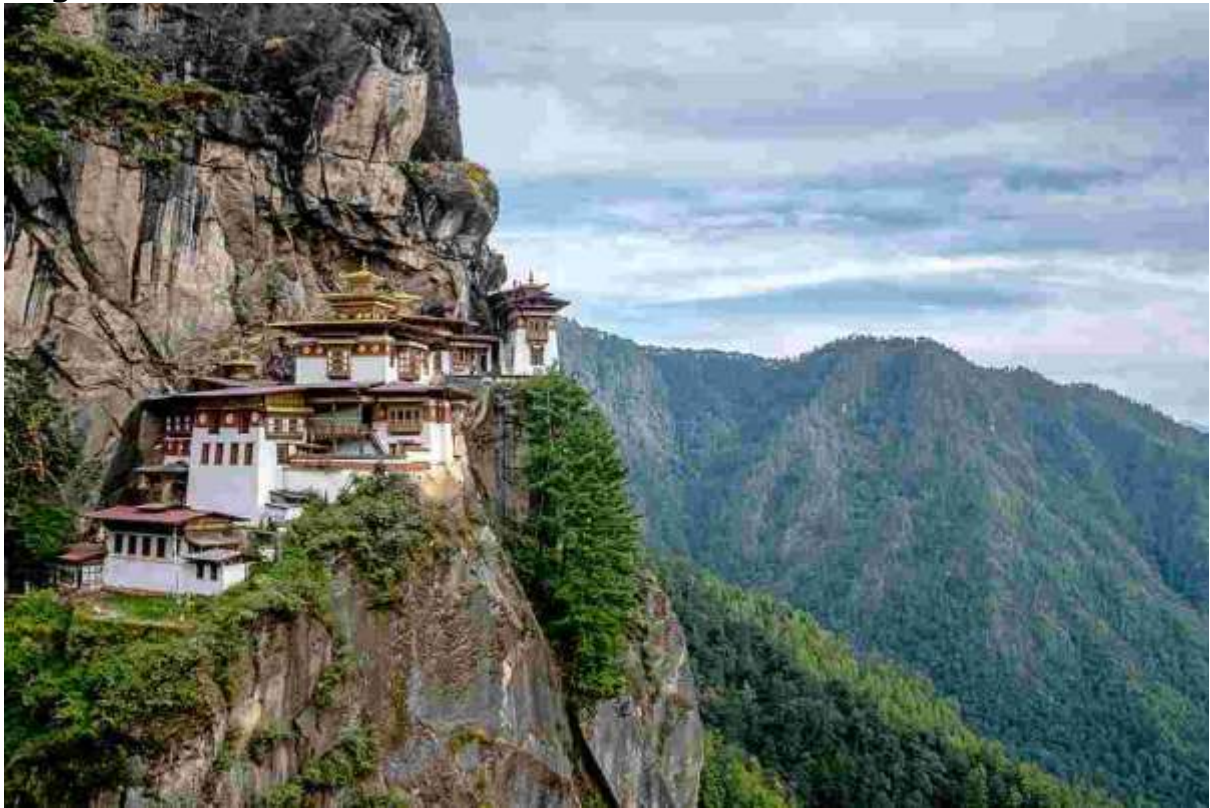


FEASIBILITY STUDY REPORT

August 2017



Feasibility Study for Setting up the
Royal Academy of Design (RAD) Bhutan

Conducted by
WORLD SCHOOL OF DESIGN
1, RG Education City, Rai, Sonipat 13201, Haryana, India

For



BHUTAN YOUTH DEVELOPMENT FUND
Nazhoen Pelri Youth Development Center, Thimphu Bhutan

Published by

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Executive Summary



The report concludes that there is an urgent need in Bhutan for the creation of an institution of excellence that is charged with the mission of developing the creative sector in an integrated manner. There is a scope for creative economy to grow in Bhutan and create professions that can lead to a larger market of goods and services that promote the culture of Bhutan as well as sustain the need for wider diversity in choices of employability in the country.

Design, defined in the broadest possible sense, shall be the discipline used and nurtured by this institute to affect the envisaged development mission and to realise its objectives. The proposed model of the academic institution is unique and the programmes differ from the traditional design education institutions. The proposed institution will foster education and research in interdisciplinary areas without any boundaries or constraints of academic departments. The infrastructure and facilities of this institution will match global standards so as to attract the best talent from

within the country, as well as internationally. The proposed institution will be established as a national centre of excellence (COE).

The proposed Academy will offer undergraduate programmes in areas of fashion & textile design, sustainable product design, social communication design, craft design and space & furniture design. It will also offer Certificate Programmes

This report presents the outcome and recommendations of the feasibility study commissioned by the Youth Development Fund of Bhutan (YDF). This report investigates within a feasibility framework a broad based, approach specific education solution to address the diverse design & innovation needs of Bhutan. Feasibility report is framed around the above mentioned context. It is the first concrete step that YDF has taken towards fostering meaningful design education in and for Bhutan.

through its continuing education programmes (CEP). The Academy will be headed by a Director, supported by the administrative and academic staff.

The peak strength for the initial five core programmes, a total of 600 students will be registered for the full-time undergraduate programmes in 2021-22. Up to four new programmes may be added in phases after that.

Approximately 2 lakh square feet of constructed area will accommodate the variety of built spaces required to support and facilitate its activities and programmes; namely the academic buildings, administration block, residential buildings for both staff and students, library, studios/ laboratories and workshops as per the courses offered, infirmary, dining hall with kitchen, canteen, recreational facilities, professional

auditorium and toilets for both staff and students. The Campus will have a unique and state-of-the-art Resource Centre (RC) housing a library, information centre, design studio, and handicraft & handloom museum. RC Users will have access to a variety

of both print and non-print knowledge resources; wherein it will actively contribute to knowledge creation through applied research. Apart from an exhaustive collection of resources, the Resource Centre will have a design studio and a handicraft and handloom museum and display gallery, to act as a repository of design based information.

RADA will start operating from a temporary location from 2017 while simultaneously moving for recognition of the Academy and planning for its permanent campus. The first phase of the permanent campus of RADA will be expected to be ready by 2020. The Campus will be operationalized as soon as the required infrastructure is in place.

As per the estimates, the project would require approximately Nu 46.05 Crores which includes Nu 43.57 Crores towards the construction of permanent

campus and Nu 2.49 Crores to meet requirement of academic infrastructure. It is expected that the Campus will achieve breakeven point by 2021-22 with revenues generated from the fees. However, it will be contingent upon the actual receipts and expenditures.

The report elaborates on the need for collaborative working of both the industry and academia in order to enhance performance. With this perspective, the faculty will take business and industry learning into their teaching system, in an appropriate and balanced way. This healthy

Institute-Industry-Interaction will be promoted and achieved by RADA's Continuing Education Programmes.

Lastly, the report enlists the proposed cost of RADA Campus, details of proposed built-up area, capital expenditure, revenue generation and revenue shortfall. It concludes with the focus on professional education for potential employment opportunities in the organized cottage, small and medium scale industrial sectors



Background

The Kingdom of Bhutan, the democratic constitutional monarchy of South Asia, is today known round the globe for its two impressive benchmarks - being the happiest country in the world and being the only carbon neutral country in the world. The country provides a picture of significant and tangible achievements, including

massive expansions of the economic and social physical infrastructure, all accomplished in a highly sustainable manner with minimal impact on the physical, social and cultural environments. Bhutan has championed the approach of measuring prosperity through formal principles of gross national happiness (GNH) and the spiritual, physical, social and environmental health of its citizens and natural environment.

Bhutan is today held up as an example of a developing country that has put environmental conservation and

sustainability at the heart of its development agenda. In the last 20 years, Bhutan has doubled its life expectancy, enrolled almost 100% of its children in primary school and overhauled its infrastructure. The country has pledged to remain carbon neutral and to ensure that at least 60% of its landmass will remain under forest cover in perpetuity.

Design is a driver of economic and development activities that impacts the growth of nations as a whole. Design has been proven to boost the competitiveness of businesses, sell more products and services and leverage the commercial potential of a country's research base by synthesising and translating between bodies of knowledge, communicating emerging ideas, and finding marketable uses for them. Design is also the hallmark of an enterprising and socially mature society. Better schools, hospitals, streets, public services, workplaces - all the things that make civilised societies function well - are dependent on good design. Design based industries have the potential to drive sustainable development and create inclusive job opportunities. At the same time, Design is transformative; it contributes to the overall well-being of communities, to dialogue and understanding between peoples, individual self-esteem and quality of life, thus achieving inclusive social development.

Youth comprise of more than half of the total population of Bhutan and thus form the

most important population group to take this legacy forward. The way development of youth is handled will have a far reaching impact on every development goal that Bhutan sets for itself.

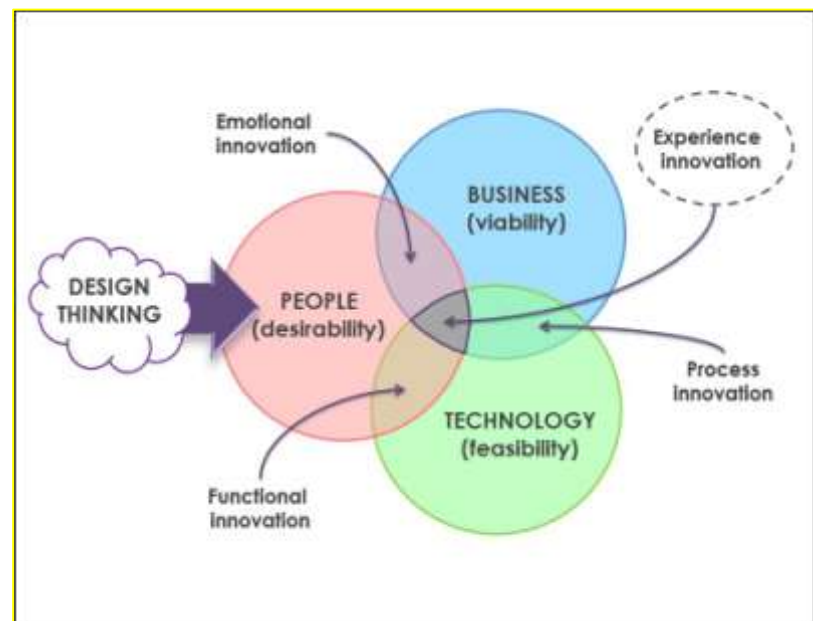
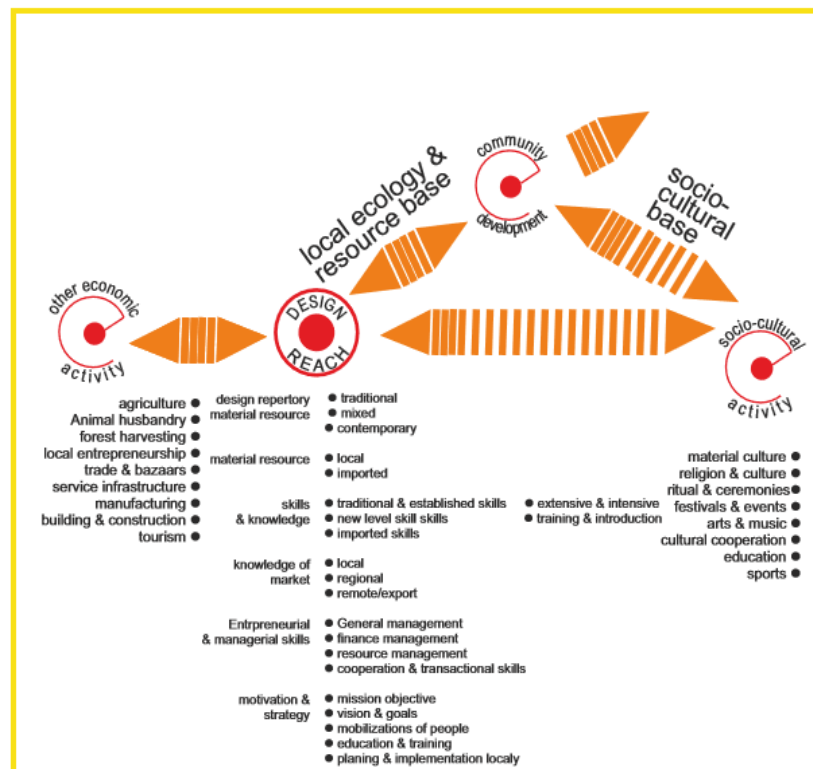
In this context, the proposal of setting up of an institution for imparting design education by the Youth Development Fund (YDF), underlines their foresightedness in identifying the need to attract young, meritorious students to a career in design. For Bhutan to gain a competitive advantage, it is necessary to educate and prepare young change agents; to inculcate Design ethos and Design services; and to manifest design thinking in the attitude and aspirations of Bhutanese youth. Such an institution will help achieve national cohesion and integration and foster the spirit of a country consisting of people assured of their identity.

DESIGN AS AN ECONOMIC & DEVELOPMENT ACTIVITY

Design is not just a field of study, it is a driver of economic and development activities that impacts the growth of nations as a whole. Design has been proven to boost the competitiveness of businesses, selling more products and services, leveraging the commercial potential of a country's research base – the sciences, engineering, new technologies, digital industries – by synthesising and translating between bodies of knowledge, communicating emerging ideas, and finding marketable uses for them.

Design is also the hallmark of an enterprising and socially mature society. Better schools, hospitals, streets, public services, workplaces – all the things that make civilised societies function well – are dependent on good design. Design based industries have the potential to drive sustainable development and create inclusive job opportunities.

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BHUTAN YOUTH DEVELOPMENT FUND (YDF)

Bhutan Youth Development Fund is the apex youth organisation working to ensure that all Bhutanese youth have equal access to education, meaningful employment and opportunities to develop their potential. As Bhutan's leading youth organization, YDF runs multiple programs in Drug Education & Rehabilitation, and Empowerment for Employment. They have awarded grants and scholarships over Nu.230 million (\$4.9 million USD) to youth from all walks of life, especially those from disadvantaged backgrounds. Through advocacy work and strategic partnerships, YDF has strived continuously to encourage youth participation, raise awareness of youth issues and promote youth-oriented policy. Their efforts have benefitted not only the agencies of the Royal Government of Bhutan, but local NGOs, schools,

youth centers, youth development rehabilitation centers, district and community organizations and sport federations. The most recent initiative of YDF is establishment of an institute for rehabilitation of substance users and promotion of well-being at Tshaluna near Thimphu. Her Majesty, the Queen Mother Ashi Tshering Pem Wangchuck, has been the guiding light of YDF as the President of YDF, since its inception in 1999.

YDF's core programmes pertain to:

- Drug Education and Rehabilitation
- Empowerment for Employment
- Youth Participation & Child Protection
- Gyalyum Tshering Pem Wangchuck Scholarship

and YDF specifically supports activities that:

- Build leadership in youth through scholarships, entrepreneurship development and life skills training
- Support survival and development of children and youth with special needs
- Promote youth participation in the development of their communities and their own development
- Instil values such as service, dignity of labour, civic responsibility, patriotism and respect for self and others
- Advocate on youth issues

Bhutan Youth Development Fund (YDF) has appointed as consultants, the World School of Design, India to conduct a Feasibility Study for Setting up the Royal Academy of Design and Art (RADA) in Bhutan.



WORLD SCHOOL OF DESIGN - CONSULTANTS

WSD has been established in response to the growing need of design professionals in India, since design is being looked upon as a key aspect in making India globally competitive. WSD, located at Rajiv Gandhi Education City - a hub of educational institutions of eminence in India - offers high quality

Trans- Disciplinary education with a design foundation at the undergraduate and post graduate level. It aims to train a generation of creative professional designers,

capable of serving as agents of change for the growth and development of the diverse and decentralised sectors of various industry segments.

WSD has acquired the university status and is now known as the World University of Design (WUD).

World School of Design (WSD) is a part of RIMT Group of Institutions that has, among other institutions, the RIMT University that has over

12000 students and 1400+ faculty at its 300 acre campus in Mandi-Gobindgarh, Punjab, India.

WSD is the only institution in India that offers, under a single roof, programs in the creative domains of Architecture, Fine Arts, Fashion, Design & Communication, as also related programs in Humanities & Management. It is building outstanding capabilities both in terms on faculty and facilities.

PROJECT BRIEF

YDF would like to set up an academy offering training courses in the area of design and art at post basic education level (Class X). The academy is expected to provide education and skills training leading to National Certificate, National Diploma, undergraduate diploma and undergraduate / postgraduate degrees.

Presently, Bhutan does not have any formal education provisions in art and design. The current social demands for tertiary education exceed the provisions available in Bhutan whereby many students seek their education and training outside of Bhutan. The academy's focus on creative industries is expected to fill this gap in education and training opportunities in these fields. It will support the creation of employment through enhanced skills and knowledge in these areas.

The proposed academy would address the problem of retaining Bhutanese within the country by offering education and training relevant to the needs of the country in the area of art and design. The graduates will help Bhutan to develop her own capacity in these fields to foster growth, development and research in all forms of art and design to support enterprises in creative industries and to preserve and promote Bhutan's traditional art.

The proposed academy is also in keeping with the mandate of YDF in:

- *empowering young people by providing resources and platforms to define their own future and bring about positive, sustainable change in their communities*
- *Supporting young people by offering innovative programs*

and opportunities to address the unique needs of youth.

Objectives of the consultancy are -

- To establish the need for human resource development in the area of art and design in various streams of employment.
- To determine the demand and nature of educational programs in such an academy in Bhutan, and
- To determine the financial viability and sustainability of the project for YDF.

The recommendations from the consultancy should provide YDF with valuable information to make decisions on the size of the project, the types of courses and levels, strategies to ensure sustainability and some profitability in the long term and the way forward.

PROJECT SUPERVISION - PROJECT STEERING COMMITTEE

The consultants are supported and monitored by the RADA Project Steering Committee, which comprise of the following members:

1. Mr. Yangka, Director General, Royal University of Bhutan (Chair Person)
2. Mr. Tenzin Yonten, Director, Royal Thimphu College
3. Mrs. Ugyen Choden, Alumni of NIFT
4. Ms. Sangay Choden, Dy. Chief of Program Officer, Quality Assurance and Accreditation Division, Department of Adult and Higher Education
5. Mrs. Yandey Penjor, Board Member, YDF
6. Mr. Karma Yangley, Board Member, YDF
7. Mrs. Dorji Ohm, Executive Director, YDF
8. Mr. Jigme Thinley, Director



ASSESSING THE NEED

The diagnostic study carried out by the consultants comprised of the following:

- Desk research and review of demographic patterns, existing provisions for education and training, relevant laws, regulations and policies governing the setting up of such institutions in Bhutan. A bibliography of referred documents is given in **Annexure 1**.
- On site visit and interviews with educational and training providers, government oversight and support organisations, Industry, NGOs and Academic Institutions to understand, qualitatively, the nature and magnitude of educational and training sought, the situation of creative industries in Bhutan, to gauge the demands from employers and prospects for entrepreneurship in this area. The schedule of visits and interviews is given in **Annexure 2** and transcription of interviews in **Annexure 3**. Over 30 such interviews were conducted.
- Discussions were held and structured questionnaires were deployed with groups of students of class X-XII, college students, school dropouts, school/college teachers and creative industry employers. The analysis of data collected from about 60 respondents is given in **Annexure 4**.

1.1 DESK RESEARCH

1.1.1 The Education Landscape Of Bhutan

Introduction of modern education in Bhutan can be traced back to 1914, when the first king of Bhutan, Ugyen Wangchuck, established two schools. While a few more schools opened offering modern education based on the British India school system, monastic schooling continued to be the predominant form of education till 1950. Modern education got the required support and started expanding with the introduction of Five Year

Plans in 1961. The 11th Five Year Plan has been underway since 2013, and recognizes education as the single most important factor towards achieving the socio-economic development goals of its people.

Modern education is seen as an indispensable means to advance socio-economic development and progress in Bhutan today. Yet, there is a subtle difference in the education system in Bhutan compared to elsewhere in

the world. In Bhutan, the education system pays particular attention to imparting to the students a sense of belongingness and respect for the culture and tradition of their country. It is based on the unique concept of Gross National Happiness (GNH) which assumes that for the wellbeing of a people, it is essential to include their spiritual and cultural needs in the process of development.

Figure 1. Progressive growth in the number of schools & institutes in Bhutan since the first Five Year Plan. (source: Annual education statistics 2016, Policy and Planning division, Ministry of Education, Bhutan)

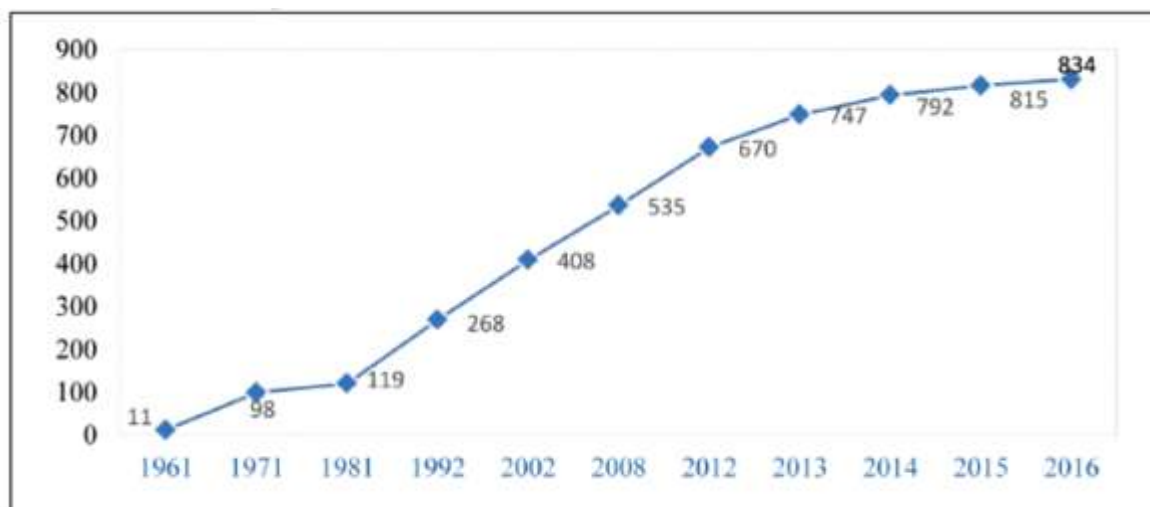
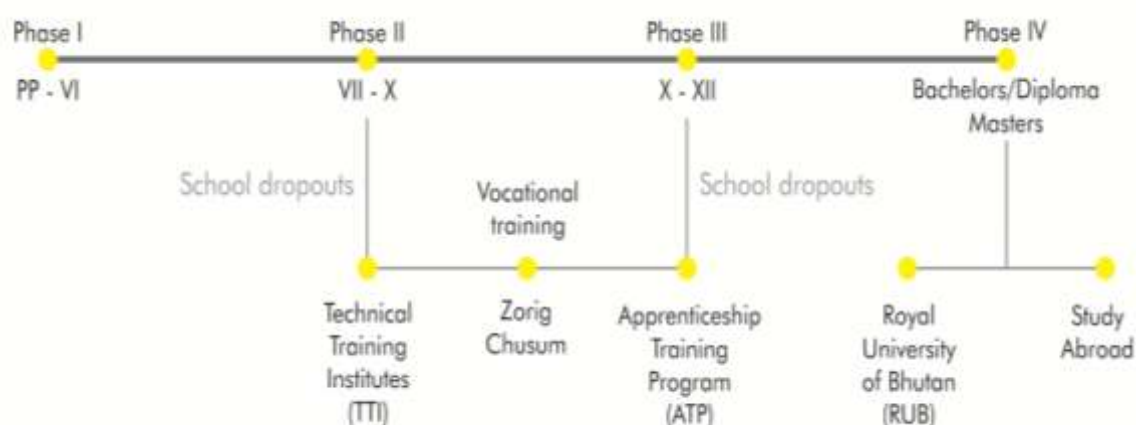


Figure 2. Education Framework of Bhutan



Bhutan follows a well structured educational framework. The school-based education consists of 11 years of general education, followed by 2 years of higher secondary education or vocational training, and finally 3 or 4 years of tertiary education. For people who could not attend or complete general or monastic education, basic literacy

courses are offered all over the country in non-formal education centres (NFEC). For adults who wish to complete basic education or class XII, the Ministry of Education offers a continuing education programme. Continuing education is now extended to degree level as well.

A value system comprising of character building, discipline, civic duty & social upliftment, cultural & traditional values is interwoven in the education system of Bhutan. It was earlier implicitly conveyed in the stories in the textbooks, however recently a formal subject is also being piloted in 10 schools across country.

As per the Annual education statistics (2016) released by Policy and Planning division of Ministry of Education, there were 43711 students studying in higher secondary schools. The number of students studying in tertiary

education institutions (both within Bhutan and abroad) was 15174, while another 1487 were studying in TTI and Zorig Chusum (Table 1 and 2). These are however total enrolment figures. By an estimate, slightly over 10,000

students complete class XII every year of which ~6000 enrol in tertiary institutions or TTI/ZC in Bhutan while the rest explore higher education abroad.

Table 1. Summary of Students, learners, Trainees and Novitiates
(source: Annual education statistics 2016, Policy and Planning division, Ministry of Education)

	Government			Private			Total		
	Boys	Girls	Total	Boys	Girls	Total	Boys	Girls	Total
Early Childhood Care & Development									
ECCD Centres	2,592	2,649	5,349	1078	1090	2,060	3,670	3,739	7,409
School Education									
(1) Primary Schools	20,043	19,803	39,846	1,382	1,293	2,675	21,425	21,096	42,521
(2) Lower Secondary Schools	16,299	16,619	32,918	30	20	50	16,329	16,639	32,968
(3) Middle Secondary Schools	23,224	23,893	47,117	597	590	1,187	23,821	24,483	48,304
(4) Higher Secondary Schools	17,755	18,425	36,180	3,564	3,967	7,531	21,319	22,392	43,711
(5) Extended Classrooms	1,086	970	2,056	-	-	-	1,086	970	2,056
Sub-Total	78,407	79,710	158,117	5,573	5,870	11,443	83,980	85,580	169,560
(6) Continuing Education	-	-	-	371	369	740	371	369	740
(7) Bhutanese students studying abroad ¹	-	-	-	778	739	1,517	778	739	1,517
Total (1-7)	78,407	79,710	158,117	6,722	6,978	13,700	85,129	86,688	171,817
Central Schools ²	19,561	19,959	39,520	-	-	-	19,561	19,959	39,520
Schools with SEN Programme & Special Institutes ³	295	183	478	73	60	133	368	243	611
Tertiary Education									
(i) Tertiary students within Bhutan	5,561	4519	10,080	691	612	1303	6,252	5,131	11,383
(ii) Tertiary students abroad	564	303	867	1,716	1,208	2,924	2,280	1,511	3,791
Total tertiary students (i+ii)	6,125	4,822	10,947	2,407	1,820	4,227	8,532	6,642	15,174
Technical & Vocational Education and Training	984	503	1487	-	-	-	984	503	1487
Other Forms of Education									
Monastic Education (Lobdra, Shredra, etc.) ⁴	7,240	-	7,240	5,149	-	5,149	12,389	-	12,389
Non-Formal Centres	1,881	5,355	7,236	-	-	-	1,881	5,355	7,236
Sanskrit Patshala	-	-	-	5	-	5	5	-	5

1. Bhutanese Student studying abroad in class PP-XII based on BLSS 2012.

2. Central School students already included under general schools.

3. All special needs children enrolled in Muenselling and Wangsal Institutes, 10 general schools, and two Druktho centers.

4. The monastic enrolment reflected under private is from 2004.

Table 2. Privately funded tertiary students abroad by country, 2016*(source: Annual education statistics 2016, Policy and Planning division, Ministry of Education)*

Country	Male	Female	Total
Australia	2	1	3
Bangladesh	19	49	68
India	1,617	1,075	2,692
Malaysia	5	5	10
Sri Lanka	7	12	19
Thailand	66	66	132
Total	1,716	1,208	2,924

The primary institution for tertiary education in Bhutan is the Royal University of Bhutan (RUB), which was established in June 2003, through its constituent and affiliated colleges located in various parts of the country. The current total intake of RUB is about 9,000 students. Undergraduate degree and diploma programmes include civil, mechanical, computer and electrical engineering, natural resources, language and cultural studies, education, traditional medicine, nursing and health science, business and commerce, sciences, and liberal arts studies. In addition, the Royal Institute of Management provides post-graduate diploma and diploma programmes ranging from 1 to 2 years in management and development, finance and business, ICT, and law. It recently introduced post graduate degree courses in public administration and management. There are some other autonomous institutions as well.

The fields of study and their respective enrolments in 2014 are given in Table 3. It

can be seen that the top three choices are Education, Language/ literature and Engineering & Technology, aggregating to ~60% of all enrolments.

These sectors are perceived to be the best choice for their high employability

particularly in the government sector. The other fields of study are also by and large employment oriented and not entrepreneurial in nature. This limits the scope for self employment and independent stand alone businesses.

