65,000/- and 32,500/- respectively.

The main objective of organizing this national level competition was to contribute to promoting the unique arts and crafts of Bhutan by encouraging and providing a befitting platform and recognition to artisans under the Royal Patronage of Her Majesty Gyalyum Sangay Choden Wangchuck. Starting 2020, the competition will expand to seven categories by including two new categories; Sculpturing and Carving. The competition was organized by the Royal Textile Academy and the Textile Museum, Department of Culture. The contemporary art was organised in collaboration with VAST Bhutan.



The winners of 17th NDAC with Her Majesty the Gyalyum Sangay Choden Wangchuck, HRH Princess Eeuphelma Choden Wangchuck, Dr. Frederik Paulsen, Board member Mrs. Krista Amason, Executive Director of RTA and other dignitaries.

3.7. “Product Development and Design Training Workshop”

Six local textile designers participated in the first ever Product Development and Design Training Workshop from the 4th March 2019 to 31st July 2019.

The workshop was to build capacity for local designers and set standards for Bhutanese based textile products in the Museum shop at the RTA and also in the local market. The participants produced collection of products after the workshop. Dr Joseph Lo from Smithsonian Center for Folklife and Cultural Heritage gave the training.

A winner was selected by a panel of judges based on the collection they produced. The products were launched at the RTA by Her Majesty Gyalyum Sangay Choden Wangchuck. The participants were awarded certificates. The winning collections are available for sale at the RTA Museum Shop.



The winner Ms. Kencho Wangmo with her collection

3.8. “Workshop/Training on Dyeing”

A training on Natural Dyes, using both traditional and contemporary methods was organised by the RTA. Ms. Karma Choden from Agency for Promotion of Indigenous Crafts, kindly consented to conduct the training for our weavers as well as for relevant staff members. The five day training covered introduction of dye materials and different mordants, processes such as scouring, preparation of yarns and pre-mordanting, followed by intensive hands on experience.



The participants during the dyeing training

3.9. Students Visits and Study Tours

The RTA, as part of our regular programs, continued to conduct educational programs for school students in Thimphu. During their visits to the RTA, the students tour the galleries of the Textile Museum and Weaving Center guided by our curators. They are briefed on the importance of our Bhutanese textile art, its evolution, and the different names and patterns of Bhutanese textiles.



3.10. Weaving Centre

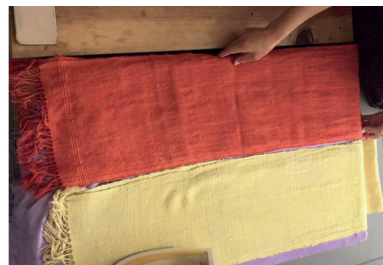
3.10.1. Weaving program for students

In 2018, the weaving centre conducted two programs for the students; summer and winter weaving program. It was a successful program to keep them engaged productively during their break. They availed opportunity to learn and further their weaving skills. At the end of the program, they were awarded training certificates.

The program is organized annually by the Royal Textile Academy.



Trainees during the weaving program



Scarfs woven by the trainees during the weaving program

3.11. Beaded Thangka Exhibition

Her Majesty Gyalyum Sangay Choden Wangchuck graced the opening of Beaded Thangka Exhibition at the Royal Textile Academy on November 5 as a part of the inauguration of RTA's phase 3 Office Space building.

Tendar Kencho 49, born in India mastered all the techniques of Embroidery. He was awarded the 'Innovation Award' in the first ever International Thangka Exhibition.

His Thangkas are made with pearls, stones and other precious gems. The photos don't do justice to how exquisite they really are. Thangkas include Tshepamey, Guru, Tempa, Chenrezig, and Green Tara made with diamonds, turquoise, and other precious stones.

The exhibition was open to public at RTA till the end of November 2018.



3.12. Conservation Treatment Workshop

Care for Textiles, a two weeks conservation workshop was hosted by the RTA from 7 - 18 January 2019. The workshop was led by Master Textile Conservator Ms. Julia Brennan from the US and attended by professionals from the National Museum in Paro, Taa-Dzong in Trongsa, Thangka Conservation Centre, the Textile Museum, Department of Culture and conservators of the RTA.

The participants learnt how to make archival boxes from corrugated acid-free paper to store and preserve important specimens such as artifacts, jewelries, and other precious items.

Executive Director and the staff of the Royal Textile Academy attended the closing ceremony on the 18th January. The trainer Ms. Julia Brennan and the participants presented their project prototypes such as preservation and archival boxes which holds artifacts. The training has equipped the participants with essential skills in preventive conservation of our collections.



1. FINANCIAL REPORT

The RTA sustains with support from the donors and supporters to execute its planned activities. The organization is audited by the Royal Audit Authority as required by the CSO Act of Bhutan.

The following are unaudited financial report of the RTA for the fiscal year July 2018 to June 2019. The audited financial statement will be incorporated in the next issue of our annual report.

1.1. Income Statement of RTA (1 July, 2018 - 30 June, 2019)

Particulars	Amount (Nu.)		Particulars	Amount (Nu.)	
Purchase Accounts		4,720,330.50	Sales Accounts		7,587,167.61
Purchases-	4,720,330.50		Shop Sales	7,587,167.61	
Indirect Expenses		15,722,835.52	Indirect Incomes		23,063,583.75
General and Administrative Expenses	1,275,263.45		Other Income	1,296,917.75	
Museum Expenses	1,518,775.35		Phase 3 Rental Income	9,628,725.00	
Office Expenses	240,818.00		Donation And Charity	10,648,500.00	
Personnel Emoluments	7,802,058.80		Tickets Sales	1,489,441.00	
Sales and Marketing	26,213.50				
Weaving Expenses	528,770.00				
Bonus	173,106.00				
Facilities Management Expenses	1,578,904.26				
Other G&A Expenses	467,481.93				
Publicity and Advertisement	319,505.00				
Telephone, Fax and Internet	341,231.48				
Travel/Millage and TADA	451,770.25				
Vehicle Running Expenses	82,672.50				
Water and Electricity	916,265.00				
Excess of Income over Expenditure		10,207,585.34			
Total		30,650,751.36	Total		30650751.36

1.1. Balance sheet of RTA (1 July 2018 to 30 June 2019)

Liabilities		Amount (Nu.)	Assets	Amount (Nu.)
Current Liabilities		13,460,275.91	Fixed Assets	
Employees Deductions	78,011.00		Antiques and Works of Art	19,061,218.3
Bills Payable	2,944,970.76		Motor Vehicle	6
Gratuity	723,119.00		Furniture & Fixtures	1,718,234.00
RTA-Construction Phase 3	9,507,790.65		IT-Equipments	2,310,652.00
Security Deposit	206,384.50		Miscellaneous Assets	2,776,440.80
			Office Equipments	271,106.00
Capital Grant		7,160,664.33	Office Equipment-SIST Software	1,044,968.50
Capital Grant-Others	2,205,297.97			583,670.00
Phase 3 Opening	2,620,037.05		Current Assets	
Dr. Paulsen Reserve	450,848.70		Loans & Advances (Asset)	49,007,556.93
Education Program	432,699.00		Bank Accounts	1,797,504.17
Thongdrol	1,451,781.61		Fixed Deposit	31,320,482.7
				6
				15,889,570.0
				0
Excess of Income over Expenditure		56,152,906.35		
Opening Balance	45,945,321.0			
	1			
Current Period	10,207,585.3			
	4			
Total		76,773,846.59	Total	76,773,846.59



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