Table 3: Tertiary students by field of study (2014)

Sno.	Field of Study	Male	Female	Total
1.	Architecture and Design	7	8	15
2.	Commerce and Accountancy	683	658	1,341
3.	Education	1,498	1,259	2,757
4.	Engineering & Technology	1,250	510	1,760
5.	Forest and Agriculture	389	149	538
6.	Language/ Literature	943	948	1,891
7.	Management Studies	519	410	929
8.	Medical Technology	71	59	130
9.	Medicine	40	24	64
10.	Nursing	122	145	267
11.	Public Health	16	9	25
12.	Law	38	68	106
13.	Science/Mathematics	342	167	509
14.	Social science	340	417	757
Total		6,258	4,831	11,089

[Source: Annual education statistic 2015; Table No.: 4.4]

Self employment and entrepreneurship are not seen by most youth as secure ways to advance their future. A government employment enjoys a higher social status. Department of Employment in Bhutan has initiated an Entrepreneurship Promotion Program that offers a training program, followed by eligibility for a loan of up to Nu. 1 Million to start a new business venture.

The Royal Government has made concerted efforts to develop trained manpower, especially in the technical fields to implement various projects and programmes. Pursuant to the need, Technical Training Institutes and Zorig Chusum have been established offering an exhaustive range of courses including Electrical Engineering, Construction Engineering, Mechanical Engineering, Computer

Hardware, Driving and Auto-mechanics, carpentry & Furniture making and Traditional Arts & Crafts. Table 4 gives an estimate of school leavers and those joining the vocational stream. An estimated 20% of school leavers join TTI/ZC. Vocational courses again by their nature are job oriented and not career oriented.

Table 4 Data of school leavers and those joining vocational stream

School leavers	2013	2014	2015	2016	2017	Total
VII-X	4,546	4,766	4,811	5,047	5,101	24,272
XI-XII	2,	2,047	2,171	2,336	2,351	11,168
Total	6,808	6,813	6,982	7,383	7,453	35,440
Training Programs						
TTI/IZC	964	1,217	1,430	1,649	1,882	7,142
Apprenticeship	480	560	590	620	660	2,910
Special Training prog.	860	860	960	860	960	4,500
Total	2,304	2,637	2,980	3,129	3,502	14,552

[Source: 11th FYP HRD Master plan for the economic sectors 2013-2018; Table no.:3.9]

1.1.2 The Industry Landscape of Bhutan

Bhutan's economy is based largely on agriculture and forestry, which provide livelihood to more than half the population. Farmers supplement their income through the sale of animal products. Trade, Industries & Mines Sector is the another sector of high priority for sustainable economic growth. Hydroelectric sector, with many new power projects has led the growth in the last couple of decades. Its growth has synergistically led to growth in the transport and construction sectors,

including a number of local cement operations as well. It is estimated that only about 3% of Bhutan's hydroelectric potential has yet been exploited, and even less of its industrializing potential.

The Micro, Small and Medium Enterprise (MSME) sector is currently divided into industrial enterprises and trade (or retail) enterprises.

In terms of trade (or retail) enterprises, the key issue is product diversification in exports. Almost 80 percent of

total exports consist of electricity, mineral products and base metal. Share of agricultural and non-mineral and non-metal products is small and requires substantial investments. Export of manufactured goods is limited.

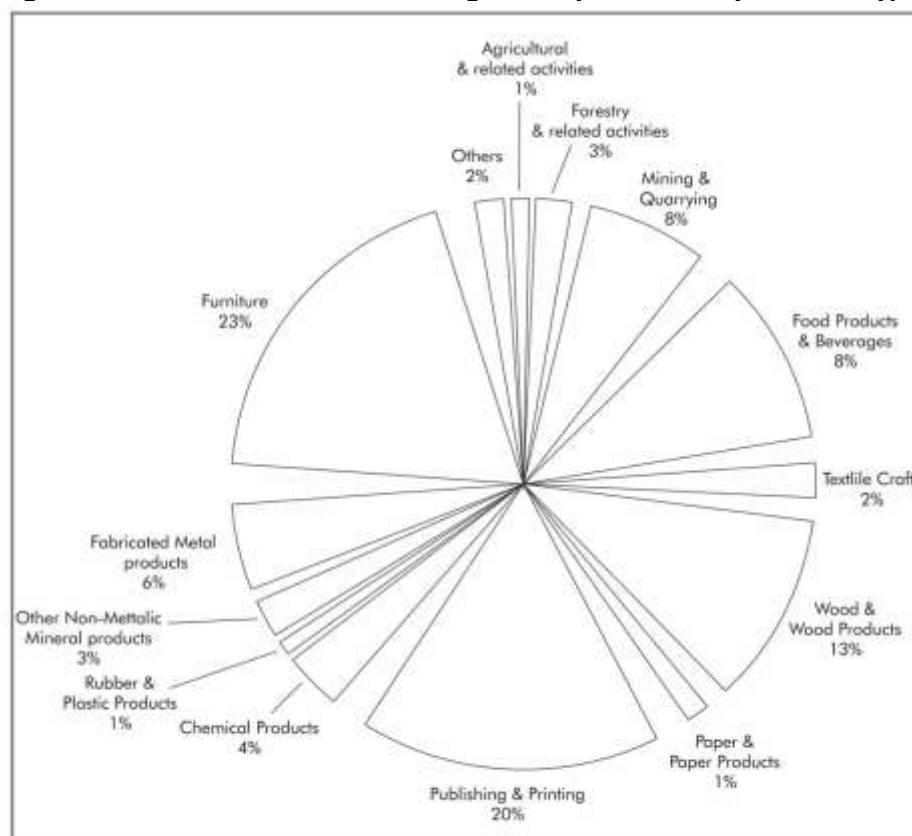
Industrial enterprises comprise three categories i.e. Production and manufacturing; Services; and Contract (construction contractors). Nearly 99% of industrial enterprises fall within the CSMI (Cottage,

small & medium industries) segment and are privately owned. In terms of the

industries type, over 91% are service industries. Figure 3 shows the production &

manufacturing industries in Bhutan classified by business type.

Figure 3. Production and manufacturing industry in Bhutan by business type



[Source: <http://www.moea.gov.bt/documents/files/pub0nu5370zv.pdf>]

Some notable features of P&M are –

- Approximately 45 per cent of the P&M industry is forest-based, with timber being the main raw material.
- Overwhelming majority of the P&M industries are at cottage scale, with only a small per cent being classified as small-scale.
- Manufacture of furniture, publishing and printing, manufacture of other wood based products, food and beverages and mining are some of the most dominant activities in the country.
- Share of textile crafts and paper products is relatively low
- Share of firms which manufacture machinery and equipment and other innovative products are very low.
- Thimphu has the highest number of cottage and small industries
- Majority of the enterprises are very similar in nature and technology and there is a real dearth of innovation and diversification of products and services.

1.1.3 Social Challenges for Bhutan

Rapid modernization has brought about vast improvements in the living

standard of the Bhutanese people. All villages now have access to basic amenities

such as education, running water, basic healthcare and are connected by roads and

electricity. With this rapid development however, Bhutan is confronted with new social issues such as those related to youth, senior citizens, single parents, orphans, differently-abled persons, gender equality, corruption, domestic violence and crime.

These new challenges can be addressed by ensuring equal access to integrated critical services covering health, education, justice and protection, counselling, welfare and rehabilitation. Inclusive social development has been identified as one of the thrust areas in the eleventh plan. As the baseline data is not yet available, any strategy will have to start with conducting studies and surveys to clearly ascertain the situation and recommend appropriate interventions. Another set of

social issues is concerned with conservation of environment (an important pillar of GNH), also an integral part of Bhutan's socio-economic development efforts. Population growth, increasing demand of natural resources, inappropriate technology and consumption choices, and pressures of development are driving environmental degradation. Proper waste management is proving to be a challenge. While the waste regulation is being revised, education, awareness and advocacy programmes are required. Another major set of challenges arises from emerging global environmental concerns such as climate change, global warming, stratospheric ozone depletion, and biodiversity loss. Addressing these issues must not adversely impact the development

opportunities of developing countries.

Currently many civil society organizations (CSO) and associations working for social concerns are trying to address the issues. Some of these include Bhutan Youth Development Fund, Tarayana Foundation, RENEW (Respect, Educate, Nurture and Empower Women), Draktsho Vocational Training Centre for Special Children and Youth, Ability Bhutan Society, Royal Society for Senior Citizens, Lhak-Sam etc. Properly designed interventions, communications, studies and surveys will go a long way in meeting these challenges. Design school can play a critical role here.

1.1.4 Preservation & Promotion of Bhutan's Culture

The Eleventh Plan of Bhutan takes cognizance of culture as an “evolving dynamic force” and the need “to strengthen and facilitate the continued evolution of traditional values and institutions that are sustainable as a progressive society”. As such, the preservation and promotion of culture is accorded priority not just for strengthening identity but also as an economic imperative.

A major issue and challenge to the preservation and promotion of culture is related to keeping the age old local customs and traditions alive with many of the younger generation either not keen or not having the required skills to continue these traditions, with many

having left their villages, a consequence of increasing rural-urban migration trend. The tangible cultural properties such as Dzongs and Lhakangs are under threat of natural and manmade disasters such as earthquakes, windstorms, landslides, vandalism and fire and conserving and restoring these monuments require substantial resources. The promotion of cultural industries which has potential and is vital for poverty alleviation is confronted with challenges arising from access to finance, poor economy of scale, quality of products and access to markets.

The main objectives of this sector are to strengthen national identity, social

cohesion and harmony; and promote indigenous wisdom, arts and crafts for sustainable livelihood. Key strategies to achieve these objectives are strengthening institutional capacity for inventory and documentation of oral traditions, history, arts, living expressions, and architectural knowledge; preservation and promotion of arts, social practices, Tshechus, rituals and festivals; host regular cultural exhibitions and colloquiums; conservation and restoration of cultural heritage sites, including the incorporation of disaster resilient measures; capacity development for research and documentation of the performing arts and conservation and restoration measures through trainings/workshops; archival

surveys and documentation; and facilitating the growth of cultural industries through access to finance, product development support, raw material banks, promotion of craft clusters, craft bazaars and business incubators.

Some of the notable initiatives already taken to

promote cultural industries include: the Craft Bazaar, the 'Made in Bhutan Seal', craft clusters based on regional comparative advantages, raw-material banks, design banks, product development and marketing through Agency for Promotion of Indigenous Crafts (APIC), introduction of new tourism

products such as rural home-stays/farm houses and community lodges besides promotion of festivals, Dzongs and monasteries.

Design school and a specially design program can make major interventions in this national objective.

1.1.5 Inferences

The following inferences can be drawn :

- There is a noticeable gap in the current list of degree programmes being offered in Bhutan with respect to creative fields. The share, represented by Architecture & Design amount to just 0.13% (Table 3).
- Only one architecture programme is currently being offered at College of Science & Technology, Phuentsholing. No other college, autonomous or otherwise offers any programme in design.
- The top three choices are Education, Language/literature and Engineering & Technology, which together aggregate to ~60% of all enrolments. Commerce, Accountancy and Management adds up another 20% while basic sciences, social sciences and maths aggregate to 11%. Enrolment in some professional degree programs like nursing and law is of the order of 1-3% only.
- Most of the existing fields of study are employment oriented and not entrepreneurial in nature, as against creative courses which more self employment oriented.
- A large percentage of students leave school between class X to XII. About 20% of these school leavers join the vocational stream through TTI/ZC. Demand for skilled manpower is higher than the supply.
- While the list of courses being offered by TTI/ZC is quite exhaustive, introduction of creative courses will open a completely new vocational stream which can be offered by the new design school through continuing education route.
- *Prima facie* the scope for educational programmes in the creative domain with their bias towards self employment and entrepreneurship, seems to be high.
- Eighty percent of total exports consist of electricity, mineral products and base metal with the rest being agricultural and non-mineral and non-metal products. Share of manufactured goods in export is very small. This itself presents a large opportunity in product development.
- Many industry segments like textile crafts, paper and wood products, metal and non metal products, furniture, publishing & printing etc have direct requirement for design intervention.
- Others like food products & beverages have requirement of packaging and branding.
- Still others like agriculture, forestry and mining have requirement for tool design.
- Addressing social issues of a rapidly modernising population without adversely impact its development opportunities, is a challenge being faced by Bhutan. Inclusive social development has been identified as one of the thrust areas in the eleventh plan. Properly designed interventions, communications, studies and surveys will go a long way in meeting these challenges. Design school can play a critical role here.
- Preservation and promotion of culture is a priority in Bhutan not just for strengthening identity but also as an economic imperative, for promotion of indigenous wisdom, arts and crafts as a means of providing sustainable livelihood.

- It is meant to be achieved through strengthening institutional capacity for inventory and documentation of oral traditions, history, arts, living expressions, and architectural knowledge; preservation and promotion of arts, social practices, Tshechus, rituals and festivals; host regular cultural exhibitions and colloquiums; archival surveys and documentation; and facilitating the growth of cultural industries through access to finance, product development support, raw material banks, promotion of craft clusters, craft bazaars and business incubators etc.
- Design school and a specially design program can make major interventions in this national objective.

1.2 SITE VISITS AND INTERVIEWS

Over 30 site visits and interviews were conducted with a host of educational and training providers, government oversight and support organisations, Industry, NGOs and Academic Institutions to get a qualitative understanding of

the nature & magnitude of educational and training sough; the creative needs of various industry segments; and to gauge the demands for creative graduates from employers and prospects for entrepreneurship in this area. While talking to senior

academics during interviews, the gap acknowledged and the need for design education was brought out repeatedly. Unmet need for a host of design services was felt across all industry segments we met, interviewed and discussed during our visits.

1.2.1 Responses

- *Such an institute will be important and relevant both in terms of modern design as well as preserving our own traditional arts & crafts*
- Prof. Nidup Dorji, the Vice Chancellor of Royal University of Bhutan,
- *As a nation we need to move from craft level to the next level and institute like these are a logical evolution*
- Mr. Sherab Tenzin, DG Department of Employment

Similarly representatives of many other institutions like the RTA, the Zorig Chusum and Royal Institute for Tourism & Hospitality felt that design education will synergise well with their institutions, fill in many gaps and add to their delivery.

- *The teachers from Zorig Chusum should go and get trained in design school and bring innovation and new ideas in Zorig Chusum*

- Jigme Dorji, Principal – National Institute For Zorig Chusum

Organisations active in the craft sector (such as APIC, SABAH, TARAYANA Foundation, Handicraft Association etc) and others in various industry segments (such as fashion, textile, animation, wood/ furniture, publishing, broadcast media, film and tourism etc) indicated a high potential for employment and freelance design services in these sectors.

- *Very Important. In Bhutan we have quite a few craftsmen in the country side working with cane & bamboo, woodwork, stone work & weaving among other things. Same thing (product/ design) is repeating for centuries. Some kind of innovation and diversification is required*
- Lam Kezang Chhoephel, CEO, APIC

- *I understand the why YDF is going to start an academy to train young people the art of designing. It seems very timely. If there is a professional place it should have a professional designer*
- MD, WoodWorld
- *We don't have a professional educated designer. There is a shortage, there is a demand for qualified designers*
- Bachu Phub Dorji, MD, Kuensel Corporation
- *In our industry, we need all kind of service the design school is going to offer, fashion styling, modeling, web developers, illustrators, writing, draping*
- Chimmi Choden, Owner/ Designer – Chimmi House Of Design

1.2.2 Challenges

The sector specific challenges being experienced and requiring design intervention by the industry were also identified. A tentative list is prepared below:

Handicrafts / small scale products –

- Product diversification required for better export earnings,
- Lack of capacity in skill development,
- Absence of craft documentation,
- Need to expand the scope of functional products vs ornamentation products,
- Lack of sensibility in integrating traditional values with contemporary trends

Textile / fashion products –

- Limited raw material exploration.
- Limited range of patterns, style & silhouettes to suit contemporary lifestyle.
- Skilled craftsmanship is limited
- Limited understanding of traditional identity, cultural value and sentimental association working with iconic textile motifs etc.

Tourism –

- Need to develop niche clients and new areas
- Lack of alliances with creative industry impacting growth
- Need to make spaces more experiential and sensorial

- Need services like interior design and branding

Media / films / graphic / web –

- Lack of understanding of strategic positioning of communication tools
- Need for diverse exploration in new digital mediums
- Need to address the low emphasis on original and relatable content

Print / publishing –

- Limited recourses for cost effective solutions
- Few locally consumable content
- Few advertising and promotional content / opportunities

1.3 SURVEY OF STAKEHOLDERS

Discussions were held and structured questionnaires were deployed with groups of students of class X-XII,

college students, school dropouts, school/college teachers and creative industry employers. Data

from about 60 respondents were collected and analyzed.

1.3.1 Inferences

- Exactly one half of college going students are looking for government jobs while the other half is keen on higher studies and looking for options abroad.
- Almost all college going students indicated that they would have taken a creative education option, had it been available.
- One hundred percent students of Class X-XII who participated in the survey wanted to study further and 44% of them wanted to join professional courses.
- While making a choice of higher education course 78% gave weightage to 'interest' but 56% also listed 'job potential' and 'fees' to be important factors.
- The top choice of these school-going students was fashion Design and Photography
- At least 50% of school dropouts listed financial constraints as the reason for dropping out and continue to be interested in taking up school again.
- Top choices for school dropout were fashion & Textile Design and Visual/Graphics Design.
- 90% of Zorig Chusum students wanted to join a course that would let them innovate with their skills, if given the choice. Their top choice was Craft Design.
- There was one hundred percent agreement among

- school teachers that creative education is the need of the hour and that there is a huge demand among the students.
- 83% of parents wanted to let their children follow the path of their interest but they showed no interest in engineering or other traditional options. Majority, 67% wanted 'any other' option. Their top choices in creative courses was fashion or interior design.
 - As there was interest across all creative disciplines, the data for course preferences was compiled together for interest groups and is given in Table 5. The figures are in % but since all the respondents ticked multiple options, they can only be taken as indicative and not absolute.
 - The choices are diverse as many terms were new to the students. Fashion Design and Photography are clear winners but there is sufficient interest across all disciplines.

Table 5 Summary of responses obtained from survey of students

Subjects	Fashion design	Textile design	Digital design	Interior design	Product design	Handmade crafts	Photography	Visual arts	Graphic design	Advertising & media	Lifestyle accessories
College Students	43	14	29	21	21	14	50	7	29	28	21
Class X-XII students	67	22		33		22	100	11	11	22	22
School Dropouts	25	25						25	25		
Zorig Chusam Trainees		10			20	70	10			10	10
College Teachers	33	33	67	33	33		33		33	67	
School Teachers	78	44	56	56	22	22	89	56	67	67	33
Parents	50		17	33	17			17			17

VISION RADA - FORMALISING THE CONCEPT

There is an urgent need in Bhutan for the creation of an institution of excellence that would develop the creative sector in an integrated manner. Design, defined in the broadest possible sense, shall be the discipline nurtured by this institute to promote the envisaged

development mission and to realise its objectives. The institution would be able to undertake a range of tasks and challenges using an information and knowledge-rich approach over and above the use of the usually accepted component of skills. Only an institution operating

at a level of excellence will be able to command the respect of and attract the best people from various fields to participate as faculty and staff in furthering and realising its mission and objectives.

2.1 NAME OF THE INSTITUTION

A suitable name needs to be identified to capture the essence of the tasks and objectives that are set out as the mandate for the proposed institution. The steering committee of the

project established by YDF has proposed the name to be - Royal Institute of Design and Art (RADA). It was found during the study however, that the presence of the word 'Art' in the name may

lead to confusion about the essence of the institute. It is recommended hence that the name be modified to-

Royal Academy of Design

2.2 NOMENCLATURE OF DEGREE

A Degrees in design specialization is offered by many countries (such as UK) as an 'Applied Art' degree - either as a 3-year B.A. or a 4-year B.A.(Hons). In other countries of Europe, it is offered as an 'Applied Science' degree, as a BSc or BSc (Hons). In recent times a 'professional' degree - Bachelor of Design (B.Des.) has been introduced. This is awarded for a course or major that lasts three - four years. It is used for design-centered professional courses vis a vis the

Bachelor of Fine Arts (BFA) degree that is offered to art professionals. Bachelor of Design degrees have been awarded in Canada and Australia for several decades and are becoming increasingly popular in the United States and India as discipline-specific design education expands and becomes more specialized.

While there are well known advantages of having a 4-year degree, including higher employment rates, greater salary potential and the

ability to qualify for graduate study or more advanced jobs, students in Bhutan show a preference for a 3 year degree, primarily because of financial considerations.

Based on these considerations we recommend that a Bachelor of Design (B.Des.) degree be offered for a 3-year programme with an option to earn an 'Honours' after an additional year of study.

2.3 PROPOSED VISION AND OBJECTIVES OF RADA

RADA must have a very high degree of clarity about its vision & objectives. The objectives themselves acts as a driving force and implementation strategy for

the resources and serve as an inspirational ideology. Hence, it is important that the objectives should be formally incorporated in the 'statement of institutional

purpose'. Clarity of objectives generates a "spirit of commitment" in the faculty as well as the staff, which in turn acts as a forward pushing force.

VISION

To establish this unique Institute as a leading provider of design education

focused on improving the quality of life for individuals &

communities, in and outside Bhutan.

OBJECTIVES

- To offer high quality design education in selected specialisations at the undergraduate, diploma and certificate levels with a view to build a critical mass of creative professionals capable of serving as change agents, for the growth and development of diverse sectors of Bhutan industry.
- To offer short term, continuing education and manpower development programs to enhance the skills and knowledgebase of working professionals to enable them to expand

their scope of activities and augment their income

- To contemporarise the traditional arts, crafts and designs and create an identity of Bhutanese designs in the international markets.
- To develop a spirit of entrepreneurship amongst the students with a view to incubate new small scale business firms.
- To enrich its academic offerings by developing strong collaborative links with industry segments in the country through

real-life classroom projects, consultancy projects, joint collaborative/ applied research; and projects integrating the rich craft legacy of Bhutan with mainstream businesses.

- to carry out basic and applied research in the areas of relevance to industrial sectors to create new knowledge and stimulate growth through joint efforts of faculty and students
- To work for the revival and development of traditional arts and crafts of Bhutan.

2.4 POSITIONING

There are three options for positioning the proposed college/institution to function within the academic structure of Bhutan

- as a private, autonomous institution affiliated with a foreign university for award of diploma/ degrees.
- as a private college affiliated to Royal University of Bhutan for award of diploma/ degrees, and

- as an institute of national importance, accorded the authority to award its own degrees under a Royal decree or an Act.

Affiliation with any university, foreign or RUB is a long drawn out process requiring multiple inspections and audits. While a foreign university would most certainly have the competency to audit, inspect and support the new institution, RUB has no such

available resource in the field of design. Foreign collaboration will however not only escalate the fees but will also require alignment with Bhutanese value system. The best solution will be to go for a national status under a Royal decree or through an Act, keeping the culture, structure, objectives and autonomous nature of the Academy intact.

2.5 GOVERNANCE

In terms of governance, the policy formulation and management of the Institute may be vested in a two tier structure as suggested below. The proposed

governance structure and organisation chart are given in Figure 4 and 5 respectively.

1. Board of Trustees

2. Director
3. Academic Standards Committee

BOARD OF TRUSTEES (BOT)

The Board of Trustees will be the highest policy making body of RADA. It will be responsible for ensuring (a) availability of optimal funds and

(b) setting & maintenance of the best educational and administrative standards at RADA.

The Board of Trustees may consist of the following:

Chairperson

- President YDF, Her Majesty the Queen Mother

Members(4-5)

- nominated stakeholders/ eminent personalities from education/ industry

Members *Ex-officio* (2)

- Executive Director, YDF and Director, RADA

Secretary

- Administrative Officer, RADA

DIRECTOR

The Director shall be the Chief Executive of the Institute and shall be appointed for a fixed term as approved by the BOT from time to time. The Director shall be responsible for day-to-day management of the

affairs of the Institute and shall exercise his/her powers under the direction, superintendence and control of the Board. It shall be the duty of the Director to coordinate and exercise general supervision over all

activities of the Institute. The Director shall be *ex-officio* member of the Board, the Standing Committees and other committees or sub-committees set-up by the Board.

ACADEMIC STANDARDS COMMITTEE (ASC)

The Academic Standards Committee will be the highest executive body that exercises administrative and supervisory control over the academic, administrative and management activities of RADA. ASC will ensure that the guidelines laid out by the Board are implemented in

body & spirit. ASC will serve to form and finalize the educational policies, courses & curricula, and monitor educational standards. ASC will comprise of the following academics and professionals:

1. Chairperson - Director RADA

2. Members - All heads of departments at RADA + All faculty members of the rank of Professor

3. Member Secretary - Administrative Officer, RADA

Administration

The Administrative powers, like financial powers, should be delegated to the Director and Heads of Departments to enable the

Academy to function in a decentralised manner, subject to monitoring and accountability.

Administrative rules and procedures should be kept simple and flexible to meet the needs of faculty and finance. Basic guidelines in

all administrative functions should be of service to the Institute's activity and not that of 'control'.

Service rules, benefits and facilities and terms of service for faculty and staff should be drafted on a

liberal and practical basis to enable the Institute to attract and retain talented members on its roles.

The Head of Administrative Services may be designated as Administrative Officer, and

he/she will also function as Secretary to the Board of Trustees and he/she shall also be member-secretary of the Academic Standards Committee

Financial Autonomy

The Institute shall have financial as well as administrative autonomy in order to function effectively. The Institute should function

in a decentralised manner, as far as possible, for sanctioning expenditure. The Board of Trustees may delegate its financial powers

to the Director as well as to Heads of Departments, subject to monitoring as well as accountability.

Figure 4. Proposed Governance Chart

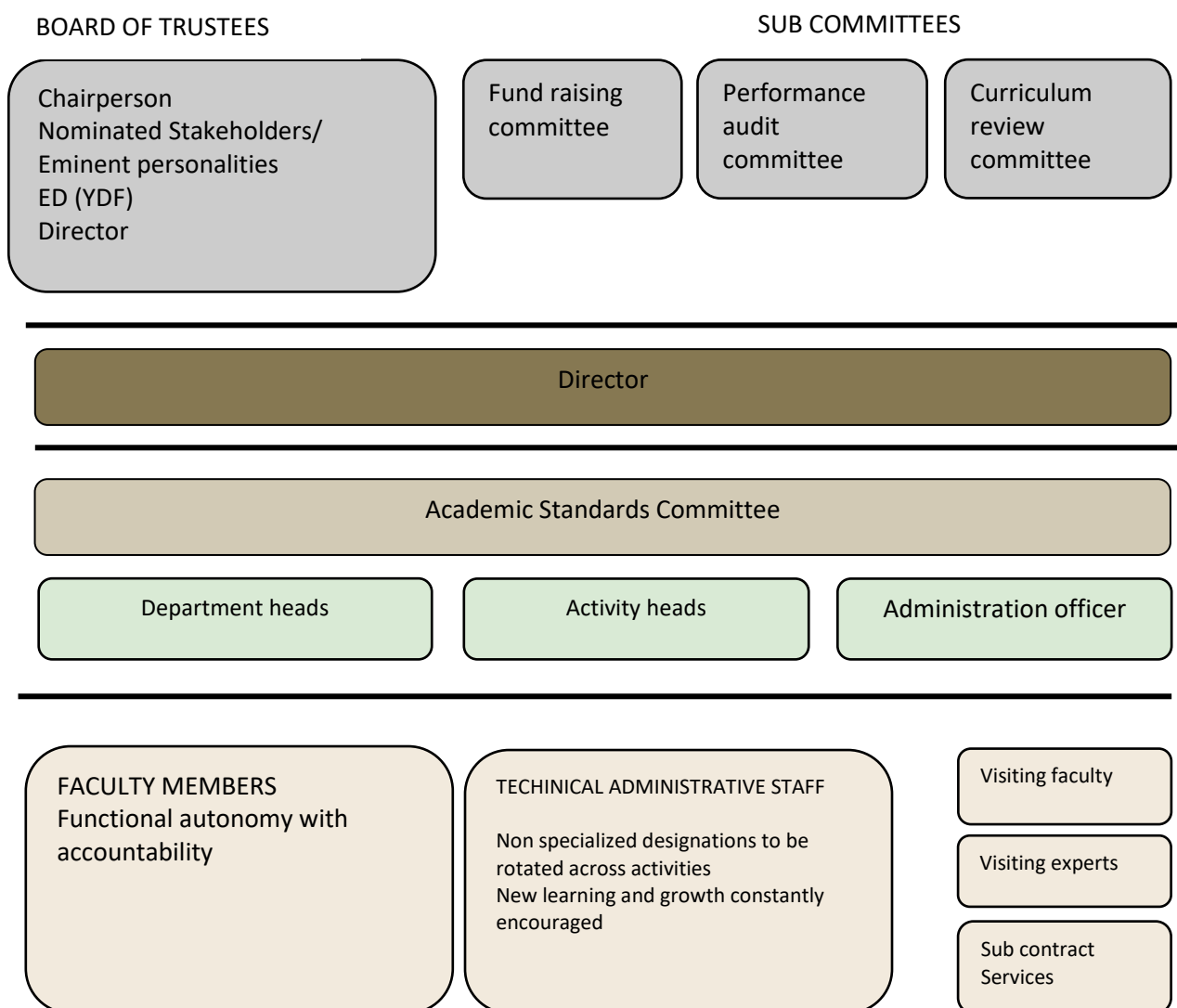
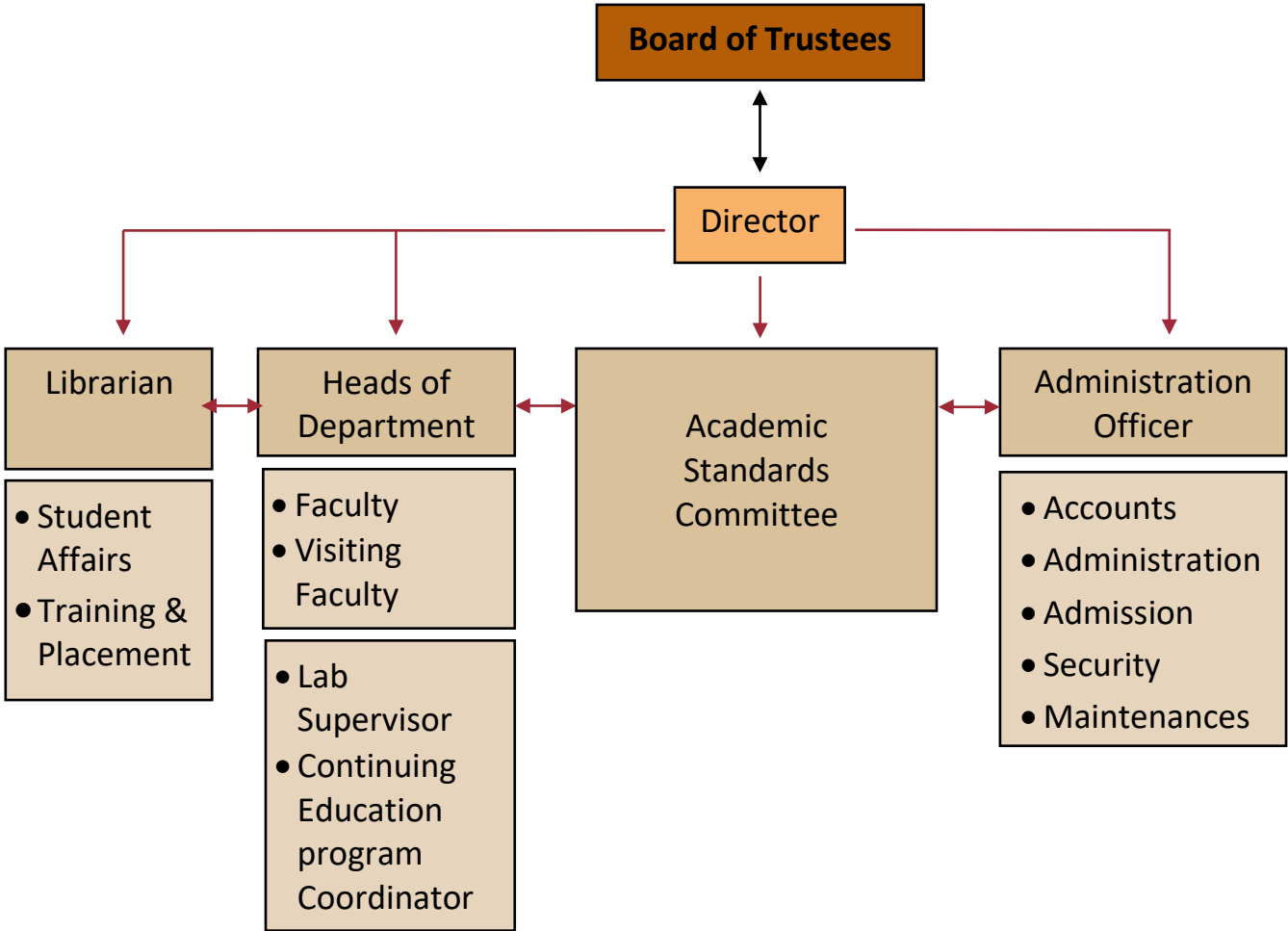


Figure 5. Proposed Organisation Chart



DEMAND AND NATURE OF PROGRAMS

From the various interviews and surveys clear needs for design intervention have emerged in the following areas:

- **Fashion.** Fashion Design has elicited the most interest from all student & faculty groups in our survey. With a rich tradition in textiles and costumes, fashion design emerges as a natural choice.

- **Communication**. Needs of the printing & publishing industry, and the small but evolving media, new media, TV, event management and film industry segments underlines an immediate requirement for a communication programme. The overriding needs to address social issues demand a slight change of focus

- **Craft.** The strong and continued focus of Bhutan on preserving and promoting its culture and the crying need of its hand-craft industry for new product design has put the onus squarely on

There is a scope for creative economy to grow in Bhutan and create professions that can lead to a larger market for goods and services that promote the culture of Bhutan as well as sustain the need for wider diversity in choices of employability in the country. For Bhutan to gain a competitive advantage, it is necessary to educate and prepare young change agents; to inculcate Design ethos and Design services; and to manifest design thinking in the attitude and aspirations of Bhutanese youth.

a craft design programme. The various initiatives of the government like raw material banks, craft bazaars, business incubators and made-in-Bhutan label will all require this boost.

- **Manufactured Products.** Bhutan's large CSMI industry sector with wood products, paper products, rubber & plastic products, fabricated

metal and non metal products, jewellery, toys, car accessories, tabletop accessories and utensils industries are all looking for design inputs. Their growth must not however be in conflict with environment preservation. Sustainable product design is the need of the hour.

- **Space & furniture.**

While furniture in itself is a large industry segment, space design has emerged has a major focus area for rapidly expanding cities which must come up with innovative solutions for sustainable design of interiors for residential, hotels, museums, commercial and corporate spaces; as also for temporary spaces for fairs, exhibits, festivals & landscaping.

3.1 CORE ACADEMIC PROGRAMS

It is proposed that the focus of the academic programmes at RADA be on the following 5 programmes to start with. The first year will be a common foundation programme. The student will

have the option to exit with a graduate diploma in design foundation after 1 year; with a B.Des degree after 3 years or graduate with a B.Des (Honours) after 4 years.

A brief on each of the five programmes is given below and detailed programme-wise curriculum is given in Annexure 7.

3.1.1. Fashion & Textile Design

Fashion Design is a rapidly emerging area of interest in Bhutan. Given the strong heritage of Bhutan in textile, this programme will develop industry standard skills in both fashion and textile design; addressing physical, aesthetic and social needs within contemporary fashion, covering traditional to contemporary approaches in developing ideas from paper to object, theory to practice, and fabric to garment. Studies will involve both conceptual and trend driven design work through experimentation with patternmaking & cutting, illustration, CAD, textile science, research, merchandising and manufacturing skills and will culminate in a final professional collection show.

The program will also develop a range of analytical, communication and problem-solving skills in the students so as to help them to become articulate, meticulous and thoughtful practitioners in fashion.

Job Description: The Fashion & Textile designers study fashion trends and anticipate designs that will appeal to consumers. They would decide on a theme for a collection, use computer-aided design programs (CAD) to create designs and also visit manufacturers or trade shows to get fabric samples. The designer would select fabrics, embellishments, colours or style for each garment and work with other designers or team members to create

a prototype design. The job also requires them to present design ideas to the creative director or showcases them in fashion or trade shows, market designs to clothing retailers or directly to consumers.

Employability: The designers will get employment in wholesale or manufacturing establishments, apparel companies, retailers, theatre or dance companies, CSO's, textile manufacturers and design firms. It's a course with a high 'entrepreneurial' potential and the graduates will be able to incubate small businesses and start their own labels at the same time.

3.1.2 Social Communication Design

Every developing nation thrives for social change, which requires a thorough message driven communication with people by Government, media houses and broadcasting channels. The program will have assimilated inputs in Communication theory, Media Studies, Graphic communication, Cultural studies, information Graphics, Photography, Typography, Video & Film Technique, publication layout, Creative writing,

design of collaterals and identity & branding. The student will be encouraged to engage with Folk mediums, print mediums as well as electronic and new media. The social challenges as detailed in section 1.3 above will all be requiring inputs from these graduates.

Job Description: Social Communication designers work with other members of their marketing and creative departments to visually convey a particular message,

idea or concept. They rely on their knowledge and proficiency to produce graphic art and visual materials for promotions, advertisements, websites, films, packaging and other mediums.

Employability: The graduates will find entry in the job market as Communication designers in communication and Media driven Industry. Employment potential also exists with national/international CSO's,

government bodies and social funding agencies for

branding and communication activities. The graduate will

also be self employed or a freelancer.

3.1.3 Craft Design

The program is aimed at educating professionals capable of intervening in traditional craft practices to create short life cycle products such as lifestyle accessories, body adornment in vernacular materials and technology. The program will have assimilated inputs in craft studies, color, form & composition, traditional aesthetics, trends, form studies, vernacular material and production practices, socio-cultural studies. The student will be encouraged to work with traditional craft practitioners, cottage based and small scale industry,

adding value and contemporary context to existing practices.

Job Description: The designer would design hand-made objects and accessories for sale and exhibition using a variety of craft techniques practiced and produced by craft producers. The craft designer tends to work outside the traditional fields of fine art (illustration, painting, and sculpture), making use of vernacular media like ceramics, glass, paper, textiles, wood, and metal. Craft Designer must be

knowledgeable about materials, trained to use them effectively, and able to create works which appeal to the user/consumer.

Employability: The graduates are going to be specially equipped to handle the various initiatives under the preservation and promotion of culture initiatives of the government. As a Craft Designer the graduate will find jobs with CSOs and Tourism Industry and government corporations dealing in Craft Promotion. The graduate can also run their own business.

3.1.4 Sustainable Product Design

Product design is concerned with products, systems and those who use them. The program aims to create design professionals capable of designing physical objects, tools, equipment and systems to comply with the principles of social, economic, and ecological balance and maintenance. The program will assimilate inputs in diverse domains such as human factors, cognitive ergonomics, form studies, dexterity of material and tools, research methods, design management, material science and manufacturing processes, social sciences, appropriate technology and

entrepreneurship. Student will be encouraged to develop products that are socially and environmentally responsible. They will be able to create new products in social, government & health sector as well as for CSMI units.

Job Description: Design of user-centric products, tools, equipment and systems. The designers are responsible for the look of many of the products bought, used and consumed every day. The typical job will be to create, plan and style manufactured goods, while considering the usability, ergonomics and aesthetics of common mass-produced items and work to improve the design, function,

engineering and marketing of these items.

Employability: The graduates will be expected to find entry in the job market as product designers in Government, CSOs and all socially responsible projects. The large CSMI industry sector with wood products, furniture, paper products, rubber & plastic products, fabricated metal and non metal products, jewellery, toys, car accessories, tabletop accessories and utensils industries are all looking for design inputs. The graduate can also be self employed as an entrepreneur.

3.1.5. Space and Furniture Design

As Bhutan follows an aggressive path to development, its cities are witnessing intense construction activity on

residential, commercial, hospitality, commercial & corporate spaces. The expectations of consumers with respect to interiors are

high and in the absence of any interior design course, the field is wide open. There is a need to study human interaction with spaces,

environments and objects supporting needs of space, storage and support (posture). Space and furniture design solutions essentially integrate both functional and aesthetic components in a harmonious unity independently and in relation to each other.

Job Description: Interior Space and Furniture Designer concentrates on designing spaces – interior

and exterior - according to their functional hierarchies and interrelationships. In order for spaces to be more functional and aesthetic, they require components like furniture, seating, storage, lighting etc. Space design is integrated with furniture & accessories in a harmonious interaction. This approach imparts the learner a unique edge than merely "interior decoration".

Employability: Graduates will find ready employment with architectural firms and as independent consultants for residential interiors, hotel interiors, commercial and corporate spaces, museums, home decor, office furniture, home furniture, sets and stages, temporary spaces for fairs, exhibits, festivals & landscaping.

3.2 CONTINUING EDUCATION PROGRAMMES (CEP)

As RADA would strive to emerge as a centre of excellence, the competencies residing within the Academy can also be used to train people other than regular students. These can be students/faculty of other institutions, people already employed and looking to enhance a competency or a skill, employees of various government bodies. The programs can be customized to boost design

interventions in various government programmes in particular, or for specific requirements (e.g. a design fundamental & appreciation course for faculty members of Zorig Chusam). The courses may be offered as skill enhancement programmes in design/CAD softwares at beginners, intermediate and professional levels

These CEP programs may be short duration certificate

programmes ranging from 1-2 weeks, or medium duration ranging from six months to a year. Some example of such courses is -

- Computer applications in fashion/graphic/product design industry
- Fashion Merchandising
- Visual Merchandising
- Basic Photography
- Fashion Photography



3.3 FACULTY DEVELOPMENT PROGRAMME (FDP)

FDP program will be 2 year programmes conducted for selected graduates from fields like engineering, technology, fine/applied arts, architecture and cultural studies; who'll be interested in taking up faculty positions in RADA or other institutions. The

trainees will undergo intensive training on design pedagogy, conceptual and theoretical understanding of design parameters and skill enhancement through working in relevant workshops, studios and labs. The second year will focus on capacity building in

design academics and educational practices, content writing, course development, exposure to design mentorship, global practices. Trainees may also be involved as teaching associates in relevant disciplines in the second year.



3.4 SEATS FOR CORE PROGRAMMES

As there is no precedence of design courses being offered in Bhutan and the target student body has limited access to or exposure about such programmes, making any projections on the basis of data is not possible. The survey of students, parents and teachers show sufficient interest in these programmes and some estimates for

various specializations is given in Chapter 1.

One general estimate of the scope of seats to be offered can be made from Table 3 that gives field-wise enrolment figures. Design programmes are 'professional' programmes and enrolment in some professional degree programs like nursing and law is of the

order of 1-3% overall. This can be taken as the benchmark and to start with design programs can be offered with about 1.5% share (or about 150 seats) which can then be increased based on the demand.

The projected year-wise students on campus for the core and other programmes is given in the table below.

Table 6 : Projected Year-Wise Student Enrolment

YEAR	CORE PROGRAM SEATS	CONTINUING EDUCATION SEATS	FACULTY DEVELOPMENT SEATS	TOTAL
2017-18		100*		100
2018-19	150	150	20	320
2019-20	300	250	40	590
2020-21	450	250		700
2021-22	600**	250		850

** in 2017-18 there will be no core program or faculty development program. Only Continuing education programs will run*

***At the conclusion of 3rd year, it is expected that a third of the students will leave with simple graduation while the rest will stay on for honours degree. The peak strength will be reached in fourth year (2021-22) with a total of 600 students.*

CAMPUS PLAN

RADA would have a Campus that would nurture its students into becoming committed and ethical professionals having a unique set of skills and knowledge. The academic experience in this Campus would:

- nurture creative expression, innovation

and independence of thought, with belief in freedom of inquiry;

- encourage the prospects of non-predictable thinking systems within a pragmatic frame;
- offer a progressive curricula to ensure that

subjects taught at the Campus remain relevant; and

- bring real-world experiences into the classroom augmented by meaningful interactions with practicing professionals via industry-led pedagogy.

4.1 INFRASTRUCTURE

To carry out the various activities in a planned and integrated manner, the Academy will require an invigorating physical environment and carefully built up facilities.

Location wise, a campus located in or around Thimphu would keep it within a convenient distance for travel facilities and keep it accessible for faculty and staff of the Academy. Thimphu is an extremely active centre for many CSMI

industries and craft organisations, besides having many museums, market places and supply hubs, and can thus provide a real-life laboratory for trainers. Other cities and towns in Bhutan are well linked by road, hence they too can be served easily by the Academy's programmes and projects.

In the first instance, the Academy can be flagged off from a temporary location in Thimphu (current YDF office site is a very good option)

which can be taken on rent for a period of 3 years and can eventually move into a campus with permanent facilities to carry out its programmes and activities. In the temporary location the facilities and spaces could be gradually built up on need basis. However the permanent facility will be a fairly large, inclusive campus, big enough to support a high quality campus life for which adequate land must be anticipated and acquired at a fairly early stage.

4.1.1. Concept for RADA Campus

The language for the RADA building would be derived keeping in mind the principles of inclusiveness and GNH. The project has been visualized as a zero discharge complex that will be extremely frugal in resource consumption. Even though all the work areas will be extensively day-lit, eliminating the need for artificial lighting during the daytime yet solar power will fulfill the necessary power demand if required. All liquid

wastes will be recycled for irrigation purpose. Rain water falling on the site will be harvested in a quick and efficient manner.

The layout of the campus will be fluid in nature with spaces flowing into each other. The integration of green spaces within the built structure will connect the separate wings of the campus adding adequate softness to the building. The form of the building will be a judicious mix of traditional

and modern features, to make the building part of the existing context. Existing trees on the campus must be protected and/or a large part of the campus can be intensely planted with a variety of trees to create wooded spaces reserved for future use. This would contribute to the quality of the environment in which various activities of the Academy are conducted.

Overall the campus design will be conducive to Design education. The approach in designing the campus will be based on the premise that RADA should stand as a prototype in terms of integration of education and architecture.

The minimum total land requirement for the establishment of a new college/institution would be ~ 15 acres, which will be able to accommodate the variety of built spaces required to support and facilitate its activities and programmes; namely the academic buildings, administration block, residential buildings for both staff and students, library, studios/ laboratories and workshops as per the courses offered, infirmary,

dining hall with kitchen, canteen, recreational facilities, professional auditorium and toilets for both staff and students. A zoning diagram of the campus is given in Figure 6. In principle these should be simple and efficient to maintain, keeping in mind the fine quality of local craftsmanship that is available in Bhutan. Every aspect of these buildings and details should be planned meticulously with time-tested techniques under the care of sensitive architects working in close collaboration with the core faculty of the Academy.

A phase wise construction plan over 4 distinct phases is worked out and proposed. As a large part of campus may be reserve/ forested area, which in the interest of environment,

will be retained; only 50% of 60000 sqm area is being taken towards landscaping, site development, road and campus lighting.

Capital cost of campus construction is estimated at **Nu 43.57 crores** (Table 6) including interior work based on area standard. The cost excludes cost of land and statutory payments to be made to local authorities for the services viz sanction of building plans, development charges, deposit for electricity, water, sewerage facilities etc. The details of built up areas for various facilities for the calculation of rough cost estimates is given in Table 7.

Table 6. Summary of Capital Required

SUMMARY OF CAPITAL REQUIRED								
S.NO.	DESCRIPTION	AREA (SQM)	COST /SQM	COST (IN LAKHS)				
				TOTAL	Phase 1	Phase 2	Phase 3	Phase 4
1	Land Area - 15 Acre	60,000		L.C				
2	Landscaping, Site Development, Road and Campus Lighting	30,000	375	113	28	28	28	28
3	Total Built Up Area	19,292	22,000	4,244	1,864	1,027	857	497
	TOTAL CAPITAL REQUIRED			4,357	1,892	1,055	885	525

4.1.1 Laboratories and Workshops

The laboratories/ workshops required by various specialization are given in the Table 8. The Basic computer lab may be set up in the first year of operation i.e. 2017-18 to assist in CEP. In 2018-19, the foundation year for core programmes,

only a general workshop will be required. However, it is recommended that the patternmaking and construction lab for fashion may also be set up in this year to assist CEP. The rest of the labs will come up 2019 onwards. Lab/ workshop

wise list of tools and equipment and furniture are given in **Annexure 5**. Equipment and tools for working on materials should be those that can be used for experimentation and prototype-making rather than those useful for

production. Care should be taken in the selection of these equipments to include those that can be safely and

extensively used by faculty and trainees. Computer facilities would also be

needed in both training and administration areas.

Table 8. Programme-wise and Year-wise requirement of laboratories & workshops

Programmes	Laboratory/ Workshop
Common to All	1. Basic Computer Lab
Fashion Design	2. Patternmaking & construction Lab, 3. Advanced Patternmaking & Construction Lab
Product/ Space/ Craft Design	4. General Workshop 5. Machine Shop
Social Communication Design	6. Advanced Computer Lab

Laboratory/ Workshop	2017	2018	2019	2020	2021
Basic Computer Lab	1				
Pattern Making & Construction Lab		1			
General Workshop		1			
Advanced Computer Lab			1		
Machine Workshop			1		
Advanced Pattern Making & Construction Lab				1	

Figure 6. Zoning diagram of the campus

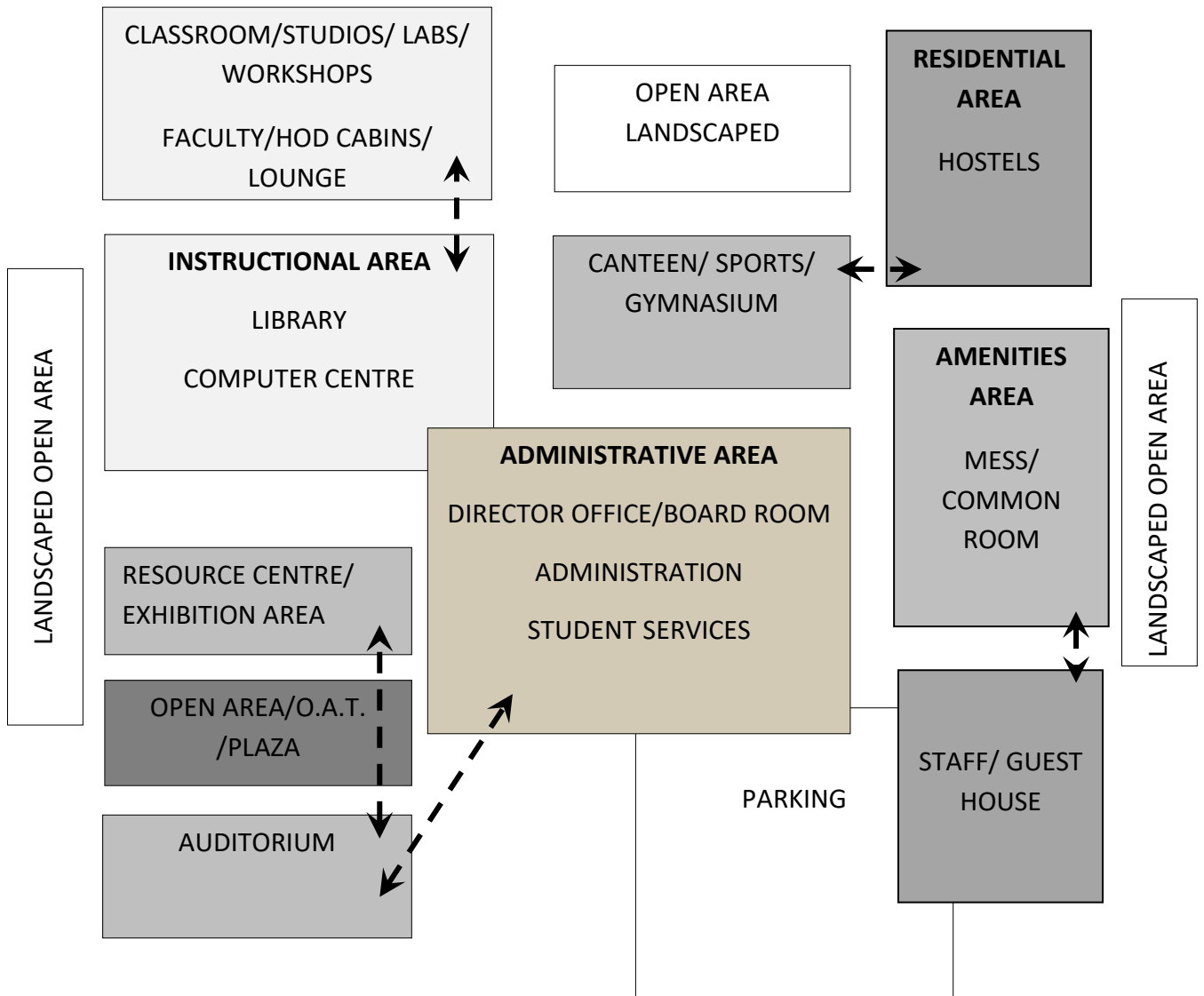


Table 7. Details of phase-wise built up areas for various campus Areas

SUMMARY OF PROPOSED BUILT-UP AREA					
Functional Area Description	Total	Phase 1	Phase 2	Phase 3	Phase 4
	Area (Sqm)	Area (Sqm)	Area (Sqm)	Area (Sqm)	Area (Sqm)
Academic Block	4,874	2,045	1,080	1,177	572
Administrative Block	1,347	1,347	-	-	-
Auditorium Block	1,482	52	130	-	1,300
Library/ Resource Centre	2,275	520	715	520	520
Recreational Area - Sports/Canteen Block	910	780	130	-	-
Hostel Block	6,500	2,990	1,950	1,560	-
Residential Block	3,029	1,209	910	910	-
Total	20,417	8,943	4,915	4,167	2,392

DETAILS OF PROPOSED BUILT-UP AREA												
Academic Block												
S.N O.	Functional Area Description	Carpet Area (Sqm)	Total		Phase 1		Phase 2		Phase 3		Phase 4	
			Nos.	Area (Sqm)	No s.	Area (Sqm)	N o s.	Area (Sqm)	Nos .	Area (Sqm)	Nos.	Area (Sqm)
1	Studio/Classroom	66	20	1,320	5	330	5	330	5	330	5	330
2	Tutorial	33	5	165	2	66	2	66	1	33	-	-
3	Workshop/Laboratory	200	4	800	2	400	1	200	1	200	-	-
4	Computer Centre	75	3	225	1	75	1	75	1	75	-	-
5	Reading Room/ Common Room	150	1	150	1	150	-	-	-	-	-	-
6	Seminar Hall	132	2	264	1	132	-	-	1	132		-
7	Faculty Space & Cabins (5/Dept)	12	25	300	10	120	5	60	5	60	5	60
8	Faculty Lounge	150	1	150	1	150		-		-		-
9	Dept. offices (1/Dept)	25	5	125	2	50	2	50	1	25	-	-
10	UPS, Electrical, Generator, Utility, Server Room	50	5	250	2	100	1	50	1	50	1	50
	Total			3,749		1,573		831		905		440
	Total Plinth Area including Circulation, Walls & Toilets @ 30%			,874		2,045		1,080		1,177		572

Administrative Area												
S.No.	Functional Area Description	Carpet Area (Sqm)	Total		Phase 1		Phase 2		Phase 3		Phase 4	
			Nos	Area (Sqm)	Nos	Area (Sqm)	Nos	Area (Sqm)	Nos	Area (Sqm)	Nos	Area (Sqm)
1	Director's Office (Including rest room & wash room)	80	1	80	1	80	-	-	-	-	-	-
2	Director's PA Room	1	1	1	1	1	-	-	-	-	-	-
3	Waiting Lounge	30	1	30	1	30	-	-	-	-	-	-
4	Meeting Hall (50-60 seats)	200	1	200	1	200	-	-	-	-	-	-
5	Jt. Director's Office (Including rest room & wash room)	50	1	50	1	50	-	-	-	-	-	-
6	Jt. Director's PA Room	15	1	15	1	15	-	-	-	-	-	-
7	Waiting Lounge	20	1	20	1	20	-	-	-	-	-	-
8	Accounts Section	50	1	50	1	50	-	-	-	-	-	-
9	Administration Section	50	1	50	1	50	-	-	-	-	-	-
10	COE Section	50	1	50	1	50	-	-	-	-	-	-
11	Storage	200	1	200	1	200	-	-	-	-	-	-
12	Reception plus waiting lounge	200	1	200	1	200	-	-	-	-	-	-
13	Student Services	30	1	30	1	30	-	-	-	-	-	-
14	Councillor's Room	10	1	10	1	10	-	-	-	-	-	-
15	UPS, Electrical, Generator, Utility Room	50	1	50	1	50	-	-	-	-	-	-
	Total			1,036		1,036		-		-		-
	Total Plinth Area including Circulation, Walls & Toilets @ 30%			1,347		1,347		-		-		-

Auditorium Block											
Functional Area Description	Carpet Area (Sqm)	Total		Phase 1		Phase 2		Phase 3		Phase 4	
		Nos.	Area (Sqm)	Nos.	Area (Sqm)	Nos.	Area (Sqm)	Nos.	Area (Sqm)	Nos.	Area (Sqm)
Auditorium	1,000	1	1,000	-	-	-	-	-	-	1.00	1,000
Designer Shop	100	1	100	-	-	1	100	-	-	-	-
Stationary Shop	30	1	30	1	30	-	-	-	-	-	-
ATM	10	1	10	1	10	-	-	-	-	-	-
Total			1,140		40		100		-		1,000
Total Plinth Area including Circulation, Walls & Toilets @ 30%			1,482		52		130		-		1,300

Library/ Resource Centre Block												
S.No.	Functional Area Description	Carpet Area (Sqm)	Total		Phase 1		Phase 2		Phase 3		Phase 4	
			Nos.	Area (Sqm)	Nos.	Area (Sqm)	Nos.	Area (Sqm)	Nos.	Area (Sqm)	Nos.	Area (Sqm)
1	Resource Centre	800	1	800	0.25	200	0.25	200	0.25	200	0.25	200
2	Design Studio & Handicrafts/ Handloom Museum	800	1	800	0.25	200	0.25	200	0.25	200	0.25	200
3	Display Area	150	1	150	-	-	1.00	150	-	-	-	-
	Total			1,750		400		550		400		400
	Total Plinth Area including Circulation, Walls & Toilets @ 30%			2,275		520		715		520		520

Recreational Area- Sports & Canteen Block												
S.No.	Functional Area Description	Carpet Area (Sqm)	Total		Phase 1		Phase 2		Phase 3		Phase 4	
			Nos.	Area (Sqm)	Nos.	Area (Sqm)	Nos.	Area (Sqm)	Nos.	Area (Sqm)	Nos.	Area (Sqm)
1	Canteen	300	1	300	1	300	-	-	-	-	-	-
2	Gymnasium	100	1	100	-	-	1	100	-	-	-	-
3	Medical & Psychologists' (Counsellors) room	50	1	50	1	50	-	-	-	-	-	-
4	Indoor Games	250	1	250	1	250	-	-	-	-	-	-
	Total			700		600		100		-		-
	Total Plinth Area including Circulation, Walls & Toilets @ 30%			910		780		130		-		-

Hostel Block												
S.No.	Functional Area Description	Carpet Area (Sqm)	Total		Phase 1		Phase 2		Phase 3		Phase 4	
			Nos.	Area (Sqm)	Nos.	Area (Sqm)	Nos.	Area (Sqm)	Nos .	Area (Sqm)	No s.	Area (Sqm)
1	Boys Hostel- 2 Seater-30/Dept (150/2)	18	75	1,350	25	450	25	450	25	450	-	-
2	Girls Hostel- 2 Seater-30/Dept	18	75	1,350	25	450	25	450	25	450	-	-
3	Common Room- Boys	150	5	750	2	300	2	300	1	150	-	-
4	Common Room- Girls	150	5	750	2	300	2	300	1	150	-	-
5	Warden's Room, Waiting room, Sick room, Pantry, Wash-Boys & Girls	100	2	200	2	200	-	-	-	-	-	-
6	UPS, Electrical, Generator, Utility Room- Boys & Girls	50	2	100	2	100	-	-	-	-	-	-
7	Mess	500	1	500	1	500	-	-	-	-	-	-
	Total			5,000		2,300		1,500		1,200		-
	Total Plinth Area including Circulation, Walls & Toilets @ 30%			6,500		2,990		1,950		1,560		-
Residential Block												
Functional Area Description		Carpet Area (Sqm)	Total		Phase 1		Phase 2		Phase 3		Phase 4	
			Nos.	Area (Sqm)	Nos.	Area (Sqm)	Nos.	Area (Sqm)	Nos.	Area (Sqm)	Nos.	Area (Sqm)
Director's Quarter		150	1	150	1	150	-	-	-	-	-	-
Teacher's Quarter (1/Dept)		70	30	2,100	10	700	10	700	10	700	-	-
Guest House		30	1	30	1	30	-	-	-	-	-	-
UPS, Electrical, Generator, Utility Room		50	1	50	1	50	-	-	-	-	-	-
Total				2,330		930		700		700		-
Total Plinth Area including Circulation, Walls & Toilets @ 30%				3,029		1,209		910		910		-

ACADEMIC ISSUES

5.1 HUMAN RESOURCE

The new Institution that is focussed on the task of education and training would need to draw upon a core group of motivated faculty and staff who would provide sustained linkages between the other participants in the Academy, namely, its students and its clients and

user groups who are eventually the beneficiaries of its programmes and activities. The identification and the establishment of motivated faculty along with the developmental work culture is perhaps the biggest challenge that such an Institution would face. This

core group of faculty would need to be supported by an equally committed group of technical & administrative staff who would manage and deliver the facilities and services required by the Academy.

5.1.1 Faculty Requirement

Based on the standard norm of faculty to student ratio of 1:15 for full-time core undergraduate programmes, the total faculty strength requirement for manning the academic offerings across 5 disciplines will be 40 for a student strength of 600. Assuming a 20% share of visiting faculty, the full-time faculty required is 32. Further, the faculty numbers at different levels will be

calculated keeping the proportion of 1:2:4 at the levels of Professors, Associate Professors and Assistant Professors resp.

It is also proposed that as most of the new faculty members joining could be without prior experience, another cadre of Lecturer may be created below Assistant Professor. The numbers will be –

Professors: 4
Associate Professors: 8
Assistant Professors +
Lecturers: 20

The year-wise faculty requirements is given in the Table 9 below. The suggested qualifications, group competencies for the core faculty positions are in **Annexure-6a**

Table 9: Faculty Requirements

	2017-18	2018-19	2019-20	2020-21	2021-22	Total
Professor	1		1	1	1	4
Associate Professor	3	2	1	1	1	8
Assistant Professor		1	3	3	3	10
Lecturer		1	3	3	3	10

5.1.2 Faculty Recruitment & Development Strategy

In the total absence of design as a discipline in Bhutan Education Framework, there is no existing pool of faculty resources to source from. A multi-pronged strategy will have to be followed for a period of at least ten years to ensure that RADA becomes totally self sufficient in terms of faculty resource. The following is recommended.

- The Academy will require a dynamic and self-motivated leadership capable of assuming a vital role in the Academy's direction and growth as its Director. The person will be responsible of nurturing, developing and promote the mandate of the Academy. The search for such a person will have to begin right from the start. The person should essentially be a local with thorough understanding of Bhutanese culture, art and educational frameworks.
- To support the leadership, an equally strong academic with a strong background of Design education will be required for the formative years. The person will have to be hired from abroad on a tenure basis. The person

will have the responsibility to mould, evolve and establish the various programmes, teaching pedagogy, continuing education and professional course calendar and faculty resource. The initial contract can be for 3 years by which time the first set of local faculty should get prepared. Continuation of contract can be done depending on the need.

- The initial teaching faculty (3-5, depending on the courses) will also have to be hired from abroad on tenure basis. The faculty resources should have competency in Design education and must be post graduates in relevant specialisation area with experience in relevant Industry (Refer Annexure 6a for qualifications). The initial contract can be for 3 years by which time the first set of local faculty should get prepared. Continuation of contract can be done depending on the need.

- Simultaneously, under a Faculty Development Abroad (FDA) program, 3-4 potential faculty material students may be identified and sent abroad on partial Academy funding to do full-term four year bachelor programs in institutions of repute. They would be under contract to return to Bhutan and teach for a minimum period. The first batch should be sent in 2017 so they can return by 2021. From 2018 onwards, at least two such students must be sent out every year for the next 3 years. These students, on their return will form the basic pool of faculty resource.
- Under another faculty development program, to be run locally at RADA, potential faculty graduates will be recruited from engineering/ architectural/ cultural/ IT programmes running in Bhutan's various colleges and trained in-house by the tenured faculty. This will be a 2 year full time FDP, which can be run for initial 2 years and then whenever required.

5.1.3 Visiting Faculty

It is a normal practice the world over to appoint visiting faculty drawn from industry on a part-time basis to supplement the expertise of the core faculty. Design education is particularly

trans-disciplinary in nature that requires inputs from a host of disciplines including language, culture, art, sociology, materials, modelling, IPR etc which can all be sourced from other

institutions or industry. RADA's academic policy should encourage the appointment of Adjunct Professors and Visiting Fellows across all programmes.

5.1.4 Administrative and Support Staff

Administrative staff to support the Director and Academic support staff to

support various academic divisions including Library, Computer Lab, other Labs

and workshops, and continuing education Cell, will be required. The details of

qualifications and competencies are indicated in **Annexure-6b**. To source

good people, a strategy similar to that for faculty will have to be followed for

hiring/training skilled technical staff for the various laboratories.

5.2 CURRICULUM STRUCTURE AND EDUCATIONAL PHILOSOPHY

5.2.1 Philosophical Framework/ Pedagogy

The fundamental aim of the education to be provided at RADA would be to develop self confidence and versatility of mind of the individual student, to prepare them for a lifetime of learning and critical appraisal, courage & integrity, a strong sense of service & professional ethos, and a capacity for critical thinking. The programmes offered by RADA will be

within this philosophical framework with -

- flexibility of curricular offerings so that the courses provide both training in skills and a broad preparation for a lifetime of continuous adaptation and learning
- intermixing and integration of research and teaching so as to

stimulate analytical thinking

- placement of equal emphasis on curricular, cross-curricular and co-curricular aspects of education so as to develop character, leadership potential & holistic personality development of the student

5.2.2 Curricular Structure

The curricular structure of RADA will follow the concept of a foundation programme, followed by core & non-core courses, electives and the project. The core courses will provide the essentials of domain specific learning, while the noncore courses will develop the contextual knowledge base to help students to co-relate issues and appreciate socio cultural dimensions. The elective

courses provide options to the students for specialization based on individual, group and industry preference; and finally the project will allow the student to bring it all together, assimilate and apply all his knowledge and skills to solving a real life problem.

RADA will follow a credit system wherein each course

is assigned a number of credits depending upon the number of contact and non-contact hours in a week, the credit thereby defining the weightage of a course in the curriculum. A students will have to earn a specific number of credits to graduate. His performance will be measured in terms of the weighted grade point average.

5.3 STUDENT LIFE ISSUES

Student Residential Facilities:

For RADA's permanent campus, it will be essential to provide hostel facility to each and every student. Keeping this in mind hostel rooms would be planned for all students. Hostel would be managed by wardens with Faculty as coordinators to supervise.

Transport Services:

Buses may be required (hired or purchased) to take care of transport requirement of students, faculty and staff for industry visit, sourcing and other visits.

Health Care:

Medical aid may be provided for all students. A doctor and a nurse may be made available during working hours at the permanent campus to take care of general and specific medical

needs of students. The same doctor may also be available on call to attend to the needs of hostel students during off hours. Also, arrangements may be made with a nearby hospital for preferential admission in case there is need for the hospitalization of any student.

Canteen:

A full-fledged canteen/mess services are proposed which will serve breakfast, lunch and dinner at the campus as well as hostel. The canteen may be managed and operated by a private contractor under the supervision of a Canteen Committee comprising faculty, officers and students.

Student Co-Curricular Activities:

One of the fundamental features of the academic philosophy at RADA would be to maintain a balance between the curricular, extra-curricular and co-curricular aspects of education to ensure development of the total personality of the students. To cater to the co-curricular aspects of education, RADA

will promote the following clubs. Each of the four clubs shall be managed by an elected student committee under the guidance of a faculty advisor nominated by the Director. A senior faculty member can be made responsible to oversee Student Co-curricular Activities.

- Music, Dance & Drama Club
- Cultural & Dramatics Club,
- Literary Club,
- Sports, Adventure & Photography Club, and
- Environment & Social Service Club

It is expected that participation in co-curricular activities shall provide opportunities to students to develop their capacity for independent thinking, hone their organizational and leadership skills, enhance their team working capacity, expand their intellectual and aesthetic horizon beyond the realm of classroom activities and above all inculcate a community spirit.

Guidance & Counselling Services:

The academic career of students is characterized by

a heavy work load and frequent periods of stress. It is thus felt desirable to set up guidance and counselling unit at the campus to be headed by a senior faculty and involving a large number of volunteer counsellors drawn from the faculty, senior students of the centre and parents. It would also be desirable to appoint a trained psychologist as a full time counsellor on the rolls of RADA when the Academy is fully developed. The services of a consulting psychologist on call may also be made available for diagnostic and remedial attention.

Placement Services:

On campus placement services for graduating students are proposed with a view to enable them to start their careers as design professionals in challenging positions. Leading national and international companies would be invited to RADA Campus to interview graduates for placement. Students can be involved in a big way in the formulation of guidelines for placement and decisions with regards to companies to be invited for placement interviews and scheduling of visits, etc.

5.4 ENVISAGED LINKAGES

Any design institution require an ecosystem of supporting organisation with whom it'll share a synergistic relationship of give and take. Royal Bhutan government has set up many big and small departments,

institutions and NGOs to address issues of the Agricultural, Industrial and craft sectors. However, the proposed Academy should establish linkages with other institutions as well, both within the country as well as

outside, through information sharing and other mechanisms. These linkages help the exchange of recent developments as well as state of the art knowledge.

Figure 7. Linkages and constituents of the proposed Academy



Some organizations that are presently working for the promotion and development

of the crafts sector or providing supports of various kinds and who can provide

the necessary support and services for the new Academy are listed below.

Agency For Promotion Of Indigenous Crafts
 Royal Textile Academy Of Bhutan (RTA)
 Craft Bazaar
 Wood Craft Centre Limited (WCCL)
 Technical Training Institutes (TTI)
 Zorig Chusum

BRANDING AND MARKETING

The primary objective is to establish a distinctive, compelling and relevant position in the minds of stakeholders. The branding strategy will be two fold - the visual identity and written & verbal communication.

Visual identity comprises of the logo, colour palette, typography and any specific pattern etc. The logo and the visual identity of RADA should be unique and recognizable and would have to be designed by a professional agency.

The identity will be executed in prospectus/ leaflet/ poster/ stationery and advertisement design in physical form; and website/ social media page design, videos & presentation etc in virtual form. It would also get executed as signage, interior design etc.

Written and Verbal communication will get executed in the form of presentations, slogans, college motto, newsletters, and contents for prospectus/ website/ social media/ blog/ advertisements etc. One would also need to define the USPs. They can be

around - commitment to academic excellence, engaging experience, employability, state-of-the-art facilities, location, friendly, informal environment, individual attention, supportive and knowledgeable staff, small class sizes, extra-curricular activities...

Once the branding is ready, along with the content in all executable formats, the marketing strategy can be defined keeping both the external and internal stakeholders in mind.

Brand building and management helps a college create a coherent marketing strategy allowing it to promote itself more effectively.

External - Prospective students, Prospective parents, Educational agents, Feeder schools

Internal - Current Students, Parents, Teaching Staff, Management

A sample strategy could be as follows: -

- Getting the website and social pages up
- Printing prospectus for core and continuing education programs in for bulk distribution. Emphasize on use of strong visuals & less text.
- Advertise CEP programs in blocks of 3 each
- Directly engage with prospective students in schools
- Directly engage with all student volunteers of YDF
- Participate in education fairs
- Arrange an open day with all faculty members
- Make small videos on 'career in fashion/interior..etc' using existing faculty and post and promote them on social media.
- Get faculty to also write small articles on the subject which can be posted on social media or can be carried in newspaper and magazines
- Get a celebrity actor/ model to become your brand ambassador

FINANCIAL ANALYSIS

RADA would generate its own income through the fees from regular courses, Continuing Education

Programmes (CEP), Faculty Development Programs (FDP) and Project/ Consultancy Services

rendered to the Government or Non-Government Agencies and Private Organizations.

7.1 CAPITAL EXPENDITURE

The estimated project cost is projected as Nu 46.06 Crores. Bulk of this cost (94.6%) is on account of the

Campus development and building construction. Rest of the capital expenditure is on account of academic and

support infrastructure which amounts to 2.49 crores over 5 years. The details are given as below:

Table 10 - Estimated Capital Expenses

S. No	Expenditure Head	Estimated Expenditure
1.	Land (15 Acres)	-
2.	Building Construction/ Campus Development	435674000
3.	Machinery, Tools & Equipments	12036050
4.	Library/Resource Centre (Print & Non Print collection)	2000000
5.	Administrative/ Academic furniture & computer	6875000
6.	Vehicles (2 Cars)	2000000
	TOTAL	460.585,050

7.2 REVENUE RECEIPTS & EXPENDITURE

7.2.1 Revenue Receipts

For the purpose of this report the income generated through regular courses, CEP and FDP have been considered.

For regular programmes, a promotional annual fee of Nu 65,000, in the same range as the existing fee in RUB has been considered. This is excluding refundable security

deposit & hostel fees. There is usually a saving of ~20-25% from hostel Fees, which has not been considered for calculating revenue receipts. Further, an annual hike of

9% in tuition fee has been considered every year, to compensate for inflation. Besides the initial 5 core programmes, 2 new programmes in 2022 and 2024 each have added.

Fee for CEP is variable, based on the duration of the programme. Usually the fee is calculated @Nu 200/ hour of contact/ student. For the sake of calculation, a fee of Nu 15000 per student is taken. For FDP, fee is

pegged at the level of regular students.

The estimated annual income from student fees for the next ten years on the basis outlined above is given in Table 11.

Table 11. Annual Income from Student Fees

Revenue Category	Units	FY18	FY19	FY20	FY21	FY22	FY23	FY24	FY25	FY26	FY27
Core Programmes	<i>Nu L</i>	-	101	220	359	522	626	744	946	1,178	1,365
# of full paying students	#	-	135	270	405	540	594	648	756	864	918
Fee per student	<i>Nu L</i>	0.65	0.71	0.77	0.84	0.92	1.00	1.09	1.19	1.30	1.41
# of scholarship students	#	-	15	30	45	60	66	72	84	96	102
Fee per student	<i>Nu L</i>	0.31	0.34	0.37	0.40	0.44	0.48	0.52	0.57	0.62	0.67
CEP	<i>Nu L</i>	15	25	45	49	53	58	63	69	75	81
# of students	#	100	150	250	250	250	250	250	250	250	250
Fee per student	<i>Nu L</i>	0.15	0.16	0.18	0.19	0.21	0.23	0.25	0.27	0.30	0.33
FDP	<i>Nu L</i>	-	14	31	17	-	-	-	-	-	-
# of students	#	-	20	40	20	-	-	-	-	-	-
Fee per student	<i>Nu L</i>	0.65	0.71	0.77	0.84	0.92	1.00	1.09	1.19	1.30	1.41
Total Revenues	<i>Nu L</i>	15	139	295	424	575	683	807	1,014	1,253	1,446

7.2.1 Revenue Expenditure

The annual expenditure on salaries has been calculated on the basis of projected recruitment which is to be done in a phased manner (Table 9). In the initial years faculty will be recruited from abroad on a 3 year contract. Their salaries will be on a different scale than Bhutanese national. The gross salary taken for calculation is mentioned

against each position, and an annual average increase of 9% has been assumed to project the future expenditures. Expenditure on visiting faculty has been calculated @20% of gross faculty expenditure.

The annual operating expenditure has been calculated for 3 broad expenditure heads of Rental

& renovation of temporary campus, administrative costs (@3% of revenue), branding & marketing costs (@5% of revenue), utilities (@2% of revenue) and accreditation & regulatory costs required in getting approval. Depreciation @ 5% per year has been applied. Projected Expenditures is given in Table 12.

Table 12 – Projected Expenditures

Costs Category	Units	FY18	FY19	FY20	FY21	FY22	FY23	FY24	FY25	FY26	FY27
SG&A	<i>Nu L</i>	1	11	24	34	46	55	65	81	100	116
Administrative Costs	<i>Nu L</i>	0.5	4.2	8.9	12.7	17.2	20.5	24.2	30.4	37.6	43.4
Admin costs as % revenue	%	3%	3%	3%	3%	3%	3%	3%	3%	3%	3%
Total Revenues	<i>Nu L</i>	15	139	295	424	575	683	807	1,014	1,253	1,446
Branding & Marketing	<i>Nu L</i>	0.8	7.0	14.8	21.2	28.7	34.2	40.3	50.7	62.7	72.3
Marketing costs as % of revenue	%	5%	5%	5%	5%	5%	5%	5%	5%	5%	5%
Total Revenues	<i>Nu L</i>	15	139	295	424	575	683	807	1,014	1,253	1,446
Other overheads	<i>Nu L</i>	36	14	13	8	11	14	16	20	25	29
Rental costs	<i>Nu L</i>	6	7	7	-	-	-	-	-	-	-
Renovation Costs	<i>Nu L</i>	20	-	-	-	-	-	-	-	-	-
Utilities (electricity, water, food)	<i>Nu L</i>	0.3	3	6	8	11	14	16	20	25	29
Utilities as % of revenue	%	2%	2%	2%	2%	2%	2%	2%	2%	2%	2%
Total Revenues	<i>Nu L</i>	15	139	295	424	575	683	807	1,014	1,253	1,446
Accreditation & Regulatory	<i>Nu L</i>	10	5	-	-	-	-	-	-	-	-
Depreciation		230	<i>Nu L per year</i>								

7.2.3 Revenue Shortfall

It is expected that the Academy will achieve a breakeven point by 2021-22

with revenues from fees of 5 regular and certificate courses. However, it will be

contingent upon the actual receipts and expenditures.

Table 13 – Projected Revenue Income, Expenditure and Shortfall

	Units	FY18	FY19	FY20	FY21	FY22	FY23	FY24	FY25	FY26	FY27
Revenues	<i>Nu L</i>	15	139	295	424	575	683	807	1,014	1,253	1,446
Core Programme	<i>Nu L</i>	-	101	220	359	522	626	744	946	1,178	1,365
CEP	<i>Nu L</i>	15	25	45	49	53	58	63	69	75	81
FDP	<i>Nu L</i>	-	14	31	17	-	-	-	-	-	-
Costs	<i>Nu L</i>	332	405	484	517	568	627	669	776	923	993
Salaries	<i>Nu L</i>	74	154	217	245	280	329	358	445	567	618
Teaching Staff	<i>Nu L</i>	61	112	162	172	201	233	254	331	443	483
Management Staff	<i>Nu L</i>	10	10	11	12	14	15	16	18	19	21
Academic Staff	<i>Nu L</i>	4	14	21	26	28	35	38	42	45	50
Administrative Staff	<i>Nu L</i>	-	18	22	35	38	46	50	54	59	65
SG&A	<i>Nu L</i>	1	11	24	34	46	55	65	81	100	116
Administrative Costs	<i>Nu L</i>	0.5	4	9	13	17	20	24	30	38	43
Branding & Marketing	<i>Nu L</i>	0.8	7	15	21	29	34	40	51	63	72
Other overheads	<i>Nu L</i>	26	9	13	8	11	14	16	20	25	29
Rental costs	<i>Nu L</i>	6	7	7	-	-	-	-	-	-	-
Renovation Costs	<i>Nu L</i>	20	-	-	-	-	-	-	-	-	-
Utilities (electricity, water, food)	<i>Nu L</i>	0.3	3	6	8	11	14	16	20	25	29
Accreditation & Regulatory	<i>Nu L</i>	10	5	-	-	-	-	-	-	-	-
Depreciation	<i>Nu L</i>	230	230	230	230	230	230	230	230	230	230
Net Income	<i>Nu L</i>	(317)	(266)	(189)	(93)	7	56	138	238	330	453

7.3 FUNDRAISING SCHEMES FOR THE SUSTAINABILITY OF RADA

The main source of revenue envisaged above is fee from regular student. While there will also be additional revenue collected in terms of hostel fee, a strategy will need to be in place for fund raising to ensure sustainability of RADA. Some recommendations towards this end are given as under.

1. As RADA will be the first initiative in Bhutan to develop a tertiary education institute that will create scope for creative economy to grow in Bhutan, leading to a larger market of goods and services as also a larger potential for employment of its youth; it's an ideal project to pitch for grants and aid from international funding organisations like OCED and Helvetas. Both these organisations give grant for tertiary education. OCED also funds teacher's training.
2. The World Bank has funded the Bhutan Education Development Project earlier which primarily catered to the secondary education. They can be approached again for RADA project.
3. Grants are also given by Royal Government of Bhutan for enhancing quality, relevance and access to tertiary education. RADA qualifies on all accounts. RGoB gave a similar grant to Royal Institute of Management of Nu 106.5 mn.
4. The UN Volunteer program can be another source of assistance as the same can be used to get foreign design faculty required in the first few years. Similar volunteer programs are offered by UK and Japan, and also by Australia under the Colombo Plan.
5. Other crowd-funding programs like 'support a scholarship', 'support a class'. 'Donor program' etc

IMPLEMENTATION TIME LINE & WORK PLAN

8.1 STAGES OF GROWTH & DIVERSIFICATION

All new institutions start with the acceptance of an idea and a mission followed by the incorporation of this mission into a constitution and a statement of purpose. Institutions are planned and established in manageable stages by systematically mustering support for the mission from all its constituents in the form of finances, goodwill and commitment from those who would be directly and indirectly involved in its setting up, its day-to-day functioning and its growth and maturation.

As already detailed in the previous sections, in the formative stage, the institution would be sympathetically nurtured by a small group of very able and committed individuals with the backing of the Board of Trustees. The Royal Government of Bhutan would have a central to play in the initiation and mobilisation of support from the other constituents. A core group would need to be formed to take on the task of establishment of an identity for the Academy and to

conduct the search for suitable candidates for the position of Director and initial core group of faculty and staff. This group would also oversee the recognition of the Academy and sourcing of the funds required in the first phase. Another job will be identification of first set of potential faculty material to

be sent abroad for doing their graduation. A separate location of a temporary nature is required for the team to work from. Some demonstration projects or programmes may be undertaken at a fairly early stage to begin the task of credibility building, branding and marketing.

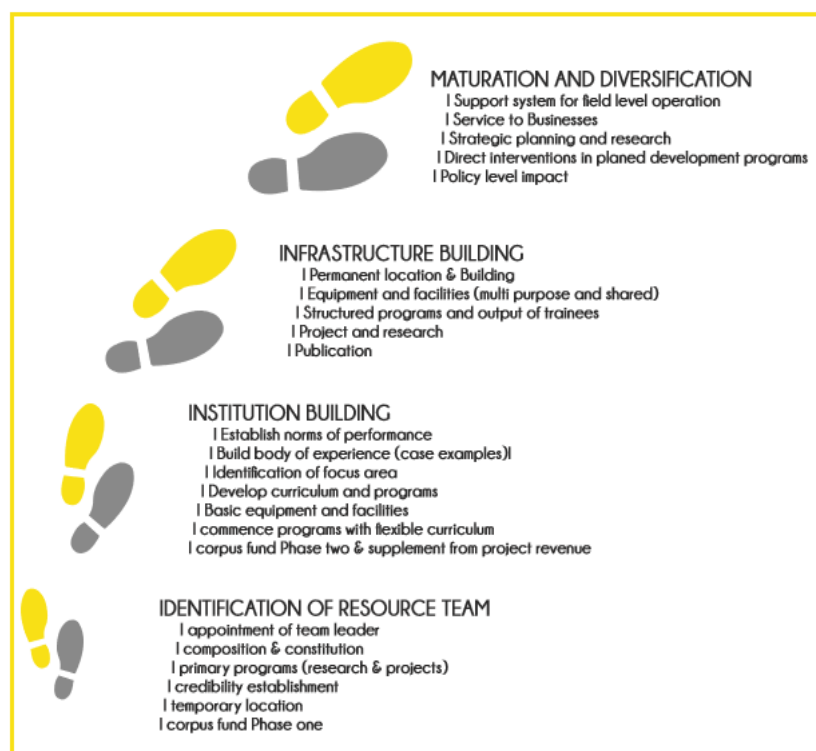


Figure 8

We envisage this Academy growing in the four broad stages listed below:

1. Constitution and Identification of Resource Team (3 months)

As already detailed in the previous sections, in the formative stage, the institution would be sympathetically nurtured by a small group of very able and committed individuals with the backing of the Board of Trustees. The Royal Government of Bhutan would have a central to play in the initiation and mobilisation of support from the other constituents. A core group

would need to be formed to take on the task of establishment of an identity for the Academy and to conduct the search for suitable candidates for the position of Director and initial core group of faculty and staff. This group would also oversee the recognition of the Academy and sourcing of the funds required in the first phase. Another job will be identification of first set of

potential faculty material to be sent abroad for doing their graduation. A separate location of a temporary nature is required for the team to work from. Some demonstration projects or programmes may be undertaken at a fairly early stage to begin the task of credibility building, branding and marketing.

2. Institution Building (2 years)

Once a core group is in place the major tasks of faculty identification, training & development and curriculum development can commence. A good deal of experience already available within the team or available on visiting basis can be quickly accessed to commence short, experimental

education programmes for mature candidates interested or already working in the fashion, furniture, communication, photography or other design related sectors. Recognition of the Academy and initial offering of the core programmes shall take place at this stage. The major investments in this

phase will be on developing people and linkages rather than on equipment and facilities although a fairly compact set of physical facilities would be required to carry out activities effectively. Branding and marketing activities shall continue.

3. Infrastructure Building (2-3 years)

The activities of the institutions will develop and mature in these initial years. A permanent location and built up facilities should now be envisaged at this stage, to be closely supervised by the core group managing the Academy with a team of

external consultant architects and designers whose role it would be to translate ideas into the spaces, structures and equipment needed by the Academy. Formalization of programmes and the continued development of

the curriculum would need to take place and a variety of new programmes would be launched based on the experiences of the early years. Faculty, staff and equipment will continue to be added.

4. Maturity and Diversification

The Academy's impact will begin to be perceived fairly early through the initial projects and research work. However the real impact will be perceived only when the trained professionals get absorbed in the field situations in widely dispersed locations working closely

with industries & communities around the country. The Academy will need to keep in close touch with these pioneers to strengthen its own programmes and the Academy will also be called upon to innovate numerous types of short, continuing

education & quality improvement programmes to service a large number of agencies involved in the craft sector. The research and publishing work of the Academy will also create its own impact and will gain momentum.

8.2 CONTRIBUTION TO BHUTAN'S ECONOMY - PRODUCTS AND BY-PRODUCTS OF THE PROPOSED ACADEMY

As described earlier, design contributes to the economy of a country in diverse ways. The proposed Academy will also have many direct and indirect products which will impact the economy over time.

In the early stages itself, there will be demonstration projects that'll establish the credibility of the Academy; to be augmented by relatively small and time bound assignments in research & product

development to be undertaken by the core faculty to build up linkages with various industry sectors.

Figure 9. Products and by-products of the proposed Academy



However as the Academy's activities and programmes mature there would be a great deal of diversification of the products and by-products. Each of these would require a deep understanding of the needs of the people in specific sector and the issues that confront each sector as a whole. Though the main products of the Academy would be its trained professionals who are able to work directly in the field, the

experience of a faculty that is constantly addressing issues of relevance to a given sector would also in time, help develop deeper understanding of trends and opportunities in that sector. They would be able to articulate these issues for action at both policy level as well as for design intervention.

The research and documentation projects carried out by various

student groups on a sustained basis would create a huge body of knowledge that can provide a basis for informed action. Publications covering these and other student achievements would help spread awareness of issues and their solutions. Every activity of the Academy will also result in the continuous strengthening of the Resource Centre whose selective collection and archiving of books and materials will be an asset for

all sectors. Over time a database of resource persons, materials, suppliers and market trends would be built up which can serve all constituents and client groups with critical data on sourcing particular skills and emerging market opportunities.

Short training programmes would continue to generate required number of trained personnel in the field and over the years this will help strengthen the ability of numerous organisations to respond to opportunities and challenges in the diverse industry sectors. Each year new training areas required by the industry can be identified. Numerous case

studies would also become available as models for training programmes. With each passing batch a small but selective collection of exquisite crafts products would get built up. These latest products and techniques would also be an asset for continuing education students and visitors.

In addition to the direct products envisaged above, a host of resultant by-products is also anticipated. This Academy would provide a knowledge base for the development of diverse industry sectors. It would develop and offer new and appropriate technological solutions and prototypes that

respond to emerging market opportunities. This process will further provide meaningful work for a very large number of trained professionals, an alternate to employment in the organised sector or in government. The Academy will also help create platforms for interaction, debate and change at the policy and economic levels.

In the field, across both urban and rural centres, the work and products of the Academy would help create a high value-added employment generation and improvement in the quality of life in the long-term.

ANNEXURE 1: BIBLIOGRAPHY

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Annexure 2. Interview Schedule for WSD Team

DAY 1-Tuesday (03.01.2017)				
SL#	Interview list	Time	Remarks	WSD Team
	(Group A)			
	Meeting at YDF	9 - 9:45 am		ALL
1	Minister/Secretary, Ministry of Education	10:00 am to 11:30 am	Offtg. Secretary confirmed	Dr. Sanjay Gupta + Prof. Shaleen Sharma
2	Registrar, Royal University of Bhutan (RUB)	12:00 pm to 1:00 pm	Confirmed	
	LUNCH			
3	Minister, Ministry of Labour & Human Resource, (MoLHR)	2:00 pm to 2:45 pm	Confirmed	
4	Director, Dept. of Employment, (MoLHR)	3:00 pm to 3:45 pm	Confirmed	
5	CEO, Gandhara Designs (Architecture and engineering Firm)	4:00 pm to 5:00 pm	Confirmed	
	(Group B)			
1	CEO, Athang Training Academy (graphic design and animation)	10:00 am to 11:15 am		Prof. Arvind Merchant + Tania Dey + Tanvi Dey
2	SABAH Bhutan	11: 30 am to 1:00pm	Confirmed	
	LUNCH			
3	Ms. Kencho (Designer & Tailor)	2:00pm to 2:45pm	Confirmed	
4	Executive Director, Handicraft Association of Bhutan & visit to Kesang Weaving Centre	3:00pm to 5:00 pm	Confirmed	
DAY 2-Wednesday (04.01.2017)				
(Group A)				
1	Director, Dept. of Adult & Higher Education	9:15 am to 10:45 am	Request same timing	Dr. Sanjay Gupta + Tania Dey
2	CEO, Agency of Promotion of Indigenous Crafts	11:15 am to 1:00 pm	Confirmed	
LUNCH				
3	Director, Zorig Chusum & Ms. Dorothy Gurung (Designer & Trainer) & Visit showroom	2:00 pm to 3:30 pm	Confirmed	
4	Chandrika Pakhrin (Designer)	4:00 pm to 5:00 pm	Confirmed	
	(Group B)			
1	Managing Director, Bhutan Broadcasting Service Corporation (BBSC)	9:15 am to 10:00 am	Confirmed	Prof. Arvind Merchant + Prof. Shaleen Sharma + Tanvi Dey
2	Managing Director, Wood World (Furniture making)	10:15 am to 11:00 am	Confirmed	
3	Managing Director, Kuensel Corporation (National Newspaper)	11:15 am to 12:00 pm	Confirmed	
4	Chief Executive Officer, Yeewong Magazine (design, publication, photo studio)	12:20pm to 1:05pm	Confirmed	
	LUNCH			
5	Executive Director, Tarayana	2:00 pm to 2:45pm	Confirmed	

6	Visit to Aum Karma's Textile	3:00 pm to 3:45pm		
7	She Bhutan (Design house)	4:00 pm to 5:00 pm		
DAY 3-Thursday (05.01.2017)				
(Group A)				
1	Executive Director, Royal Textile Academy & visit to museum	9:15am to 11:00 am	Yet to confirm-	Dr. Sanjay Gupta + Prof. Arvind Merchant
2	Executive Director, Visual Arts Studio Thimphu (VAST) & visit to showroom	11:15 am to 1:00 pm	Confirmed	
LUNCH				
3	President, Royal Thimphu College	2:00 pm to 3:45pm	Confirmed	
4	Creative Head, Project Bhutan	4:00 pm to 5:00 pm	Confirmed	
(Group B)				
1	Director, Royal Institute for Tourism & Hospitality (RITH)	9:15 am to 10:00 am	He will get back to us.	Prof. Shaleen Sharma + Tania Dey + Tanvi Dey
2	Chimmi House of Design	10:30 am to 12:00pm		
3	Global Reach-Bhutan (Education consultancy and placement office)	12:15pm to 1:00 pm		
LUNCH				
4	Students group (Pursuing class 10+2)	2:00pm to 3:30pm		
5	Teachers & Principals group (Higher Secondary School)	3:30 am to 5:00 pm		
DAY4- Friday (06.12.2017)				
(Group A)				
1	Director, Department of Small & Cottage Industry	9:15 am to 10:15 am	Confirmed	Prof. Shaleen Sharma + Tania Dey + Tanvi Dey
2	Group of students (Early school leavers)	10:30 am to 12:00 am	Confirmed	
3	Group of Parents	12:00 pm to 1:30 pm		
LUNCH				
(Group B)				
1	Rigsum Institute of Technology- student's group pursuing certificate/diploma/degree	9:15 am to 10:30 am	Yet to confirm	Dr. Sanjay Gupta + Prof. Arvind Merchant
2	Models group	10:45 am to 12:30pm		
LUNCH				
(Group A+B)				
Afternoon visits for observation				ALL
1	Folk Heritage	2:00 pm onwards		
2	Handicrafts Emporium			
3	Craft Bazaar			
4	Some private emporiums in the market (Lungta, hotels)			

ANNEXURE 3: TRANSCRIPTION OF INTERVIEWS

INTERVIEW Ms. RINZIN DEMA

ORGANISATION PROGRAMME OFFICER – RTA

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The primary mandate of RTA is to conserve old textiles, utensils, brassware and other crafts of Bhutan. The artifacts and textiles samples are being exhibited in museum. The RTA also has a weaving school which offers certificate courses in weaving. It also imparts knowledge and skills of basic book keeping, natural dying as well as traditional design and color of Bhutan. It is not a design school. Museum collection is quite good and well displayed and changes periodically. Whereas the weaving school has certain inherent problems

like it is limited to back strap looms as the current instructors are unable to handle frame looms. The instructors also have no formal education. Therefore, they are unable to understand and speak English and unable to interact with foreigners. Despite having exquisite collection in the museum, the trainers and the trainee hardly gets inspired by the motifs, colors and other design aspects inherently present in the textiles and artifacts exhibited in the museum. It seems that this

exquisite resource remains under-utilized by the school. RTA suggested that they would be keen to employ graduates of proposed Royal Academy of Design & Art as instructors and faculty for their weaving school. One could also see the possibility of starting courses in Museology and Conservation.

"Design school is a very good idea. Our new generation is losing interest (in crafts), we are trying to give them interest".

INTERVIEW THAKUR S POWDYEL

ORGANISATION PRESIDENT – ROYAL THIMPHU COLLEGE

CONTACT +975 2 351803 president@rtc.bt/powdyel@gmail.com

Mr. Powdyel is a strong supporter and believer of Gross National Happiness initiative of Bhutan. As an academician, he has articulated various attributes of a school which will foster the spirit of Gross National Happiness, which is also elaborately articulated in his book called My Green School. He strongly endorsed the idea of RADA and advised that the proposed academy should have Bhutanese soul. He further elaborated that RADA graduates should also have attributes taken from some of the eight points

suggested by him in the book which preserves the ecology of Bhutan.

In our discussion, we realized the ambiguity in their minds about design and art & craft. The discussion clarified the difference between design and art discipline. It was further emphasized that art and craft would be a part of the eco system for design program and the design programs will contribute heavily to their progress. It was also felt that there is a strong possibility of collaboration with the

Management School of Royal Thimphu College.

"My hope is that this Royal Academy of Art & Design will derive its inspiration from Bhutan, our soil, from our nature, from our vision, please bring in your insights and experiences from around the world, but it should be our soul, it should be our instinct, it should be our imagination and our world view that this school Royal Academy of Art & Design should embody".

INTERVIEW DAKAR DORJI

ORGANISATION PRINCIPAL – ROYAL INSTITUTE FOR TOURISM & HOSPITALITY

CONTACT +975 2 331272 dakard@rith.edu.bt

Tourism is the fastest growing sector in Bhutan and its share in the economy is a major one. RITH has evolved to train professionals in this

area in Bhutan. It is affiliated to an Austrian University which has a good reputation in hospitality in the world. The institute has a strategy

to take 1:1 male is to female student ratio. It has a common foundation and then various specialization in

hotel, tourism and hospitality.

The college is close to finish a project to have a 4 star working hotel in the campus where the students can have practical experience. It is part of a strategy called the Hotel school model. Apart from this the management is also busy round the year to host a number of overseas and in house conferences at the campus.

Having discussed about RADA he understood the potential of interior decoration and communication design that can be a good response for the growth of the sector. There are a few opportunities that can be explored as a handshake in between the two industries. Design can help to make a bigger brand out of the rising hotels and hospitality sector in Bhutan.

Specific Inputs:

1. Interior design and graphic design are the key area expertise that can be utilized by the hotel industry.

2. Brand building is another activity where design can play an important role.

"The design education, in many ways will impact the Tourism sector"

ORGANISATION - QUALITY ASSURANCE & ACCREDITATION DIVISION,
DEPARTMENT OF ADULT & HIGHER EDUCATION, MINISTRY OF EDUCATION
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Currently according to adult higher education Bhutan has a distribution of 60% technical and 40% academic spread which they consciously want to change in the coming future. More or less the major academic courses running currently in Bhutan are 3yr degree programs but in case where necessary such as in engineering there are also 4 year programmes.

In a statistical discussion the board informed us about 10,000 students annually looking for higher education where in only 4000 are absorbed within Bhutan. Around 1500 registers with them for applying education abroad. A gap exists of around 3000 which is estimated to look for higher education on their own and self fund to study abroad.

Although the first interest of the student and the parents is to look for merit based scholarship, on an average a student shells out around 1 lakh of fees annually for education privately funded. Loans are also available through 3 banks in Bhutan and there is substantial help provided for students to get loans easily on the basis of collaterals and paying capacity.

Specific Inputs:

1. It is recommended for RADA to go through Royal charter to become an autonomous university.
2. Mutual recognition can only be granted in case the foreign university is approved by them and comes under the standards.

3. They also suggested that being under RUB might not be a good idea in their opinion as the subjects needs a lot of focus and expertise which is not in the periphery of the subjects which the University currently has in their ongoing programmes. It

would need special dedicated experts to build the system for such an institute to begin within Bhutan.

4. While degree programme is the right way to proceed, there is a large number of takers in the certificate and diploma schemes also which should also be explored

INTERVIEW PRERNA SUBBA

ORGANISATION PROPRIETOR – UNIVERSAL EDU CONSULTANCY & PLACEMENT FIRM
CONTACT +975 17998832 prerna@universalbhutan.com

Bhutan has around a 40 consultants for placing students in universities outside of Bhutan. Prerna Subba informed of having placed around 100 students each year mostly to India, Europe, USA and Australia.

Generally parents in Bhutan are not very confident of the information they acquire about the institutes abroad so it seems to be safe to consult. Also Bhutan adult higher education approves each university that the

consultants keep association with. The universities also participate with permission in the educational fairs with the support of such firms.

Ms. Prerna keeps in touch with the students throughout

the academic sessions as a bridge in between parents and students. On enquiring about the takers of design she said that it is an upcoming avenue and students in the recent past

have shown interest. Sharda University and Lovely University has some students currently under which design is taken up by Bhutan students.

She confirmed to see potential in design but also needs more awareness to help consulting in this area.

Specific Inputs:

1. Mostly students who come up to the consultants are from rural background who has taken up loans to privately fund their education. Hence in such a pressure students want to seek their future in subjects

which have a higher potential of employment. 2. Generally students in Bhutan wait for their results and then only become sure to whether try for other options. The results are out in February. Competitive exams do not have much

existence as in other countries. 3. Mostly students who go abroad to study come back in due course of time to Bhutan, hence they also seek for higher education that is relevant to Bhutans' employment scenario.

INTERVIEW JIGME DORJI

ORGANISATION PRINCIPAL – NATIONAL INSTITUTE FOR ZORIG CHUSUM
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Zorig chusum is a training academy under the Bhutan govt where 13 crafts of Bhutan have been identified and taught. The course duration ranges from 1 year to 6 years. The eligibility is after 10th standard and students get a stipend of 1500/- as well to continue the programme. As clearly spelt out by the principal, the curriculum is strictly made to learn the traditional techniques,

duplicating the motifs and the proportions exactly. Though a little bit of change in color schemes have come to be seen in recent times yet more or less the same traditional compositions are valued.

In his personal views he mentioned that the contemporary use of the religious symbols and figures have been questionable as they don't seem to be

sensitive to the religious sentiments. Their major concern is about taking the traditional arts exactly with least amount of questioning or playing with.

The pass outs of the academy are mostly self employed or are at least expected to be. Some of them get projects from the Bhutan govt to demonstrate their craft in the public buildings etc.

Specific Inputs:

1. Arts and crafts are seen as a low merit work in the society and it is expected to be taken by students who cannot excel intellectually. 2. The potential of creative thinking and design strategies to develop the traditional crafts have not been explored yet. 3. RADA must synergize to encourage the potential of

Zorig Chusum and uplift the traditional crafts in Bhutan as well. There could be certain exchange of students and faculty within the two institutions as well to be aligned with the ethos of each and find a distinct value and appreciation in the market. 4. He would want RADA to periodically organize training

programmes for all Zorig Chusum faculty to align them to future times.

"The teachers from Zorig Chusum should go and get trained in design school and bring innovation and new ideas in Zorig Chusum".

INTERVIEW NIDUP DORJI

ORGANISATION VICE CHANCELLOR (ROYAL UNIVERSITY OF BHUTAN)
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Royal University of Bhutan is the only University in Bhutan with eight government colleges affiliated to it and one private college (Royal Thimphu College) affiliated last year. More private colleges are planned to be affiliated with the University in coming years. Only one college is offering the architecture program which started last year with an intake of 25 students. No college is offering any program in visual arts or design.

The Vice Chancellor welcomed the move to start a college of design as it would fill an important gap in the Bhutan education portfolio. He recommended that:

There should be 4 year degree programs as such programs open the vision of the student and hence lead them to better career goals. Entrepreneurial inputs are a must in design degree programs.

The VC was open to affiliation of RADA as a college with the Royal

University of Bhutan though he foresees problem of not having any design professional on the university roles who can oversee the affiliation.

He also described the salary structure of the University which has three levels at lecturer level and three levels at professor level.

"So we feel that this very important that both in terms of modern design as well as preserving our own traditional arts & crafts. This will be very relevant".

INTERVIEW SHERAB TENZIN

ORGANISATION DIRECTOR GENERAL, DEPT. OF EMPLOYMENT, MINISTRY OF LABOUR & HUMAN RESOURCES

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Mr. Tenzin was very encouraging of the school of design being opened in Bhutan as this field is not being addressed by the colleges existing in Bhutan. He further expressed an opinion that since there would not be many employment opportunities for RADA graduates in government,

entrepreneurship should be built in the programs. He mentioned the proposal being considered by the ministry proposing a college of art & craft in South Bhutan and wondered if there can be an overlap between the two. He suggested that the name of RADA should include only design as otherwise it would

be confused with the college of art & craft. He further recommended that the RADA courses should be degree level courses.

"Definitely as a nation, we need to move from this craft level to the next level and things like these are logical evolution"

INTERVIEW KAMA WANGDI

ORGANISATION Founder/ Artist (VAST Bhutan)

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VAST is a community of 20 to 25 artists who engage themselves in painting as well as impart training to young enthusiastic student who's interested in art. The organization has strong patronage of his majesty the fourth king of Bhutan. The institute has a small carpet area which has office room as well as hall which is used for multi-purpose activities. During the painting workshop the hall acts as studio and at times it

becomes exhibition gallery. Mr. Kama Wangdi himself is the founder of VAST and a former president of the organization. This pool of 20 to 25 artists acts as faculty training. While talking to Kama Wangdi, he emphasized the importance of RADA and felt that the foundation courses should have art as one of the subjects. Mr. Kama Wangdi expressed that RADA is an amazing proposition and it will definitely give career options

to the youth of Bhutan. However he felt that there is not much scope for an independent program in painting or other fine art subjects.

"The art & culture needs to move on, because of the time, because of the change, I think there is very much the requirement for the awareness, it's very much needed".

INTERVIEW CHORTEN DORJI

ORGANISATION EXECUTIVE DIRECTOR – HANDICRAFTS ASSOCIATION OF BHUTAN

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Handicraft association is another organization that is utilizing the potential of the skills of the local craftsmanship in the exiting crafts of Bhutan. As estimated by the Director there are around 6000 local looms in the country whose productivity needs to be captured. To be unique in their strategy Competing with SABAH the association first looks at the need of the market and then puts together a team to develop product. The process is more

market driven in this case but they retain the local produce and handcrafted tag.

The products include laptop bags, footwear in the patterns used in Kiras, belts and other crafted goods. The association had engaged a Japanese designer for workshops and capacity building for the organization. The exec director seems to have concern that it has been a long time that Bhutan is engaged and spent a lot of revenue on capacity building

but yet not really developed much in terms of market or produce. He is also closely associated with APIC and actively involved in suggesting strategies like IPR rights and promotion of product development.

He has contributed to standardizing natural dyes and showcased some of his products in the New York fashion show. Currently they have an outlet in Japan and USA as well.

Specific Inputs:

1.The products sold in the market suffice only for one season, falling short to compete with the fashion consumer worlds which shift with trends every season.

2.Mr. Dorji had also observed the Bhutan products to be more decorative in nature and does not have a utility based purpose in the market today.

3.Market research is seen as a challenge and needs outsourcing.

4.More stress to be given in the right capacity building.

5.Product innovation training for the organization is an integral part for sustainability.

"To have a institute, like the idea you are proposing, if it

is really well researched and if you come up with packages what exactly the, across the value chain requires, that would be nice. But it should not, I feel, be a replication of what we are already doing in the community"

INTERVIEW MR. LAM KEZANG CHHOEPHEL

ORGANISATION CEO – AGENCY FOR PROMOTION OF INDIGENOUS CRAFTS

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APIC looks at the initiatives to promote Bhutan's crafts and bring innovation to improve the existing conditions of the sector. The organisation mainly looks at the raw material management and promoting innovation. The CEO at the Epic was a well travelled veteran with a good knowledge base to share about Bhutan's history of crafts. He has MOUs signed with NID for workshops and product innovation with his organisation.

He discussed and presented a number of products and equipment that he has developed with inputs for NID. Unlike the other organizations APIC concentrated more on innovation and looked at more propositions to develop their strategies and equipments for better productivity.

The CEO on another note also told us stories of the history of the crafts and that most of them have been innovated by scholarly

monks and lamas. It was there initiative to pass on the traditional crafts through oral teachings which is now flowing in the rural sectors in family lineage. The newer generation is not very keen on taking up to learn these crafts and there is a drop in the interest where organizations like APIC are making it contemporary to innovate and learn through the medium of these crafts.

Specific Inputs:

1. There is a desperate need for designers to start working with the craft sector and help them innovate.
2. There is also a need for experts to design courses/trainings for cluster development in Bhutan.
3. APIC is still discovering crafts that are untouched and unexplored. There needs to be more researchers with

design sensibility to tap and expose such heritage for development.

4. Design needs to play a role in developing equipments where in the productivity of the indigenous crafts can improve.

5. RADA would play a critical role in achieving all of above.

"Very Important. In Bhutan we have quite a few craftsmen in the country side working with cane & bamboo, woodwork, stone work & weaving among other things. Same thing (product/design) is repeating for centuries. Some kind of innovation and diversification is required."

INTERVIEW MR. KARMA T DORJI ORGANISATION SABAABH BHUTAN CONTACT

SABAABH is a business association of home based workers 5 yrs old in Bhutan. Mainly the products that the organisation deals with is textile weaving and natural food products. Sabaabh has 300 and counting women registered working for them where about 100 work in the food products and 200 work in the weaving in distribution. It is an organisation supported by SAARC development fund and a lot of inputs come from SAARC itself. Japan is one of the leading buyer of their products. SABAABH makes products for overseas and domestic market both but as suggested by the interviewee their production is limited to certain numbers only. Since weaving

techniques take a lot of time they are still working with orders to a maximum of 300 pcs per order. When asked about their competitiveness and USP Mr. Dorji mentioned with pride that they are the biggest network in home based workers and in the entire Bhutan market their efficiency, quality as per cost of produce is the best. They confirmed to have delivered a 150 bags once asked as a corporate gift in 2 weeks of time. They also are proud of working towards fair price trade. "Designers make the produce so expensive, our designs can be easily afforded by common man and give a living to home based workers" said Mr. Dorji.

In future as a target given by SAARC they are planning to expand the market to 1500 registered members. They also have quality control, annual awards and certifications given to weavers as encouragement. The age group of registered candidate vary from 18-55 average of 30yrs. Some of their new strategies include a unique identified packaging starting to define their brand. Also they have started with policies like "learning while earning" and awareness campaigns of women entrepreneurship skills. They have also started experimenting with modern silhouettes in winter wear and planning for a launch shortly.

Specific inputs:

1. As mentioned in the discussion the skills of the weavers are quite primitive and needs more diversification to expand the market.
2. Well designer is not yet employed as a strategist in the organisation more or less there is only one designer in the company who does not

have her formal education in the subject. It is led by passionate people with intuitive design skills.

3. They are concentrating more on a wholesale market and therefore have not really explored the retail market yet.

4. Their current employed design professional seems

very positive in acquiring expertise which is beyond just suggesting colour combinations and placements of patterns.

5. SABAABH has shown interest to employ design professionals for expanding their expertise.

INTERVIEW PEM GYALTSEN

ORGANISATION PRINCIPAL ARCHITECT – GANDHARA DESIGNS CONSULTING FIRM

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Pem graduated from CEPT, Ahmadabad as an architect. After graduating he started his firm in Thimphu, Bhutan. He was quite enthusiastic about RADA and the various courses it would offer. He was little concerned about the architectural school in Paro as he was not aware of their curriculum. He would keenly look forward to the curriculum that needs to be followed in RADA. He stressed upon the need that architectural and design

colleges opening in Bhutan must match the standards of CEPT. Being trained in India Pem is aware of the importance of interior design, furniture design, lifestyle accessories and product design. These two fields can immensely complement the architectural field in Bhutan.

The traditional input, which at the moment is mandatory for architectural buildings, is vague and a more organized thinking is required to set

the norms. Similarly in other designs too it will be required to set practical norms that have to be precise and not vague.

"The textile academy is already there but if you are looking at apparel design and for people working separately and have their own studios, that's missing"
"It is good for city like Thimphu to get a institute like this".

INTERVIEW MS. KENCHO

ORGANISATION SHOP OWNER AT CRAFT BAZAAR

CONTACT

Ms. Kencho is a women entrepreneur owning a shop at the craft bazaar. Practicing since 9 yrs prior to which she had an outlet in the city. To her relief she is very happy with the initiative of handicrafts store at the craft bazaar as the rent is only 30% to her previous outlet. Ms. Kencho has gained her exposure through a workshop and training by a Dutch design team that

visited in Bhutan. Otherwise her education background is from mass com from an Indian university.

Well in our observation the products ranged from handcrafted woven textiles taking forms of files, folders, jackets, dresses and bags. The products have an advantage of appealing to the tourists but the store doesn't have any uniqueness as more or less all the shops

at the bazaar had replicated the goods. When asked personally the self taught designer complained of developing designs and getting copied instantaneously in the market.

In her future aspiration she mentioned to take up a loan and start her own textile mill.

KEY. NOTES, TAKE AWAYS AND INFERENCES

1.Ms. Kencho mentioned about scanty materials available as tools for her craft. All the equipments/stationary and tools were purchased from India. She was stressed for any loss of her equipments as she will specially have to

arrange it from the neighbouring border.

2.She did also express a need of small workshops and demonstrations or short term programmes for working women like her.

3.In our observation the craft bazaar does not have

enough diversified skills for one to make an identity , the choice of the goods are dependent more on a good bargain price and salesmanship rather than uniqueness/rareness or quality of the product.

INTERVIEW PEMA TSHERING

ORGANISATION CEO – RANG LUG CONSULTANCY/ DRUK VISION STUDIO

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Pema is a qualified architect who has shifted his forms from architecture to animation. His main concern

was the lack of skilled apprentices who could help him in the field. Also the technology available to him

is not of a very high standard hence animation could not attain the quality compared to India or abroad.

There is already an academy in Bhutan offering courses in animation. The market is small as only 10 – 15 films are made in a year and there

are only 3 firms in Bhutan. He hoped that RADA with its various schools, where students can be trained using sophisticated

equipments and software, will be able to fill in the existing gaps in communication, scripting, direction & graphics design.

INTERVIEW CHANDRIKA TAMANG

ORGANISATION DESIGNER/ FOUNDER – CDK

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Chandrika Pakhrin is a budding designer in Bhutan who has recently started her independent showroom and studio. Being only 4 months old her collection did very well and has got very good response and appreciation including from the royal family.

At the background Chandrika is a mass com student who was very passionate to explore fashion on her own. In her younger days when she expressed her interest to take her higher education in

fashion or even join Zorig Chusum her parent did not take it very well as they thought there is not much scope of the field in Bhutan. Yet Chandrika took up a month long programme with NID and followed her dream to make a collection on her own.

Her collection utilized the Bhutan motifs from the traditional crafts in a contemporary way. The dyes used are all natural which is for utilizing a local resource of the country as well as

aligned with the eco friendly policies initiated by the royal families. There is a little variation that she has tried with the silhouette of the traditional garment but it still seems like a fresh start.

She is currently working on her next collection and has been resourcefully building her studio on her own. When asked about offering her expertise in RADA as a faculty she has shown great interest. She is also willing to take up graduates in future to work for her.

Specific Inputs:

1. Working with local craftsman to interest them to make new patterns and motifs has some resistance from the traditions mainly it seems to be a lot of hardwork.

2. A person like Chandrika has potential to be a rising role model and a benchmark that Bhutan needs to spread awareness about the potential of design.

3. RADA can become a platform to unite the various

aspects of the design industry and become a resource for all these budding talents to showcase their creativity in a bigger platform.

"The main problem I have known is in the name of "education", we were taught to be doctors n engineer only. I was ready to go for painting school after my class 10th grade but nobody supported, even my parents

through they are both teachers. Most Bhutanese students end up studying what they are not interested in .Like me I have studied Computer application and then chose to design as my dream with not so polished knowledge .i feel I have wasted time in educating myself so I thought it's never late to learn and started to take risk"

INTERVIEW TSHERING WANGCHUK

ORGANISATION MANAGING DIRECTOR – BHUTAN BROADCASTING SERVICE

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BBS is in an emerging stage with only two channels running and there is still a lack of content. All the producers are working full time for BBS and they have very little funds to hire outside producers. They are

dependent on programs given to them by other countries, mainly Malaysia. This is the first time they are dubbing a cartoon series in Bhutanese language. Their real requirement is of graphic designers and set

designers. They acknowledge that their sets and graphic presentation is very weak as the people they hire have no training in the mentioned fields. They manage with little resources and limited

exposure they can get by working in BBS. Graphics education and product design and set design in RADA can immensely help them. They are very keen to send their

employees for short term courses in RADA to fill the void until the first batch of trained designers come out of RADA.

"We at BBS would definitely like to improve the design part of commercials, how we presents our shows, weather etc. We need people to be trained that incorporate creativity in the content".

INTERVIEW

ORGANISATION MANAGING DIRECTOR WOOD WORLD (FURNITURE MAKING)

CONTACT

Wood world is a pine wood furniture making workshop. With the growth of flatted development the requirement for furniture is ever growing. Wood world is therefore only catering to the domestic market. The earlier workers were skilled carpenters from India that gave it a major push.

RADA's product design and furniture design can bring in new innovation in furniture design. Also, with the growing real estate there will be great need for qualified designers.

"As the industry develops, the designer is much more professional, not any tom, dick and harry can start to

draw and make that. Because the customer taste has gone up. and not everything will be appreciated. So I understand the why YDF is going to start an academy to train young people the art of designing. It seems very timely. If there is a professional place it should have a professional designer".

INTERVIEW BACHU PHUB DORJI

ORGANISATION MANAGING DIRECTOR – KUENSEL CORPORATION (NATIONAL NEWSPAPER)

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Kuensel is the leading newspaper in Bhutan. Like BBS it also has employees who are not qualified but have trained while working there. They have full time reporters/ journalists as they have very limited funds to hire independent reporters. The graphics are done by the same employees.

They feel that RADA should, along with a course in graphic design, must have a course in Journalism.

"We don't have a professional educated designer. There is a shortage, there is a demand for qualified designers. In the competitive world, every

company would need a designer. So skilling the youths with such programmes will be good for our country. Some of our people are so good that they can be employed outside. With that angle I see opportunity"

INTERVIEW KUENGA LHADEN MODELING +975 17727864

LHAKI DOLMA ACTRESS +975 17600170

SHERAB ACTRESS +975 17352222

The film industry is very small in Bhutan with only 30 – 40 films being made per year and those too in budgets of 25 – 35 lakhs. The industry needs

production assistants as also make-up artists, which are currently non-existent. Fashion designers are also needed for costume design and for dressing up the

artists and celebrities. Both the actresses and the super model endorsed the need for RADA and offered to be the brand ambassadors for the school.

INTERVIEW CHIMMI CHODEN

ORGANISATION OWNER/ DESIGNER – CHIMMI (HOUSE OF DESIGN)

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Chimmi is comparatively a veteran in Bhutan fashion

with 9 years of experience in the field and considered one

of the first faces to have brought Bhutan fashion in

the face of the world. Her recent work has been published in Vogue and she has a lot of buyers from around the world who she customized for.

Her passion had begun starting from stitching cloths for herself as she mentioned "When I was young I was not happy with the ready-made dresses". What started as a hobby led to a space

arranged by her husband who had a hotel in Thimphu. Opening of the outlet in the hotel which was initially a handicrafts showroom she started having a good footfall. She went on to publish her work in social media and personal web space which caught instant attention. Introvert Chimmi soon hired weavers and tailors on a salaried basis

against paying in wages which is more common in Bhutan. The weaver had a chance to make mistakes and explore new patterns. Currently she is helping her husband in a new venture and is taking her own brand slowly. She feels for her own independent label to grow further needs a lot of expertise which is currently unavailable in Bhutan.

Specific Inputs:

1.Out sourcing is required for expertise for various design services like photography, website, styling, makeup etc. which is a difficult task as it is not available and has to be done by the owner itself.

2.She is open to hire graduates in design to spread the umbrella of her label.

3.Chimmi is of the view that exposure to world fashion

must go hand in hand with sensitizing the young aspirants about the integral policies like GNH, Green design and heritage of Bhutan which has happened in the history of the world.

"In our industry, we need all kind of service the design school is going to offer, fashion styling, modeling,

web developers, illustrators, writing, draping. We do have some of these but they are very basic, they do not come from the fashion background, so aesthetics and all are not as desired. Specially marketing, people who can connect with the world outside".

INTERVIEW MR. KARMA DHENDUP

ORGANISATION CEO , ATHANG TRAINING ACADEMY + GRAPHIC AND ANIMATION FIRM CONTACT

Athang started with 3 members led by a software engineer in the year 2005 with a background to serve IT needs in the country and has grown upto 25 members now. Mr. Dhenchup shared to have begun the company moving out of a job in the public sector which is considered a high risk in Butan as Govt jobs have high regards in Bhutan social status. Having taken the risk he self initiated a lot of exposure from various IT connected industries overseas and showcased his

work as well. Photo editing and animation being one of the major part of his early interests he started training Bhutan youth in these areas after class 10th and 12th in the capacity of short term courses of 3months to 1year mainly to deal with the software operating skills. His training institute is accredited by dept of occupational standards as a grade B training institute.

One of his major contribution to Bhutan creative industry would be "AB bokto" an animation feature film whose

lead character is a Bhutan representative. He confirmed that he worked with 20-30 people on the production of the film where he was the creative head, director and producer of the film.

Currently he is working on an in house Bhutan developed ERP system for a govt organisation which is rare unlike major ERPs in Bhutan is done by foreign consultants and wishes to produce the second part of Ab bokto.

SPECIAL INPUTS

1.Mr. Dhenchup mentioned that he had met and trained Bhutan habitats who had excelled a few software's but could not really comprehend to use the software to

communicate or express creatively.

2.Even though he matched the payscale of his employees more or less close to the govt sector yet

even with a slightest opportunity remotely matching their interest to shift to a govt job the candidate would prefer the later instead of expanding

their profession to their passion/ capabilities.

3. "Bhutanese are hungry for entertainment" quoted by Mr. Dhenchup followed by his concern that most of the on screen content that Bhutan is indulging now is Indian/Korean/others borrowed by overseas. He mentioned in surprise

Bhutan loves romantic films which seemed substandard to him.

4. On a discussion on printing as well his comments suggested that the infrastructure of printing press/services is quite limited and the vendors around the border of India offer quite a competitive

price with many more variations.

"I really think animation and film as a great gap to fill creative content which is reflective of bhutans ideas where I seeks more support from the broadcast and distribution expertise."

INTERVIEW HERAJ MONGAR CO-ORDINATOR – PROJECT BHUTAN +975 77274185

PALJOR GYABAK – MANAGING DIRECTOR (PROJECT BHUTAN) , +975 17685740

SONAM DORJI – CREATIVE HEAD (PROJECT BHUTAN), +975 17562738

ORGANISATION PROJECT BHUTAN

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Project Bhutan is an event company which organizes fashion shows, publishes a youth magazine for fashion and also trains future fashion models. The trained models and event designers participate in various events in Bhutan. Mr. Sonam Dorji

acknowledged that the fashion scenario in Bhutan is in nascent stage and therefore there is a dearth of good professionals in all aspects of fashion industry. He expressed positive outlook towards RADA and also saw a possibility of

exploring ways of collaborating with the proposed academy. He also acknowledged that the graduates of RADA could be employed by Project Bhutan and he will be very happy to promote RADA through initiatives of Project Bhutan.

ANNEXURE 4: RESULT OF STRUCTURED QUESTIONNAIRE SURVEY

DATA FROM COLLEGE STUDENTS (All figures are in %)

What is the deciding factor for choosing your stream of education?

Merit	Interest	Employability	Popularity
14	86	21	0

What do you seek after completion of the course?

Further studies	Self Employment	Public/Govt. service	Private Job	NGO/Social service
43	7	50	7	7

What are the discouraging factors for you to continue education?

Lack of social support	Difficult to commute	Financial crunch	Method of teaching	Lack of interest
14	0	43	14	21

Do you think your skill set/ intellect matches the area of education opted?

Strongly positive	Positive	Neither positive nor negative	Negative
14	72	7	7

Do you have freedom of choice in selecting subjects at college education?

Yes	Partially	No
43	14	36

Did you explore options of going abroad for your education?

Strongly positive	Positive	Neither positive nor negative	Negative
21	29	29	21

If offered after school would you have shown interest in the following new options.

Fashion design	Textile design	Digital design	Interior design	Product design	Handmade crafts	Photography	Visual arts	Graphic design	Advertising & media	Lifestyle accessories
43	14	29	21	21	14	50	7	29	28	21

Would you be willing to choose your stream to any of the above if they become popular? as they begin to offer better job prospects.

Yes	Partially	No
86	14	

DATA FROM CLASS X-XII STUDENTS (All figures are in %)

Are you enthusiastic to come to school regularly?

Strongly positive	Positive	Neither positive nor negative	Negative
67	33		

What are the options that you consider to opt after class 12th?

Further education	Professional courses	Start your own business	Help out at home	Take a job	Any other
100	44	0	11	11	

What are the criteria to choose a particular institution for further studies?

Proximity	Popularity	Interest	Credibility	Fees	Job Potential
	22	78	0	56	56

Given an opportunity would you consider going out of Bhutan for further studies?

Strongly positive	Positive	Neither positive nor negative	Negative
89	11		

Do you have freedom to choose the career that you aspire for?

Yes	Partially	No
100		

Which hobbies/activities do you practice beyond school?

Performing arts	Art and crafts	Sports	Photography/computer software
33	0	44	44

Are you exposed to digital medium in school?

Strongly positive	Positive	Neither positive nor negative	Negative
11	78	11	

If offered after school would you show interest in the following new options.

Fashion design	Textile design	Digital design	Interior design	Product design	Handmade crafts	Photography	Visual arts	Graphic design	Advertising & media	Lifestyle accessories
67	22	0	33	0	22	100	11	11	22	22

Do you feel your career is responsible for your contribution in development of Bhutan?

Strongly positive	Positive	Neither positive nor negative	Negative
67	22	11	

What are the factors that make your experience at school great? (Can be multiple answers)

Good learning/exposure	Interactive teacher	Facilities	Mid day meals	Sports/activities	Others
78	78	78	11	67	

DATA FROM SCHOOL DROPOUTS (All figures are in %)

What were the circumstances that led to the decision of discontinuing school?

Family and social pressure	Disinterest	Financial circumstances	Commute	Any other
25		50	25	

What are you doing now?

Further studies	Self Employment	Practicing skills/talents	Private Job	NGO/Social service	Any other
	50				25

Are you satisfied with your decision?

Strongly positive	Positive	Neither positive nor negative	Negative
50			50

Would you like to resume your education in future?

Strongly positive	Positive	Neither positive nor negative	Negative
50	25		25

Given a choice which kind of courses would you like to do?

Short Term	Those without maths and science	Longer	Doesn't matter
25	25		50

Tick the areas which interest you

Fashion design	Textile design	Digital design	Interior design	Product design	Handmade crafts	Photography	Visual arts	Graphic design	Advertising & media	Lifestyle accessories
25	25						25	25		

Do you feel your career is responsible for your contribution in development of Bhutan?

Strongly positive	Positive	Neither positive nor negative	Negative
50			50

DATA FROM ZORIG CHUSAM TRAINEES (All figures are in %)

What is the reason behind choosing training at Zorig Chusum?

Family Persuasion	Personal Interest	Employability	Traditions	All of the above	Any other
	30	30		40	

Which employment option would you take up after Zorig Chusum?

Master Craftsmen	Self employed/ Production	Trainer at Zorig Chusum	Creative collaboration with designers	Any other
	50		50	

Given an option would you like to join a course that lets you innovate with your skills?

Strongly positive	Positive	Neither positive nor negative	Negative
40	50	10	

Do you take interest in the origin and literature of the craft you are learning.

Yes. Deeply	To some extent	When asked to	Not interested
70		20	10

What are the other aspects you get inputs for while training at Zorig Chusum?

Personality Development	Communication Skills	Reading/ Writing	Digital tools
60	40		

Do you get opportunity to earn via live projects while still training at Zorig Chusum?

Yes. Frequently	Rarely	On request	No
40	30	30	

your family support your decision to be training at Zorig Chusum?

Yes. Proudly	Indifferent	No
80		10

How much is your expectation of salary right after?

5-10 thousand	10-15 thousand	15-20 thousand	20 thousand and above
10	50	30	10

you feel responsible for preserving traditions of Bhutan?

Yes. Proudly	Partially	No
100		

Tick the areas that interest you.

Fashion design	Textile design	Digital design	Interior design	Product design	Handmade crafts	Photography	Visual arts	Graphic design	Advertising & media	Lifestyle accessories
	10			20	70	10			10	10

DATA FROM COLLEGE PROFESSORS (All figures are in %)

Where did you receive your education from?

Bhutan	Abroad	Both
67		33

What in your opinion is the strength of the absorption of your students in the industry?

Strongly positive	Positive	Neither positive nor negative	Negative
33	67		

Are there any gender biases in employment?

Strongly positive	Positive	Neither positive nor negative	Negative
	33		67

What is the motivation for students to continue with college education?

Merit	Interest	Employability	Social Status	Any other
33	67	67		

Are students well aware of what's happening around the globe?

Strongly positive	Positive	Neither positive nor negative	Negative
	100		

Do students show interest in innovating their own products /services in college?

Strongly positive	Positive	Neither positive nor negative	Negative
	33.33	66.66	

What are the upcoming fields that you think are promising for education in Bhutan?

Fashion design	Textile design	Digital design	Interior design	Product design	Handmade crafts	Photography	Visual arts	Graphic design	Advertising & media	Lifestyle accessories
33	33	67	33	33		33		33	67	

DATA FROM SCHOOL TEACHERS (All figures are in %)

Many students drop out of education as they can't relate to the curriculum. Do you agree?

Strongly positive	Positive	Neither positive nor negative	Negative
	44	33	22

What are the difficulties faced in retaining students to complete education?

Family and social pressure	Disinterest	Financial circumstances	Commute	Any other
33	44	67		

Are there any gender biases in employment?

Strongly positive	Positive	Neither positive nor negative	Negative
	11	56	33

At what age does the majority of student start showing interest for professional career?

Secondary	Higher Secondary
33	67

Will it be a good idea to expand opportunities to encourage creative skills in students?

Strongly positive	Positive	Neither positive nor negative	Negative
89	11		

RADA is planning to offer diploma/degree programmes in the following areas Fashion/Interior/Textile/Digital Design? Are you aware of the potential of these areas?

Yes	No
100	

Do you think there is a need for such courses in these areas?

Yes	No
100	

Do you think if we give these options students will show interest?

Yes	No
100	

Tick the ones that you think students will show interest to study further?

Fashion design	Textile design	Digital design	Interior design	Product design	Handmade crafts	Photography	Visual arts	Graphic design	Advertising & media	Lifestyle accessories
78	44	56	56	22	22	89	56	67	67	33

DATA FROM PARENTS (All figures are in %)

What are the career goals that you have set for your children?

Further studies	Self Employment	Public/ Govt. service	Private Job	NGO/ Social service	As per his/ her interest
33	17	17	0	17	83

You are able to support the education expense of your ward?

Strongly positive	Positive	Neither positive nor negative	Negative
33	33	17	17

What are the criterions based on which you choose the stream/university for your ward?

Merit/ Credibility	As per his/ her interest	Affordable	Proximity/ Safety	Any other
	83	0	0	17

Given a choice would you wish to send your ward abroad for education/employment?

Strongly positive	Positive	Neither positive nor negative	Negative
17	83		

Which stream in your opinion is best for your ward?

Management	Engineering	Architecture	Culture studies	Any other
17	0	0	17	67

If offered which of the following new options would you choose?

Fashion design	Textile design	Digital design	Interior design	Product design	Handmade crafts	Photography	Visual arts	Graphic design	Advertising & media	Lifestyle accessories
50	0	17	33	17	0	0	17	0	0	17

Generally how do you become aware of any new career options offered in bhutan?

School counselling	Advertisement	Own initiative	Govt initiative	others
	67	33	17	17

DATA FROM INDUSTRY (All figures are in %)

What kind of challenges you face while outsourcing?

Expense	Easy access	inefficient services	Quality of deliverables	Unavailability
100				

What kind of challenges you face with in house research services?

Expense	Easy access	inefficient services	Quality of deliverables	Unavailability
		75.00		

What kind of creative services you require to roll out market strategy?

writing	Photography	Graphic Design	web developing	Fashion styling	Draping	Textile Design	Industrial Design	Illustrations	Model making	Pattern construction	Any other
75.00	25.00	75.00	50.00			50.00		50.00	75.00	75.00	25.00

Have you ever engaged any of the above services?

Outsourcing	In house
50.00	50.00

Which of the above you will generally prefer?

Outsourcing	In house
50.00	50.00

Where are they sourced from?

Agencies	Academic institutes	Abroad
50.00		

Are the creative service providers well trained/educated?

Graduates in Domain	On Job Trained	Self Trained	Any other
25.00	75.00		

Are the creative service providers well trained/educated?

Excellent	Good	Average	Semi Skilled	Unskilled
	50.00	50.00		

Which of the above you will prefer?

Graduates in Domain	On Job Trained	Self Trained	Any other
50.00	100		

Do you think the abilities that newly recruit have match your expectations?

Yes	No
100	

Do you allocate mentors to new recruits?

Yes	No
100	

How Important are these skills for your work	Not important	Important	Very Important
Communication Skills		50.00	50.00
Strong interpersonal skills		50.00	50.00
Team player			100
IT		100	
Language ability		100	
Good commercial awareness		100	
Self-management and others		100	
Oral, written and graphical communication		50.00	50
Use of equipment and IT		50.00	50.00
Analysis and problem solving		75.00	25.00
Any other		75.00	25.00

How satisfied are you with the following skills of your employees	Very dissatisfied	Dissatisfied	Neutral	Satisfied	Very Satisfied
Prior work experience			100		
Knowing the organisation			50.00		50.00
Ability to interpret given tasks				50.00	50.00
Ability to find and access new information				100	
Ability to handle large amount of information			50.00	50.00	
Proficiency in English			75.00	25.00	
Working as a team				75.00	
People skills			50.00	50.00	
Oral presentation skills			50.00	50.00	
Written communication		25.00		75.00	
Numeracy skills		25.00	50.00	25.00	
Computer Literacy				100	
Technical Skills				100	

How will you project the prospect of your business, ten years down the line?

Promising	Very good	Average	Not Good
	100		

How do you propose to take it to next level?

Pricing strategy	Re-positioning	Better Product/service	New Technology	Backward integration
	50.00	100	50.00	

According to you what are the attributes of good quality of business?

Excellence	Reliability	Competitiveness	Customer service	Any other
100	100		75.00	

ANNEXURE 5. LISTS OF MACHINERY & EQUIPMENT FOR LABS AND WORKSHOPS

List of Machinery & Equipments for Computer Lab

S. No.	Item Name	Quantity
1	Desktop PC, i5 with onboard graphics card, 4 GB RAM, 1 TB HDD Windows 10 OS	30
2	Software : MS Office & Adobe Suite	
3	Faculty Table and Chair	1
4	White Board	1
5	Projector with Speaker	1
6	Computer tables and chairs	30

List of Machinery & Equipments for Advanced Computer Lab

S. No.	Item Name	Quantity
1	Desktop PC, i7, 4 GB NVIDIA GeForce Graphic Card, 4 GB RAM, 1 TB HDD, Windows 10 OS	30
2	Software : MS Office & Adobe Suite, Solidworks, Rhino, Auto CAD, 3D Max & Sketchup, Coral draw Suite	
3	Scanner : A3	1
4	Scanner : A4	1
5	B/W A4 Printer	1
6	Colour A3 Printer	1
7	Faculty Table and Chair	1
8	White Board	1
9	Projector with Speaker	1
10	Computer tables and chairs	30

List of Machinery & Equipments for Pattern Making & Construction Lab

S. No.	Item Name	Quantity
1	Single Needle Lock Stitch Machine	15
2	Three Thread Over Lock Machine	1
3	Pattern Making Table with 1 cm Cork Finish (Size - 4x4x3)	12
4	Hand Iron	1
5	Steam Table, Iron & Boiler	1 Set
6	Dress form Female Upper Torso (Size-08 UK)	8
7	Dress form Female Full Torso (Size-08UK)	2
8	Dress form Female Upper Torso (Size-10UK)	8
9	Dress form Female Full Torso (Size-10 UK)	1
10	Dress form Female Upper Torso (Size-12 UK)	1
11	Height Adjustable Chair/Stool	30

12	Faculty Table and Chair	1
13	White Board	1
14	Projector with Speaker	1 Set

List of Machinery & Equipments for Advanced Pattern Making & Construction Lab

S. No.	Item Name	Quantity
1	Single Needle Lock Stitch Machine	10
2	Three Thread Over Lock Machine	1
3	Three Thread Baby Over Lock Machine	1
4	Four Thread Over Lock Machine	1
5	Three Thread Over Lock Machine	1
6	Flat lock Machine	1
7	Double Needle Lock Stitch Machine	1
8	Button Hole Machine (Computerized)	1
9	Button Attaching Machine (Computerized)	1
10	Keyhole Machine	1
11	Bar tack Machine	1
12	Feed of the Arm Machine	1
13	Single Needle Chain Stitch Machine	1
14	Double Needle Chain Machine	1
15	Power Shear	1
16	Steam Table, Iron & Boiler	1 Set
17	Flat Bed Fusing Machine	1
18	Pattern Making Table with 1 cm Cork Finish (Size - 4x4x3)	12
19	Dress form Female Upper Torso (Size-08 UK)	12
20	Dress form Female Full Torso (Size-08 UK)	2
21	Dress form Female Upper Torso (Size-10 UK)	10
22	Dress form Female Full Torso (Size-10 UK)	1
23	Dress form Female Upper Torso (Size-12 UK)	2
24	Dress form Female Full Torso (Size-12 UK)	2
25	Dress form Men Upper Torso (Size-38 UK)	1
26	Dress form Men Full Torso (Size-40 UK)	1
27	Dress form Men Upper Torso (Size-42 UK)	1
28	Dress form Kids Full Torso (Size 3 & 5 UK)	1
29	Height Adjustable Chair/Stool	30
30	Faculty Table and Chair	1
31	White Board	1
32	Projector with Speaker	1

List of Machinery & Equipments for General Workshop

S. No.	Item Name	Quantity
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1	Pattern and Leather cutting tables glass surface (Size -8X4X3)	4
2	Pattern and Leather cutting tables stone surface (Size 8x4x3)	6
3	Workbench wooden top (Size - 8X4X3)	8
4	Height Adjustable Chair/Stool	30
5	Hand skiving	1
6	Awl pin	1
7	Creaser (Electrical)	1
8	Hand punch for leather, all size and types	1 Set
9	Hammer – all sizes & types	1 Set
10	Chisels – all sizes & types	1 Set
11	Files – all sizes & types	1 Set
12	Saw – all sizes & types	1 Set
13	Plainer - – all sizes & types	1 Set
14	Pliers – all sizes & types	1 Set
15	Sheet cutters	1 Set
16	Machine instruments – all types	1 Set
17	Twister and Drill bits	1 Set
18	Grinding Stone	1
19	Tongs – all sizes & types	1 Set
20	Mandrels – all sizes & types	1 Set
21	Vice – all sizes & types	1 Set
22	Anvil (metal)	1
23	Doming blocks, punches – all sizes & types	1 Set
24	Half round maker	1
25	Blades - all types	1 Set
26	Blow torch	1
27	Metal blocks and metal plates	1 Set
28	Hot air blow gun	1
29	Portable Jigsaw	1
30	Portable planer	1
31	Electric glue gun	1
32	Bench shears	1
33	Portable Drilling Machine	1
34	Fly Press (45 Kgs)	1
35	Wire & sheet bending blocks	1 Set
36	Anvils	1
37	Casting ingots of various sizes	1 Set
38	Table top universal vice	1
39	Large Air Compressor with storage tank	1
40	Foredom Pendant Motors (0.5 HP)	1
41	Metal bench vice (3 inches)	1

42	Wooden Bench vice (6 inches)	1
43	Electric Power Heater	1
44	Faculty Table and Chair	1
45	White Board	1
46	Projector with Speaker	1
47	Storage Almirah (07 feet height) steel body	2
Precision measuring instruments for general workshop		
S. No.	Item Name	Quantity
1	Vernier caliper 150mm/ 6"	1
2	Vernier caliper 250mm/ 10"	1
3	Micro meter 0-25mm	1
4	Wire gauge scales	1
5	Sheet gauge scales	1
6	Needle gauge (Assorted)	1
7	Buffing wheels (Fine and coarse)	1 Set

List of Machinery & Equipments for Machine Workshop		
S. No.	Item Name	Quantity
1	Pendent motor table	1
2	Soldering and melting (metal) table	1
3	Heavy working table with wood surface (Size 8X4X3)	1
4	Flat Bed Stitching Machine (Single, Double needle flat bed sewing machine. Drop feed with roller pressure, lock stitch, 4.5-6mm speed 4500 spm maximum. Automatic thread trimmer Automatic standard pressure foot with roller pressure option, back tacking and with all accessories.)	1
5	Cylinder Bed Stitching Machine (Single needle cylinder bed for light , medium and heavy application, lock stitch, 5-7 mm, 200-2400 spm , Automatic thread trimmer Automatic standard pressure foot with roller pressure option, back tacking and with all accessories.)	1
6	Post Bed Stitching Machine (Single and double needle post bed for medium and heavy duty applications, Unison feed lock stitch, 4 -6.5mm, 2000 spm. Automatic thread trimmer , Automatic standard pressure foot lifter ,binder , roller pressure option with all accessories.)	1
7	Zig Zag Stitching Machine (Single and double needle post bed for medium and heavy duty applications, Drop feed , lock stitch, 4 -6.5mm, 2000 spm. Automatic thread trimmer , Automatic standard pressure foot lifter ,binder , roller pressure option with all accessories.)	1
8	Burn out Furnace Machine	1
9	Drilling Machine	1
10	Grinding Machine	1
11	Bench Grinding and Buffing Machine	1
12	Sand Belt and Disc Machine	1
13	Sand Blasting Machine	1
14	Compressor	1
15	Pendant Motor set	1
16	Jig- Saw Machine	1

17	Hand Sheering Machine	1
18	Wire drawing machine	1
19	Electro plating unit	1
20	Spray- Gun	1
21	Throw wheel for clay	1
22	Stapler	1
23	Melting Torch	1
24	Kitchen Heater	1
25	LPG Cylinder	1
26	Lathe Machine for Wood	1
27	Lathe Machine for Metal	1
28	Rapid Prototype Machine	1
29	CNC Machine	1
30	Faculty Table and Chair	1
31	White Board	1
32	Projector with Speaker	1
33	Height Adjustable Chair/Stool	30

ANNEXURE 6A. FACULTY QUALIFICATIONS AND GROUP CPMPTANCIES

Professor

Gross emoluments of Nu. 65,000/ month

Age limit: Upto 50 years

Qualifications: UG/PG

Diploma/Degree in relevant area (in one of the Relevant Qualification Groupings) from a recognized institute or University of national /international repute, with required 15 years of relevant experience in teaching/ research/ industry of which at least 5 years must be at the level of Associate professor and (or) equivalent

Associate Professor

Gross emoluments of Nu. 43,000/ month

Age limit: Upto 45 years

Qualifications: UG/PG Diploma/Degree in relevant area (in one of the Relevant Qualification Groupings) from a recognized institute or University of national /international repute, with required 10 years of relevant experience in teaching/ research/ industry of which at least 5 years must be at the level of Assistant professor and (or) equivalent

Assistant Professor

Gross emoluments of Nu. 32,000/ month

Age limit: Upto 35 years

Qualifications: UG/PG Diploma/Degree in relevant

area (in one of the Relevant Qualification Groupings) from a recognized institute or University of national /international repute, with required 5 years of relevant experience in teaching/research/ industry

Lecturer

Gross emoluments of Nu. 26,000/ month

Age limit: Upto 30 years

Qualifications: UG/PG

Diploma/Degree in relevant area (in one of the Relevant Qualification Groupings) from a recognized institute or University of national /international repute

Code	Relevant Qualification Groupings
A	B.Des/ M.Des degree/ diploma(Fashion Design, Textile Design, Communication/ Graphics Design, Product Design, Interior Design, Accessory Design);
B	B. Arch./ M.Arch/ MFA
C	M.Sc (Clothing & Textiles)/ M.Sc (Fabric & Apparel Science)
D	UG/PG Diploma in Photography, Craft Design
E	B.Tech/M.Tech (Mech. Engg. /Ind Engg/ Production Engg./ Textile Technology

6B. QUALIFICATIONS FOR SUPORT STAFF

Director

Gross emoluments of Nu. 80,000/ month
Age limit: 45 - 55 years
(Maximum age limit may be relaxed for deserving candidates with higher qualification and experience)
Qualifications: Post Graduate Degree or equivalent with 20 yrs. of administrative / academic / managerial experience. Desirable: Ph.D. in Design / Technology/ Management or Public Policy

Administration Officer

Gross emoluments of Nu. 50,000/ month
Age limit: 35-50 years
Qualifications: Post Graduate Degree in Management with at least 10 yrs. of experience in industrial relations and personnel management (or) academic administration

Technical Instructor

Gross emoluments of Nu. 26,000/ month
Age limit: Upto 30 years
Qualifications: Diploma/Degree in relevant area (in one of the Relevant Qualification Groupings) from a recognized institute or University of national /international repute

Technical Instructor

Gross emoluments of Nu. 26,000/ month
Age limit: Upto 30 years
Qualifications: Diploma/Degree in relevant area (in one of the Relevant Qualification Groupings) from a recognized institute or University of national /international repute

Laboratory Assistant

Gross emoluments of Nu. 16,000/ month
Age limit: 21-25 years
Qualifications: (for fashion lab) 10+2 with Diploma/ Certificate in cutting & tailoring from a recognized institute/ ZC, understanding of pattern making and construction techniques, with 3

years relevant experience in industry/ academics (for general/ machine workshop) Diploma/Certificate from TTI as Fitter in related areas with understanding of materials & processes. At least 3 years experience in hands-on operation, repair and maintenance of general purpose workshop machines.

Accounts Officer

Gross emoluments of Nu. 32,000/ month
Age limit: 25-40 years
Qualifications: MBA Finance OR Post Graduate in Commerce / Finance with Accounts / Costing. Diploma / Certificate in Computer Applications Operation with latest software MS Office (Word / Excel / PowerPoint / Accounts related software) and proficient in Computer Operation. At least 5 years experience in Govt./ Semi-Govt./ Autonomous bodies/ private institutions/ industries

Head Resource Centre/ Librarian

Gross emoluments of Nu. 26,000/ month
Age limit: 25-40 years
Qualifications: Graduate/ Post Graduate in Library and Information Science from a University/ Institute, Minimum of 5 years experience as a senior level Librarian in a reputed institution of higher education. Knowledge of computer application in library management is desirable

Estate Engineer

Gross emoluments of Nu. 26,000/ month
Age limit: 21-35 years
Qualifications: BE (Civil Engineering) from a University/ Institute of repute with 3 years administrative experience

Computer Engineer

Gross emoluments of Nu. 22,000/ month
Age limit: 25-40 years

Qualifications: BE/ B.Tech in Computer Science / IT /Electronics and Communication from a University/ Institute of repute with minimum of 60% marks or equivalent grade with 5 years relevant experience in software development, management information system development, Maintenance of data bank. Experience in a reputed industry/ Institute / autonomous / Govt. / Semi-Govt. Organization in related areas. Should have full knowledge of computer hardware and software

Computer Engineer

Gross emoluments of Nu. 22,000/ month
Age limit: 25-40 years
Qualifications: BE/ B.Tech in Computer Science / IT /Electronics and Communication from a University/ Institute of repute with minimum of 60% marks or equivalent grade with 5 years relevant experience in software development, management information system development, Maintenance of data bank. Experience in a reputed industry/ Institute / autonomous / Govt. / Semi-Govt. Organization in related areas. Should have full knowledge of computer hardware and software

Office Assistant

Gross emoluments of Nu. 16,000/ month
Age limit: 25-35 years
Qualifications: Postgraduate from a University/ Institute of repute. Diploma / Certificate in Computer Applications Operation with latest software MS Office (Word / Excel / PowerPoint) and proficient in Computer Operation. Minimum 3 years experience

7. DETAILED CURRICULUM

1. Sustainable Product Design



Semester One

Design Overview	30	Geometrical Construction	30
Visual Studies	150	Basic Materials	120
Introduction to Sustainability	60	Representation Techniques	90
Total	480		

1. Design Overview (30 Hours)

The fact that a designer's work area is predominantly interdisciplinary and will be characterised by her/ his constant preoccupation with co-relating disciplines, some of which might not seem to be directly related and others even opposite in nature. It is very vital that the learners acquaint themselves with the

comparative role of major subject areas they must learn during the rest of the programme at the Institute. It is also vital to sensitizing the young learners by introducing them with basic concepts of design and its influences in today's world. Therefore it is relevant that the young aspiring design

learners be focused on how various specialized designers work in their respective field of design. The course is expected to address how design is used to leverage to attain improved products, services and fulfilment of human needs.

2. Geometrical Construction (30Hours)

Fundamental geometric principles and their application forms very important role in design to

generate and explore form structures. The course focuses to develop understanding and capability

to construct & generate 3D forms and spaces based on geometric principles.

3. Visual Studies (150Hours)

Understanding design elements, aesthetics principles, visual semantics and Perception are very relevant for designers as they are arguably the most

powerful tool in the designer's arsenal. The course acquires great relevance for the learners to develop understanding & application skills of form

perception, articulation of aesthetic principles and attributes of form & composition.

4. Basic Materials (120 Hours)

For designers the basic instinct to confront & handle materials is vital aspect as

designers are expected to explore the properties, the inherent structures and

manipulate the same to develop future forms. The course acquires relevance as

it enables learners to understand physical, chemical and visual properties of the basic material such as paper, wood

and bamboo as well as their applications in immediate environment and in man made objects. The course also familiarizes the students

to handle basic tools to process, sculpt and finish the materials.

5. Introduction to Sustainability (60 Hours)

For designers the basic instinct to confront & handle materials is vital aspect as designers are expected to explore the properties, the inherent structures and manipulate the same to develop future forms. The course acquires relevance as

it enables learners to understand physical, chemical and visual properties of the basic material such as paper, wood and bamboo as well as their applications in immediate environment and in man made objects. The course

also familiarizes the students to handle basic tools to process, sculpt and finish the materials. The course will therefore equip the students with broad area of social, ethical, environmental and economic sustainability.

6. Representation Techniques (90 Hours)

For designers the basic instinct to confront & handle materials is vital aspect as designers are expected to explore the properties, the inherent structures and manipulate the same to develop future forms. The

course acquires relevance as it enables learners to understand physical, chemical and visual properties of the basic material such as paper, wood and bamboo as well as their applications in immediate

environment and in man made objects. The course also familiarizes the students to handle basic tools to process, sculpt and finish the materials.

Semester Two

Solid geometry	60	Representation Technique-II	90
Material Manipulation	120	Colour, Form & Narrative Structure	90
Design Thinking	90	Sustainable systems	30
		Total	480

1. Representation Technique-II (90 Hours)

The course encourages learning to draw human forms/figures, static as well as in action. The study also leads to understanding of various parts of human body such as arms, legs, head (portrait), torso etc with

systematic and progressive steps. It helps in understanding concepts of projection method, technical construction of perspective (one & two point). The course also explores other methods of 3 dimensional

object constructions using parallel projection methods. This acquires special relevance to engage these abilities to recall and draw familiar and special experiences

2. Solid geometry (60 Hours)

Fundamental geometric principles and their application forms very important role in design to

generate and explore form structures. The course focuses to develop understanding and capability

to construct & generate 3D forms and spaces based on geometric principles.

3. Colour, Form & Narrative Structure (90 Hours)

The course develops understanding 3 dimensional form & its physical & visual attributes (Volume, Proportion, Surface Quality & Characteristic of curves & planes, Form & Space) in relation with space and

structure. The course aims at developing a sense of perception and ideation of 3 dimensional forms as well as understanding the dynamics of change and transition in 2 D and 3 D forms thru Simplification, Manipulation

and Stylization. The course also develops understanding of tangible & non-tangible aspects of Elements of Form (Physical attributes such as material, position, orientation etc. and Psychological, Emotive qualities, visual

hierarchy & symbolism). The course develops skills of visualization, presentation and communication through

various media and processes. The course is to sensitise towards nature and built environment in terms of its

form and structure and their relation with space.

4. Material Manipulation (120 Hours)

The course is to develop basic instinct to confront & handle materials. The course enables the students to understand physical, chemical and visual properties of the basic

material such as **metal and wood** as well as their applications in immediate environment and in man made objects. The students are expected to explore the properties and the inherent

structures and manipulate the same to develop forms. The course also familiarizes the students to handle basic tools to process, sculpt and finish the materials.

5. Sustainable systems (30 Hours)

Depletion of fossil fuels. Global warming. Water scarcity. Loss of biodiversity. Modern environmental challenges like these impact both developed and developing nations, and they are compounded by increasing consumption

pressures and a growing global population. The world needs innovative leaders who can help solve these complex problems and address basic human needs such as mobility, shelter, water, food, and communication, in a more sustainable manner.

The course focuses on a sound understanding of ecological principles, the capabilities of technology, and the mechanisms that reshape economic and social progress.

6. Design Thinking (90 Hours)

The course develops methods to generate creative ideas and bring those ideas to life, so that others can experience designer's vision of the future. In this course the student will learn and

practice three skills for moving from ideas to action::Go beyond brainstorming – learn techniques for coming up with innovative ideas, Make the ideas tangible, for

gathering feedback from others and get results faster by evolving the idea to be more desirable, feasible, and viable.

Semester Three

Representation Technique	90	Form Studies	60
Material Science	30	Material Process	60
Sustainability Energy Efficiency	30	Simple Product Design	210
Total	480		

1. Representation Technique (90 Hours)

The course focuses on skill of drawing as a tool for analysis and visualisation of form and their structures. The course acquires relevance in terms of skill of drawing being important tool of thinking to visualize, develop and represent forms, design ideas and concepts. The learners

are expected to understand and apply skill of drawing as thinking tool for visualisation and representation. The focus of the course is also to develop capabilities to draft & represent various products, product details, assembly, manufacturing specifications & parameter, packaging

instruction using **CAD**. The course develops capabilities and application of various tools used for the purpose of making advanced and interactive technical language & representation using **CAD**.

2. Form studies (60 Hours)

The focus of the course is to develop understanding of the nuances of form integration and the relationships of forms and space. The

learners having experienced the nuances of visual semantics in form, space and structure in two dimensions are expected to apply the

principles in three dimensional forms. The course provides insight into the application of visual tools such as radii manipulation to

generate emotive qualities in forms as well as form

integration. The course acquires relevance by of

applying learning to generate product forms.

3. Material science (30 Hours)

Understanding of variety of materials (Ceramics, Glass and Metals including Precious & Industrials metals, Plastic, Stone and Wood.) in raw, processed & finished forms

and their uses act as great knowledge base for Design Development. The learners are expected to develop understanding of tools, equipment & machinery and

their limitations, besides, the basic principles of manufacturing processes and their applications.

4. Material Processes (60 Hours)

The learners are expected to develop understanding of tools, equipment & machinery and their

limitations, besides, the basic principles of manufacturing processes and their applications. This will

be imparted through Industry visits

5. Sustainability: Energy efficiency (30 Hours)

This course provided learners with knowledge and capabilities to enhance energy efficiency of buildings, Manufacturing, Materials, supply chain and product life cycle. The course

also emphasize transition to sustainable energy for climate and welfare and how to assess the potential for energy reduction and the potential of renewable energy sources like wind,

solar and biomass. The learners will gain insights of how to integrate these sources in an energy system.

6. Simple Product Design (210 Hours)

The course is the first design project which provides the opportunity for integrative application of the basic design fundamentals, design thinking and methodology to address design opportunities in the area of simple Product

Design. The course provides experience to recognize & comprehend contextual issues of simple product with respect to the aesthetics, style and consumers segments associated with it. The design project is

required to project the type of product being designed and with actual design of the product close in form as well as in function to be a real product to be realised through detailed concepts & prototypes.

Semester Four

History of Design	30	Form Studies -	
Workshop Practice & Model Making	120	Representation Techniques	60
Techno Aesthetic Product Design	120	Display & Control Design	90
Total	480		

1. History of Design (30 Hours)

For any design student and aspiring design professional it is extremely important to

be aware of the context of design as a human problem solving activity, its

emergence and relevance, through an understanding of its historical trajectory.

2. Form Studies-II

The nuances of color in relation to form & space form the basis for form generation. The aesthetic

decision making to enforce the integration of color, form & space through application of the essential visual

semantics has great relevance for designers to generate forms.

3. Workshop Practice & Model Making (120 Hours)

The focus of the course is to develop understanding of workshop skills to handle basic machine tools to realize product components and

even product prototype development. The course deals with hands on experience to gain knowledge and skills of

various nuances of subtractive (machining) & additive (Fabrication, forming) processing of materials. The focus of the

course is also to provide orientation and simulation to prototyping skills through materials & techniques for rapid visualisation &

realisation of products. The course deals with familiarisation & skill development with various rapid modeling techniques in

paper, clay, wood, plastics etc. for 3 dimensional forms & product ideas.

4.Representation Techniques (60 Hours)

Designers communicate ideas and conceptualise products to as close to reality

in order to make design decisions for production. Rendering as communication

medium forms basis to represent and communicate product ideas.

5. Techno-aesthetic Product Design (120 Hours)

The nuances developing product details to aesthetically integrate the product components and technical features of products requires capabilities to

analyse, comprehend and integration of the product components and technical features of products. The course develops the abilities to apply ergonomic principles

and visual semantics to develop efficient and user friendly Techno-aesthetic details.

6. Display & Control Design (90 Hours)

The focus of the course is to develop capabilities to analyse, comprehend the nuances of developing

display & control systems. The course develops the abilities to apply ergonomic principles to develop efficient

and user friendly display & control systems.

Semester Five

Product Graphics	60	Motion & Mechanism	60
Green Design	90	Technically Complex Product design	150
Design for Special Need	60	CAD Software	60
Total	480		

1. Product Graphics (60 Hours)

It is important for designers to enhance product functionality, product semantics and

communication perceived product value integrating elements of graphics such as colour, textures and

patterns, graphic shapes and typography with the product form.

2. Motion & Mechanism (60 Hours)

The course provides conceptual insight and understanding of basic

mechanics in machine design. It deals with the concept of the strengths of materials

and structures to be applied in designing products.

3. Green Design (90 Hours)

The Course aims at providing awareness on insights into the ecological foot prints in the process of design

development and manufacturing of products, systems and services. Designers must be aware of

the consequences of design decisions in the context of material selection, detailing and usage.

4. Technically Complex Product design (150 Hours)

The focus of the course is to develop capabilities to analyse, comprehend the nuances of developing products and systems having

significant level of complexity. The course develops the abilities to confront the inherent complexities, organize and

build relevant context to develop efficient and user friendly product and systems.

5.Design For Special Need (60 Hours)

Industrial design has a significant role to improve the quality of human life in

society by providing innovative ideas and solutions towards product

and product systems improvements. However, in India with a human

population of more than a billion people there are large sections of society lying with some or the other type of

disability Industrial designers have the capability to make significant contributions to make towards the

betterment of these often neglected "differently able" persons.

6. CAD Software (60 hours)

Use of computer models for engineering applications has a significant role in the industrial design domain. The concept generated and iterated has to be finally moved out for production for

which engineering details are necessary. The modeling software's for part details and the assembly reduces the time for manufacturing and as well helps the designers to iterate for the

possible/ feasible outcomes. The course prepares the learners to work with software's for part modeling and assembly through a series of exercises.

Semester Six

Packaging design	60	Emerging technology	30
CAD Software	30	Internship	360
Total	480		

1. Packaging design (60 hours)

Product package is the most important element for product information and visual impact of the product to the user. The nuances of

developing Package Design requires the abilities to apply ergonomic principles, Information structuring, structures & form and safety

norms to develop efficient and user friendly Package design.

2. Emerging technology (30 Hours)

In today's context the products have become simple to user friendly, however the understanding of technology have become

more important than ever. It is imperative for the designer to show the emerging scenarios in terms of new materials, new

processes, cost control processes and optimization of materials.

3. CAD Software (30 Hours)

Surface modeling software has multiple advantages for concept modeled in 3D. They can be used for modeling difficult forms while providing the output as

conceptualized and can be well used for quality rendering. These softwares are therefore appreciated well in the transportation and product design industry.

The course prepares the learners to work on advanced surface modeling softwares like Alias and tune them to be in line with industry requirements

4. Internship (360 Hours)

In the course of their studies at the institute it becomes important for students of industrial design to get an exposure and a "feel" of

industries appropriate for the respective disciplines. This exposure helps them about the role of design and designers in an industrial

organizational set up and to develop self confidence and conviction.

B. Des Degree Program (One Year) Semester One

Internship Portfolio Review	30	System Thinking	60
System design	270	Professional Practice	60
Design Management	60	Total	480

1. Internship Portfolio Review (30 Hours)

The Industry Internship provides the learners an

intensive experience of the dynamics in which industry

functions. The learners are expected to document and

present this learning.

2. System Thinking (60 Hours)

A system is a whole which consists of interacting parts with a single purpose. A system is greater than the sum of its parts. For Designers system approach and systems thinking can become a powerful tool

towards change. It offers a powerful new perspective that designers can use to adding the most stubborn of problems as this approach provides with a more accurate picture of reality. It also encourages one to think

about problems and solutions with an eye towards a long –time view. Systems thinking stress dynamic interaction and change over time rather than simply an examination of static structures.

3. System design (270 Hours)

A system is a whole which consists of interacting parts with a single purpose. A system is greater than the sum of its parts. For Designers system approach and systems thinking can become a powerful tool

towards change. It offers a powerful new perspective that designers can use to adding the most stubborn of problems as this approach provides with a more accurate picture of reality. It also encourages one to think

about problems and solutions with an eye towards a long –time view. Systems thinking stress dynamic interaction and change over time rather than simply an examination of static structures.

4. Professional Practice. (60 Hours)

This course examines the underlying assumptions, values, experiences, skills, forms of knowledge and broader contexts that impact on and inform students'

professional practice approach. It has a particular emphasis on building professional knowledge of working in a business environment and developing

work ready skills in the areas of written and oral communication, intercultural communication, client service, problem solving and self-management.

5. Design Management (60)

Post globalization, design is now almost universally recognized as a powerful input in the process from "mind to market" in the cycle of product development designers work towards the creation of products which are competitive in the market both in terms of quality and profitability.

The London School of Business defines Design Management as " the effective deployment by line managers of the design resources available to an organization in the pursuance of its corporate objectives".

Whether working with an organization or as a consultant designer in any design discipline needs to understand the relationship of their goals with the larger goals and the role of design as a business resource.

B. Des Degree Program (One Year) Semester 2

Client Specific Professional Project	480
Total	480

1.Client Specific Professional Project (480 Hours)

The successful completion of the Programme at RADA would require each student to undertake final project in the respective discipline. The project undertaken by students towards the Graduation jury will be live, i.e., sponsored by industry;

however this need not be a condition. Students would also be free to take up hypothetical projects in the area of their interest but having appropriate complexity. The project will demand from the learner the following:

- Professionally execution of the design project
- Demonstration of professional capabilities.
- Preparation and submission of document in support of candidature for an academic degree or

professional qualification presenting the author's research and findings in appropriate contexts

● Jury panel will evaluate the process followed by the

student, the quality of the thinking process and explorations, the quality of the end product or deliverable/s, innovativeness, process

documentation & presentation and the overall quantum of work done by the student

2. Social Communication Design



Semester 1

Design Overview	30	Visual Studies	120
Color	60	Communication Theory & Practices	60
Representation Technique	90	Communication for Social Change	60
Community Exposure	60	Total	480

Design Overview (30hours)

The fact that a designer's work area is predominantly interdisciplinary and will be characterised by her/ his constant preoccupation with co-relating disciplines, some of which might not seem to

be directly related and others even opposite in nature. It is very vital that the learners acquaint themselves with the comparative role of major subject areas they must

learn during the rest of the programme at the Institute. It is also vital to sensitizing the young learners by introducing them with basic concepts of design and its influences in today's world..

Visual

Collaboration of eye, mind, and image produces our experience of a visual world. This course will introduce students to the theory and practice of image making, focusing on the development

Studies

of observational skills and analytical thinking. The students will explore the conventions of pictorial representation across time and cultures; discuss types of visual information and

(120

Hours)

modes of formal language; explore visual narrative techniques; and seek to expand our understanding of the role images play in our culture.

Color(60 Hours)

For us Colour pervades every aspect of our lives. Colours are stimulating, soothing,

expressive, cultural, symbolic and exuberant. Very often colours are

disturbing and impressional. The romance of colours exists for everyone, but

colours have additional importance for designers. Colours are the foundation elements of design and are arguably the most powerful

tool in the designer's arsenal. The course focuses on what colours are, how they are perceived and how the application of the

knowledge enhances the everyday products by generating emotive response..

Communication Theory & Practices(60 Hours)

Developing awareness of the range of social and professional contexts in which communication occurs is an important aspect of communication theory and practices. The student will learn to develop an understanding of

communication as a set of practices and to identify common features within these practices. The course deals with introduction to some of the major ways in which communication and media have been understood at a theoretical level.

Studying the relation between theory and practice in the field of communication and an appreciation of how they can productively inform each other is an important aspect of the course.

Representation Technique (90 Hours)

For designers the basic instinct to confront & handle materials is vital aspect as designers are expected to explore the properties, the inherent structures and manipulate the same to develop future forms. The

course acquires relevance as it enables learners to understand physical, chemical and visual properties of the basic material such as paper, wood and bamboo as well as their applications in

immediate environment and in man made objects. The course also familiarizes the students to handle basic tools to process, sculpt and finish the materials.

Communication for Social Change (60 Hours)

The course provides an in-depth understanding of communication for social change theory and practice. It will explore the different ways in which

communication can be leveraged to bring about change in attitudes, behaviour and knowledge in individuals and communities. It will analyse the ways in

which 'participation' can make a difference in the planning, implementation and evaluation of development processes

Community Exposure (60 Hours)

During this course the learners are expected to examine and understand the various constituent's parts and processes in a community and their interrelationships as

manifested in socio-cultural, economic, political, religious and aesthetic realities therein. The course inculcates conceptual and objective perspectives in one's chosen area of study.

The course sensitizes students to the necessary tools of perception and analysis in order to "engage" with their immediate environment and community

Semester 2

Representation Technique	90	Narrative Structure	120
Typography	60	Elements of Graphic Design	90
Way of Seeing	30	Communication & Social Movement	60
Basic Photography	30	Total	480

Representation Technique (90 Hours)

In Art & Design, drawing has been the most effective tool of communication & expression. The course focuses on skill of drawing and sketching to facilitate learner's abilities to observation, visualisation and representation and communication of natural forms such as plants, trees, flowers and their structures.

The course encourages learning to draw human forms/figures, static as well as in action. The study also leads to understanding of various parts of human body such as arms, legs, head (portrait), torso etc with systematic and progressive steps. It helps in understanding concepts of projection method, technical

construction of perspective (one & two point). The course also explores other methods of 3 dimensional object constructions using parallel projection methods. This acquires special relevance to engage these abilities to recall and draw familiar and special experiences.

Narrative Structure (120)

Understanding design elements, aesthetics principles visual semantics and Perception are very relevant for designers as they are arguably the most

powerful tool in the designer's arsenal. The course acquires great relevance for the learners to develop understanding & application skills of form

perception, articulation of aesthetic principles and attributes of form & composition.

Typography (60 Hours)

An introduction to the fundamentals of letterforms and typographic traditions are examined through

progressive assignments that stress type rendering and usage at a basic level. Students explore the

theoretical and applied use of type as an integral part of visual communication.

Elements of Graphic Design (90 Hours)

Graphic Design is all around us! Words and pictures—the building blocks of graphic design—are the elements that carry the majority of the content in both the digital

world and the printed world. Through visual examples, this course will teach you the fundamental principles of graphic design: image making, composition,

working with color and shape... foundational skills that are common in all areas of graphic design practice.

Way of Seeing (30)

This course investigates the role of visual communication and visual culture in our lives. You will look at how and why we use images to communicate and ways in which images are constructed and manipulated to convey

meanings. You will examine controversial, challenging, iconic, appropriated and manipulated images and consider their power and impact as well as the benefits and limitations of using images to communicate. The

course addresses image use in many contexts including art and design, advertising, mass media, historical images, information design and animation.

Communication & Social Movement (60 Hours)

Throughout the ages social movements have contributed to contesting the order of things. Social movements have appeared and disappeared, been tolerated or crushed, become popular or remained on the margins, and influenced society in the long run or merely created temporary change. This course will explore the

differences between traditional and new social movements, the relationship between social movements and the media, and the role of communication in the democratisation process. The contribution and limitations of the media reform movements will be critically analysed, the major theoretical traditions of social movement theory will

be explored, and students will gain an in-depth understanding of social movement theories in relation to examples from around the world. This course will be taught through case studies, interactive seminars, student led sessions, and analytical essays.

Basic Photography (30 Hours)

Documentation & communication are means of recording the process of design as well as communication of ideas, concepts and products. Photography medium becomes important tool to communicate and document design process.

Semester 3

Illustration	90	Participatory Development Communication	60
Media Studies	60	Text & Image (Story Telling)	60
Design Thinking	150	Printing	60
Total	480		

Illustration (90 Hours)

Understand and develop the sensitivity towards visualizations, treatment, color and texture. These inputs would help further to look at your color palette

and texture of graphics and illustrations in totality. The additional inputs in this course are that where students are expected to use their imaginations to large

extent by manipulating and experimenting with different Medias to produce their illustration for their graphics ideas.

Participatory Development Communication (60 Hours)

Participation has become an important dimension of development as a way to attain sustainable and equitable outcomes. Effective stakeholder identification and involvement in all stages of

development planning, implementation and evaluation are key to assure the effectiveness of change processes and the sustainability of impact. It will give specific attention to

intercultural communication skills and methodological implications when applying a participatory approach in development planning, implementation and evaluation.

Media Studies (60 Hours)

The course deals with the history, content and impact of various collective communication methods and tools, with a focus on mass media. It places a great focus on the theoretical and cultural approach towards

communication sciences, mass communication and communication studies. Media studies also use concepts and techniques from other disciplines such as sociology, anthropology, psychology, politics,

economics, or philosophy. Mass media refers to the applied study of different practices and technology used to facilitate the communication of information for large audiences

Text & Image(Story Telling) (60 Hours)

One of the essential course in Graphic discipline to activate visual language needs story

telling to express verbally and through writing all the attributes concerning to all

your graphics work right from scratch/copy writing/sketch to the final product.

Design Thinking (150 Hours)

Companies throughout the world are seeking competitive advantage by leasing through Innovation. Designers are required to be critical thinkers and strategists first, capable of addressing cross-disciplinary problems by designing the social, political, economic and educational

'systems' that give them greater reach, responsibility, influence and relevance. The curse deals with developing creative thinking skills and ability to define and reframe problems, and to generate solutions or alternative approaches that are more effective than those that

already exist. The course enables the student to establish connections between concepts, methods and shifts of perspective that would otherwise be overlooked in a mono-disciplinary 'problem-solving' approach

Printing (60 Hours)

The course provides introduction and familiarisation of various mechanized and non-mechanised printing and reproduction methods and processes. The students will be provided inputs through field visit and demonstrations by subject experts.

Semester 4

Visual Communication	60	History of Visual Communication	60
Visual Semantics	60	Information, Communication & Technology in Development	60
Photo Ethnography	60	Socially Responsible Design	180
Total	480		

Visual Communication (60 Hours)

Traditional academic training has laid primary emphasis on verbal/numerical and word articulation of concepts and ideas with little or no emphasis on visual articulation. In contrast, visual artists / designers primarily express their concepts and ideas by thinking visually. This course is concerned with the relationship between observation and reasoning, seeing and perceiving and between thinking and articulation.

History of Visual Communication (60 Hours)

Design implies a conscious effort to create something that is both functional and aesthetically pleasing. In the realm of the arts, design is more relevant to the "applied" arts. It is important for the Communication Design students to be critically aware of the historical trajectory of Modern Art and Design and its relevance in enhancing the quality of life.

Visual Semantics (60 Hours)

The course will deal with several aspects such as relationship between syntactic, semantics and pragmatics. Viewpoints, point of reference and framing. Relationship of colour, form and meaning. Explorations in visual abstraction. Study of Visual Language ?? critical study of visual elements, features and principles. Exploration and creation of complex and meta patterns. Analysis of Aesthetics- the structure of Appearance. Form in nature, Exploration of visual images with analogies from nature.

Information, Communication.& Technology in Development (60 Hours)

Information, communication & technology continues to play a crucial part in development. We live in a world dominated by online services and social interactions, so the communication systems behind them must be responsive, reliable and secure. This course covers the development and use of communication systems in social communication, and focuses on core communication technologies.

Photo Ethnography (60 Hours)

Media offer great descriptive and emotional power in representing cultural forms and experience. This course seeks to help students develop an understanding of how photography media can be used to represent culture, and to look at important questions about these practices. By looking at historical, contemporary and emerging examples of cultural documentary work, students will enter this dialogue, with a special focus on preparing those interested in working with these representations in public settings.

Socially Responsible Design (180 Hours)

This unit provides a systematic and thorough grounding in the principles of socially responsible design through engagement with non government humanitarian organisations (NGOs) and real world problem solving. It is imperative that design serves the community in a socially responsible, sustainable and culturally sensitive manner. Not only must designers be aware of the consequences of their actions, but they must also be cognisant of the opportunities to make a greater contribution to the betterment of societies, particularly when addressing

the requirements of those at the base of the pyramid. Designing for our complex global communities requires anticipation of future needs, cultural sensitivity and a

socially responsible approach. In this unit, students will explore the principles and implementation of 'design for need', evaluate existing design solutions, and then

develop design proposals that are contribute to societal well-being, are sustainable and empower the target user and their community

Semester 5

Creative Writing	60	Information Graphics	120
Participation Media Production	60	Communication Research Methods	60
Graphic-user-interface Design	180	Total	480

Creative Writing (60 Hours)

The course develops the skill of copy writing for various communication materials in print media such as posters,

press advertisement, catalogues, brochures and other promotional materials as well as electronic media

such as TV advertisement, animated and non animated announcements.

Information Graphics (120 Hours)

Information of products and services is important for the user/consumer to ascertain its correct use and also understand the statutory/safety norms. Such

information need to be organized and presented in an effective manner. The course facilitates to understand the nuances of information presentations

and culminates into developing apt Graphic solutions toward the effective presentation for the same.

Participation Media Production (60 hours)

Participatory Media Production is a collaborative approach to the production of media (audio, video, still images, text) that emphasizes working with a group or community in

creating their media for learning, making themselves heard, and enabling positive change and transformation. In this course, students will gain a foundation for understanding participatory

media theory, facilitating participatory production processes, and creating and evaluating participatory media products relating to a complex social issue.

Communication Research Methods (60 hours)

This course introduces you to communication research methods and emphasizes the need to use evidence effectively for informed decision-making and communication strategy development. You'll explore

different types of evidence, how that evidence might be collected and interpreted, and how to use that evidence to advance an organizational objective or initiative. The students learn qualitative methods including

participant observation, in-depth interviews, and focus groups. You'll explore how surveys are created, how to achieve an appropriate sample, how to interpret your findings, and how to articulate your conclusions.

Graphic-user-interface Design (180 Hours)

The course develops understanding and insights into the elements of web designing. It also develops

understanding the nuances of graphic -user interface which is the important aspect of developing web

pages and sites to enable the user to surf and navigate the web pages easily.

Semester 6

Design of Campaign for Social Change	180	Publication Design	60
Internship	240	Total	480

Design of Campaign for Social Change (180 hours)

The focus of the course is to develop capabilities to analyse, comprehend the nuances of developing

Advertising Campaign. The course develops the abilities to apply media principles, Information structuring,

structures & form and to develop efficient and user friendly Advertising Campaign design.

Publication Design (60 Hours)

Advanced print & publishing design skills come into play when designing for newspapers, magazines, posters, manuals, etc. A design destined for print

demands certain specifications to ensure the highest quality & perfection. Even with the increasing popularity of web design, print design is still in

demand. The course deals with all aspects of graphic designing, layout designing, and visualization for print & publishing

Internship (240 hours)

In the course of their studies at the institute it becomes important for students of design to get an exposure

and a "feel "of industries appropriate for the respective disciplines. This exposure helps them about the role of

design and designers in an industrial organizational set up and to develop self confidence and conviction.

B. Des Degree Program (One Year) Semester One

Internship Portfolio Review	30	System Thinking	60
System design	270	Professional Practice	60
Design Management	60	Total	480

1. Intership Portfolio Review (30 Hours)

The Industry Internship provides the learners an intensive experience of the

dynamics in which industry functions. The learners are

expected to document and present this learning.

2.System Thinking (60 Hours)

A system is a whole which consists of interacting parts with a single purpose. A system is greater than the sum of its parts. For Designers system approach and systems thinking can become a powerful tool

towards change. It offers a powerful new perspective that designers can use to adding the most stubborn of problems as this approach provides with a more accurate picture of reality. It also encourages one to think

about problems and solutions with an eye towards a long – time view. Systems thinking stress dynamic interaction and change over time rather than simply an examination of static structures.

3. System design (270 Hours)

A system is a whole which consists of interacting parts with a single purpose. A system is greater than the sum of its parts. For Designers system approach and systems thinking can become a powerful tool

towards change. It offers a powerful new perspective that designers can use to adding the most stubborn of problems as this approach provides with a more accurate picture of reality. It also encourages one to think

about problems and solutions with an eye towards a long –time view. Systems thinking stress dynamic interaction and change over time rather than simply an examination of static structures.

4. Professional Practice. (60 Hours)

This course examines the underlying assumptions, values, experiences, skills, forms of knowledge and broader contexts that impact on and inform students'

professional practice approach. It has a particular emphasis on building professional knowledge of working in a business environment and developing

work ready skills in the areas of written and oral communication, intercultural communication, client service, problem solving and self-management.

5. Design Management

Post globalization, design is now almost universally recognized as a powerful input in the process from "mind to market" in the cycle of product development designers work towards the creation of products which are competitive in the market

both in terms of quality and profitability. The London School of Business defines Design Management as "the effective deployment by line managers of the design resources available to an organization in the pursuance of its corporate objectives". Whether

working with an organization or as a consultant designer in any design discipline needs to understand the relationship of their goals with the larger goals and the role of design as a business resource.

B. Des Degree Program (One Year) Semester 2

Client Specific Professional Project	480
Total	480

1.Client Specific Professional Project (480 Hours)

The successful completion of the Programme at RADA would require each student to undertake final project in the respective discipline. The project undertaken by students towards the Graduation jury will be live, i.e., sponsored by industry; however this need not be a condition. Students would also be free to take up hypothetical projects in the

area of their interest but having appropriate complexity. The project will demand from the learner the following

- Professionally execution of the design project
- Demonstration of professional capabilities.
- Preparation and submission of document in support of candidature for an academic degree or professional qualification

presenting the author's research and findings In appropriate contexts

- Jury panel will evaluate the process followed by the student, the quality of the thinking process and explorations, the quality of the end product or deliverable/s, innovativeness, process documentation & presentation and the overall quantum of work done by the student.

3. Craft Design



Semester One

Design Overview	30	Geometrical Construction	30
Visual Studies	150	Basic Materials	120
Introduction to Crafts	60	Representation Techniques	90
Total	480		

1.Design Overview (30 Hours)

The fact that a designer's work area is predominantly interdisciplinary and will be characterised by her/ his constant preoccupation with co-relating disciplines, some of which might not seem to be directly related and others even opposite in nature. It is very vital that the learners acquaint

themselves with the comparative role of major subject areas they must learn during the rest of the programme at the Institute. It is also vital to sensitizing the young learners by introducing them with basic concepts of design and its influences in today's world. Therefore it

is relevant that the young aspiring design learners be focused on how various specialized designers work in their respective field of design. The course is expected to address how design is used to leverage to attain improved products, services and fulfillment of human needs.

2.Geometrical Construction (30Hours)

Fundamental geometric principles and their application forms very important role in design to

generate and explore form structures. The course focuses to develop understanding and capability

to construct & generate 3D forms and spaces based on geometric principles.

3. Visual Studies (150Hours)

Understanding design elements, aesthetics principles, visual semantics and Perception are very relevant for designers as they are arguably the most

powerful tool in the designer's arsenal. The course acquires great relevance for the learners to develop understanding & application skills of form

perception, articulation of aesthetic principles and attributes of form & composition.

4.Basic Materials (120 Hours)

For designers the basic instinct to confront & handle materials is vital aspect as

designers are expected to explore the properties, the inherent structures and

manipulate the same to develop future forms. The course acquires relevance as

it enables learners to understand physical, chemical and visual properties of the basic material such as paper,

wood and bamboo as well as their applications in immediate environment and in man made objects. The course also familiarizes the

students to handle basic tools to process, sculpt and finish the materials.

5.Introduction to Crafts (60 Hours)

Crafts in many developing countries are second large course of employment after Agriculture. In many countries it is an age old economic activity and the practitioners have developed a fine craftsmanship, which also have been transferred

from generation to generation. It is very imperative for the student of Craft Design to understand full nuances of this age old sector. This course will deal with understanding nuances of Craft skill sets, craft traditions & practices and the

socio-economic, environmental and cultural milieu in which the craft practitioners produce the finest products. The course will make students understand the issues related to market, techniques and design.

6.Representation Techniques (90 Hours)

For designers the basic instinct to confront & handle materials is vital aspect as designers are expected to explore the properties, the inherent structures and manipulate the same to develop future forms. The

course acquires relevance as it enables learners to understand physical, chemical and visual properties of the basic material such as paper, wood and bamboo as well as their applications in

immediate environment and in man made objects. The course also familiarizes the students to handle basic tools to process, sculpt and finish the materials.

Semester Two

Representation Technique-II	90	Solid geometry	60
Colour, Form & Narrative Structure	90	Material Manipulation	120
Introduction to craft Markets	30	Design Thinking	90
Total	480		

1. Representation Technique-II (90 Hours)

The course encourages learning to draw human forms/figures, static as well as in action. The study also leads to understanding of various parts of human body such as arms, legs, head

(portrait), torso etc with systematic and progressive steps. It helps in understanding concepts of projection method, technical construction of perspective (one & two point). The

course also explores other methods of 3 dimensional object constructions using parallel projection methods. This acquires special relevance to engage these

2. Solid geometry (60 Hours)

Fundamental geometric principles and their application forms very important role in design to

generate and explore form structures. The course focuses to develop understanding and capability

to construct & generate 3D forms and spaces based on geometric principles.

3. colour, Form & Narrative Structure (90 Hours)

The course develops understanding 3 dimensional form & its physical & visual attributes (Volume, Proportion, Surface Quality & Characteristic of curves & planes, Form & Space) in relation with space and structure. The course aims at developing a sense of perception and ideation of 3

dimensional forms as well as understanding the dynamics of change and transition in 2 D and 3 D forms thru Simplification, Manipulation and Stylization. The course also develops understanding of tangible & non-tangible aspects of Elements of Form (Physical attributes such as material, position,

orientation etc. and Psychological, Emotive qualities, visual hierarchy & symbolism). The course develops skills of visualization, presentation and communication through various media and processes. The course is to sensitise towards nature and built environment in terms of

its form and structure and their relation with space.

4. Material Manipulation (120 Hours)

The course is to develop basic instinct to confront & handle materials. The course enables the students to understand physical, chemical and visual properties of the basic

material such as **wood** as well as their applications in immediate environment and in manmade objects. The students are expected to explore the properties and the inherent structures and

manipulate the same to develop forms. The course also familiarizes the students to handle basic tools to process, sculpt and finish the materials.

5. Introduction to craft Markets (30 Hours)

"Traditional" crafts now make up an important part of a global market. They support local and sometimes national economies and help create and solidify cultural identity. The course deal

with how local cultural industries break into global markets and, conversely, how global markets affect the ways in which artisans understand, adapt, and utilize their cultural

traditions. The course expected to develops a new framework for studying globalization by considering the phenomenon from the perspective of the supplier instead of the market.

6. Design Thinking (90 Hours)

The course develops methods to generate creative ideas and bring those ideas to life, so that others can experience designer's vision of the future. In this course the

student will learn and practice three skills for moving from ideas to action::Go beyond brainstorming – learn techniques for coming up with innovative ideas, Make

the ideas tangible, for gathering feedback from others and get results faster by evolving the idea to be more desirable, feasible, and viable.

Semester Three

Presentation and Documentation techniques	60	Materials and Processes	30
Form Studies	60	Craft Documentation	60
Material Techniques and Construction	150	Integrated Design Project	120
Total	480		

Presentation and Documentation techniques (60 Hours)

We live in an information-rich environment and in our daily lives constantly we convey message and ideas through design. Many of these messages seek to influence as well as inform,

serving a variety of commercial and non-commercial interests. Documentation and presentation design can help tell your story to a variety of constituencies. You can use

it as an advocacy tool, for outreach or for education. You can facilitate strategic planning by making a visual map of a given situation

Materials and Processes (30 Hours)

Understanding of variety of materials (**Wood, bamboo & cane**) in raw, processed & finished forms and their uses act as great knowledge base

for Design Development. The learners are expected to develop understanding of tools, equipment & machinery and their

limitations, besides, the basic principles of manufacturing processes and their applications.

Form Studies (60 Hours)

The focus of the course is to develop understanding of the nuances of Product form integration and the relationships of forms and space. The learners having experienced the nuances of

visual semantics in form, space and structure in two dimensions are expected to apply the principles in three dimensional forms. The course provides insight into the application of visual tools

such as radii manipulation to generate emotive qualities in forms as well as form integration. The course acquires relevance by of applying learning to generate product forms

Craft Documentation (60 Hours)

A key tool for the Craft Design & Development Initiative, which gathers previously dispersed and fragmented knowledge about economic and social

conditions of the Craft, its development potentials, inter-relationships of the stakeholders and existing institutional support mechanisms. The study

facilitates to understand the beneficiaries, the project awareness amongst the beneficiaries and Community mobilisation.

Material Techniques and Construction (150 Hours)

Understanding of variety of materials (**Wood, bamboo & cane**) in context to the involved techniques and processes provides a strong design base for Craft Design learners. The learners are

expected to develop understanding of tools, equipment & machinery and their limitations, besides, the basic principles of manufacturing processes and their applications. This

understanding has to be applied and demonstrated by the learners by making accessories using the same processes

Integrated Design Project (120 Hours)

The course is the first design project which provides the opportunity for integrative application of the basic design fundamentals, visual thinking and methodology to address design opportunities in the area of simple Craft Based Product Design. The

course provides experience to recognize & comprehend contextual issues of simple Craft Based Product with respect to the aesthetics, style and consumers segments associated with it. The design project is required to project the type

of product being designed and with actual design of the product close in form as well as in function to be a real product to be realised through detailed concepts & prototypes.

Semester Four

Trends and Range Development	Materials and Processes -2	60
Regional Aesthetics and Form Semantics 60	Material Techniques and Construction -2	150
Integrated Design Project -2	Total	480

Trends and Range Development (30 Hours)

The course deals with understanding of trend forecast mechanism and

process and interpretation of trend in appropriate context

to evolve products and product range development..

Materials and Processes -2 (60 Hours)

Understanding of variety of materials (**Metals including ferrous , non-ferrous & Precious**) raw, processed & finished forms and their uses

act as great knowledge base for Design Development. The learners are expected to develop understanding of tools, equipment &

machinery and their limitations, besides, the basic principles of manufacturing processes and their applications.

Regional Aesthetics and Form Semantics (60 Hours)

This course explores issues related to visual semantics and the Regional content of design and aesthetics. Which product attributes help in the communication of emotions;

and how to evoke such emotions through a craft product? The course provides insight into the application of visual tools to decode visual language of Regional Crafts

and create a visual language. The course acquires relevance by of applying learning to generate product forms

Material Techniques and Construction -2 (150 Hours)

Understanding of variety of materials (**Metals including**

ferrous , non-ferrous & Precious) in context to the

involved techniques and processes provides a strong

design base for Craft and Design learners. The learners are expected to develop understanding of tools, equipment & machinery and

their limitations, besides, the basic principles of manufacturing processes and their applications. This understanding has to be

applied and demonstrated by the learners by making accessories using the same processes

Integrated Design Project -2 (150 Hours)

Innovation is indispensable to a creative business, particularly in the context of emerging knowledge economy. The craft based livelihoods have inherent sense of continuance of traditions. The course

enables the students to explore the inherent flexibility and potential of crafts to express in myriad ways and to promote crafts based Livelihoods. The course is the design project which provides the

opportunity for integrative application of the form & aesthetics, Design thinking and methodology to address design opportunities in the area of Craft Based Furniture Design, to develop a product

Semester Five

Markets and Strategies	30	Introduction to Ethnography	60
Materials and Processes-3	30	Nature and Form	90
Material Techniques and Construction -3	150	Integrated Design Project -3	120
Total	480		

Markets and Strategies (30 Hours)

Fundamentals of marketing are important for a design learner to understand the commercial aspect of a

product. The learners are expected to develop an understanding of the market scenarios and its coepts. This

perception has to be applied in the study of the macro and micro – environments. industry.

Introduction to Ethnography (60 Hours)

Designers create artifacts for work settings and therefore need to understand those settings. Technology shapes practice and designer's world

view should not be imposed inappropriately on the users. The study of Ethnography allows designers to gain broader understanding

of *technology in use* and Joint exploration of *technology* and *work* allow s both users and designers to participate in new designs.

Materials and Processes -3 (30 Hours)

Understanding of variety of materials (**Stone, marble, bones, horns & Fur**) in raw, processed & finished forms and their uses act as

great knowledge base for Design Development. The learners are expected to develop understanding of tools, equipment &

machinery and their limitations, besides, the basic principles of manufacturing processes and their applications.

Nature and Form (90 Hours)

In an ongoing process to strike a balance between a myriads of elements and forces nature tends to evolve forms which are perfectly adapted to prevailing Conditions and forms which strike a perfect balance

amongst various specie and other elements for mutual coexistence, survival and evolution. The study of natural forms and structures has the potential to offer designers invaluable references and inspirations

towards generations of man made forms. Also innovations are often triggered by the diligent and vigorous study and observation leading to insights to the way nature performs.

Material Techniques and Construction -3 (150 Hours)

Understanding of variety of materials (**Stone, marble,**

bones, horns & Fur in context to the involved

techniques and processes provides a strong design

base for Craft Design learners. The learners are expected to develop understanding of tools, equipment & machinery and

their limitations, besides, the basic principles of manufacturing processes and their applications. This understanding has to be

applied and demonstrated by the learners by making accessories using the same processes

Integrated Design Project -3 (120 Hours)

The focus on design is as something that is not just the finishing touches on a product or a graphic solution but rather something that

fundamentally shapes the value creation in organisations and enterprises. It is relevant to practice and apply design as

a strategic asset that helps develop the enterprise. The course is developed to addresses design in a strategic context.

Semester Six

History of Design	30	Materials and Processes -3	30
Material Techniques and Construction -3	90	Integrated Design Project -4	90
Internship	240	Total	480

History of Design (30 Hours)

For any design student and aspiring design professional it is extremely important to

be aware of the context of design as a human problem solving activity, its

emergence and relevance, through an understanding of its historical trajectory

Materials and Processes -3 (30 Hours)

Understanding of variety of materials (**Textiles, wool and Natural Fibres**) in raw, processed & finished forms and their uses act as great

knowledge base for Design Development. The learners are expected to develop understanding of tools, equipment & machinery and

their limitations, besides, the basic principles of manufacturing processes and their applications.

Material Techniques and Construction -3 (90 Hours)

Understanding of variety of materials (**Textiles, wool and Natural Fibres**) in context to the involved techniques and processes provides a strong design base for Craft Design

learners. The learners are expected to develop understanding of tools, equipment & machinery and their limitations, besides, the basic principles of manufacturing processes and

their applications. This understanding has to be applied and demonstrated by the learners by making accessories using the same processes

Integrated Design Project -4 (90 Hours)

A cohesive and exciting design collection needs a strong central idea, which will influence the style,

decoration, materials and function of the designer's work. Study of nuances of creating a collection

becomes very vital to influence the market.

Internship (240 hours)

In the course of their studies at the institute it becomes important for students of design to get an exposure and a "feel "of industries

appropriate for the respective disciplines. This exposure helps them about the role of design and designers in an industrial

organizational set up and to develop self confidence and conviction

B. Des Degree Program (One Year) Semester One

Internship Portfolio Review	30	System Thinking	60
System design 2	70	Professional Practice	60
Design Management	60	Total	480

Semester One

1. Internship Portfolio Review (30 Hours)

The Industry Internship provides the learners an intensive experience of the

dynamics in which industry functions. The learners are

expected to document and present this learning.

2. System Thinking (60 Hours)

A system is a whole which consists of interacting parts with a single purpose. A system is greater than the sum of its parts. For Designers system approach and systems thinking can become a powerful tool

towards change. It offers a powerful new perspective that designers can use to adding the most stubborn of problems as this approach provides with a more accurate picture of reality. It also encourages one to think

about problems and solutions with an eye towards a long –time view. Systems thinking stress dynamic interaction and change over time rather than simply an examination of static structures.

3. System design (270 Hours)

A system is a whole which consists of interacting parts with a single purpose. A system is greater than the sum of its parts. For Designers system approach and systems thinking can become a powerful tool

towards change. It offers a powerful new perspective that designers can use to adding the most stubborn of problems as this approach provides with a more accurate picture of reality. It also encourages one to think

about problems and solutions with an eye towards a long –time view. Systems thinking stress dynamic interaction and change over time rather than simply an examination of static structures.

4. Professional Practice. (60 Hours)

This course examines the underlying assumptions, values, experiences, skills, forms of knowledge and broader contexts that impact on and inform students'

professional practice approach. It has a particular emphasis on building professional knowledge of working in a business environment and developing

work ready skills in the areas of written and oral communication, intercultural communication, client service, problem solving and self-management.

5. Design Management

Post globalization, design is now almost universally recognized as a powerful input in the process from "mind to market" in the cycle of product development designers work towards the creation of products which are competitive in the

market both in terms of quality and profitability. The London School of Business defines Design Management as " the effective deployment by line managers of the design resources available to an organization in the pursuance of its corporate

objectives". Whether working with an organization or as a consultant designer in any design discipline needs to understand the relationship of their goals with the larger goals and the role of design as a business resource.

B. Des Degree Program (One Year)

Semester 2

Client Specific Professional Project	480
Total	480

1. Client Specific Professional Project (480 Hours)

The successful completion of the Programme at RADA

would require each student to undertake final project in

the respective discipline. The project undertaken by

students towards the Graduation jury will be live, i.e., sponsored by industry; however this need not be a condition. Students would also be free to take up hypothetical projects in the area of their interest but having appropriate complexity. The project will demand from the learner the following:

- Professionally execution of the design project
- Demonstration of professional capabilities.
- Preparation and submission of document in support of candidature for an academic degree or professional qualification presenting the author's research and findings In appropriate contexts

- Jury panel will evaluate the process followed by the student, the quality of the thinking process and explorations, the quality of the end product or deliverable/s, innovativeness, process documentation & presentation and the overall quantum of work done by the student

4. Furniture and Interior Space Design



Semester One

Design Overview	30	Geometrical Construction	30
Visual Studies	150	Basic Materials	120
Introduction to Sustainability	60	Representation Techniques	90
Total	480		

1.Design Overview (30 Hours)

The fact that a designer's work area is predominantly interdisciplinary and will be characterised by her/ his constant preoccupation with co-relating disciplines, some of which might not seem to be directly related and others even opposite in nature. It is very vital that the learners acquaint

themselves with the comparative role of major subject areas they must learn during the rest of the programme at the Institute. It is also vital to sensitizing the young learners by introducing them with basic concepts of design and its influences in today's world. Therefore it is relevant that

the young aspiring design learners be focused on how various specialized designers work in their respective field of design. The course is expected to address how design is used to leverage to attain improved products, services and fulfillment of human needs.

2.Geometrical Construction (30Hours)

Fundamental geometric principles and their

application forms very important role in design to

generate and explore form structures. The course

focuses to develop understanding and capability to construct & generate 3D

forms and spaces based on geometric principles.

3. Visual Studies (150Hours)

Understanding design elements, aesthetics principles, visual semantics and Perception are very relevant for designers as they are arguably the most

powerful tool in the designer's arsenal. The course acquires great relevance for the learners to develop understanding & application skills of form

perception, articulation of aesthetic principles and attributes of form & composition.

4.Basic Materials (120 Hours)

For designers the basic instinct to confront & handle materials is vital aspect as designers are expected to explore the properties, the inherent structures and manipulate the same to develop future forms. The

course acquires relevance as it enables learners to understand physical, chemical and visual properties of the basic material such as paper, wood and bamboo as well as their applications in

immediate environment and in man made objects. The course also familiarizes the students to handle basic tools to process, sculpt and finish the materials.

5.Introduction to Sustainability (60 Hours)

For designers the basic instinct to confront & handle materials is vital aspect as designers are expected to explore the properties, the inherent structures and manipulate the same to develop future forms. The course acquires relevance as

it enables learners to understand physical, chemical and visual properties of the basic material such as paper, wood and bamboo as well as their applications in immediate environment and in man made objects. The

course also familiarizes the students to handle basic tools to process, sculpt and finish the materials. The course will therefore equip the students with broad area of social, ethical, environmental and economic sustainability.

6.Representation Techniques (90 Hours)

For designers the basic instinct to confront & handle materials is vital aspect as designers are expected to explore the properties, the inherent structures and manipulate the same to develop future forms. The

course acquires relevance as it enables learners to understand physical, chemical and visual properties of the basic material such as paper, wood and bamboo as well as their applications in

immediate environment and in man made objects. The course also familiarizes the students to handle basic tools to process, sculpt and finish the materials.

Semester Two

Representation Technique-II	90	Solid geometry	60
Colour, Form & Narrative Structure	90	Material Manipulation	120
Sustainable systems	30	Design Thinking	90
Total	480		

1. Representation Technique-II (90 Hours)

The course encourages learning to draw human forms/figures, static as well as in action. The study also leads to understanding of various parts of human body such as arms, legs, head (portrait), torso etc with

systematic and progressive steps. It helps in understanding concepts of projection method, technical construction of perspective (one & two point). The course also explores other methods of 3 dimensional

object constructions using parallel projection methods. This acquires special relevance to engage these abilities to recall and draw familiar and special experiences

2. Solid geometry (60 Hours)

Fundamental geometric principles and their application forms very important role in design to

generate and explore form structures. The course focuses to develop understanding and capability

to construct & generate 3D forms and spaces based on geometric principles.

3. colour, Form & Narrative Structure (90 Hours)

The course develops understanding 3 dimensional form & its physical & visual attributes (Volume, Proportion, Surface Quality & Characteristic of curves & planes, Form & Space) in relation with space and structure. The course aims at developing a sense of perception and ideation of 3 dimensional forms as well as

understanding the dynamics of change and transition in 2 D and 3 D forms thru Simplification, Manipulation and Stylization. The course also develops understanding of tangible & non-tangible aspects of Elements of Form (Physical attributes such as material, position, orientation etc. and Psychological, Emotive

qualities, visual hierarchy & symbolism). The course develops skills of visualization, presentation and communication through various media and processes. The course is to sensitise towards nature and built environment in terms of its form and structure and their relation with space.

4. Material Manipulation (120 Hours)

The course is to develop basic instinct to confront & handle materials. The course enables the students to understand physical, chemical and visual properties of the basic

material such as **metal and wood** as well as their applications in immediate environment and in man made objects. The students are expected to explore the properties and the inherent

structures and manipulate the same to develop forms. The course also familiarizes the students to handle basic tools to process, sculpt and finish the materials.

5. Sustainable systems (30 Hours)

Depletion of fossil fuels. Global warming. Water scarcity. Loss of biodiversity. Modern environmental challenges like these impact both developed and developing nations, and they are compounded by increasing consumption

pressures and a growing global population. The world needs innovative leaders who can help solve these complex problems and address basic human needs such as mobility, shelter, water, food, and communication, in a more

sustainable manner. The course focuses on a sound understanding of ecological principles, the capabilities of technology, and the mechanisms that reshape economic and social progress.

6. Design Thinking (90 Hours)

The course develops methods to generate creative ideas and bring those ideas to life, so that others can experience designer's vision of the future. In this course the

student will learn and practice three skills for moving from ideas to action::Go beyond brainstorming – learn techniques for coming up with innovative ideas, Make

the ideas tangible, for gathering feedback from others and get results faster by evolving the idea to be more desirable, feasible, and viable.

Semester Three

Representation Technique	90	Form studies	60
Material science	30	Material Processes	60
Study of Specific Interior Space	120	Simple Furniture Design	120
Total	480		

1. Representation Technique (90 Hours)

The course focuses on skill of drawing as a tool for analysis and visualisation of form and their structures. The course acquires relevance in terms

of skill of drawing being important tool of thinking to visualize, develop and represent forms, design ideas and concepts. The

learners are expected to understand and apply skill of drawing as thinking tool for visualisation and representation.

The focus of the course is also to develop capabilities to draft & represent various products, product details,

assembly, manufacturing specifications & parameter, packaging instruction using **CAD**. The course develops capabilities and application

of various tools used for the purpose of making advanced and interactive technical language & representation using **CAD**.

2. Form studies (60 Hours)

The focus of the course is to develop understanding of the nuances of form integration and the relationships of forms and space. The learners having experienced the nuances of visual

semantics in form, space and structure in two dimensions are expected to apply the principles in three dimensional forms. The course provides insight into the application of visual tools

such as radii manipulation to generate emotive qualities in forms as well as form integration. The course acquires relevance by of applying learning to generate product forms.

3. Material science (30 Hours)

Understanding of variety of materials (Ceramics, Glass and Metals including Precious & Industrials metals, Plastic, Stone and Wood.) in raw, processed & finished forms

and their uses act as great knowledge base for Design Development. The learners are expected to develop understanding of tools, equipment & machinery and

their limitations, besides, the basic principles of manufacturing processes and their applications.

4. Material Processes (60 Hours)

The learners are expected to develop understanding of tools, equipment & machinery and their

limitations, besides, the basic principles of manufacturing processes and their applications. This will

be imparted through Industry visits

5. Study of Specific Interior Space (120 Hours)

This project seeks to help develop in students an understanding and perception for specific

interior spaces in relation to the function of that space and human beings. Aspects of space such as lighting,

movement of people, safety etc will be studied.

6. Simple Furniture Design (120 Hours)

The course is the first design project which provides the opportunity for integrative application of the basic design fundamentals, design thinking and methodology to address design opportunities in the area of simple Product

Design. The course provides experience to recognize & comprehend contextual issues of simple product with respect to the aesthetics, style and consumers segments associated with it. The design project is

required to project the type of product being designed and with actual design of the product close in form as well as in function to be a real product to be realised through detailed concepts & prototypes

Semester Four

Workshop Practice	60	Space and Form studies 1	60
Model Making	60	Representation Technique 4	60
Lighting	60	Design of domestic Space	120
Design of Storage furniture unit	60	Total	480

Workshop Practice (60 Hours)

This course introduces to students major processes and materials commonly used e.g. metals, plastics, ceramics, glass and stone. The second part of this

course equips the students with the basic skills of using materials and handling machine tools which are essential for fabrication of models and prototypes.

Students will be inducted into the safe operation of hand tools, power tools and stationary machineries.

Space and Form studies 1 (60 Hours)

This course helps students to understand the basics of 'Space and Form relationship', as one of the essential design skills. It

introduces the basic elements and principles of three-dimensional design and explores the visual and structural qualities of

objects. Students solve problems by organizing and constructing three-dimensional forms within special environments.

Model Making (60 Hours)

In this course students will learn to use different materials to make

representational models. The idea of scaled down model as well as real scale models will

be introduced with the representative surface finishes.

Representation Technique 4 (60 Hours)

Students will understand and apply accepted interior design drafting standards (such as plans, elevations,

sections and parallel drawings) to produce documents and technical drawings of two and three-

dimensional objects including furniture and spaces.

Lighting (60 Hours)

This course will introduce Light and colour. Light: its use and language. Lighting in private and public spaces, special lighting for

workspaces, and natural lighting will be introduced to students. Students will explore colour theory. Colour and its relationship to

composition, through harmony and contrast, will be explored.

Design of domestic Space (120 Hours)

This project seeks to help develop in students an understanding and perception for specific

interior spaces in relation to the function of that space and human beings. Aspects of space such as lighting,

movement of people, safety etc will be studied.

Design of Storage furniture unit (60 Hours)

The course covers the philosophy of storage, the construction requirements, security, fire and water prevention, types of

furniture, and how to plan for collections growth. The course will start with a refresher on the agents of deterioration and

environmental issues to assure that the students have a common base to begin.

Semester Five

Ergonomics	30	Textiles and Furnishings	30
Space Form Studies 2	90	Representation Technique 5	60
Surface Finishes	30	Structures and Joinery	60
Fitments and Accessories	30	Design of Domestic Spaces	150
Total	480		

Ergonomics (30 Hours)

In this course students will be introduced to anthropometry and the

relationships of human beings to spaces.

Textiles and Furnishings (30 Hours)

This course will help to develop understanding of

textiles and furnishings used in different kind of interiors.

Space Form Studies 2 (90 Hours)

The course helps students to understand the nature and

structure of a three dimensional form and its

relationship and interaction with colours.

Representation Technique 5 (60 Hours)

Students will learn how to produce simple technical

drawings. They will learn basic and intermediate

commands in AutoCAD and apply them to two-

dimensional interior design technical drawings.

Surface Finishes (30 Hours)

This course introduces different types of surface finishes to students, which include vertical and horizontal surface finishes. E.g. wall finishes, furniture finishes, flooring etc.

Structures and Joinery (60 Hours)

This course will help students to develop and understanding of the fundamentals and principles of structures and applications.

Fitments and Accessories (30 Hours)

This project seeks to help and develop students the detailed understanding of fitments and accessories used in different types of interior spaces with various aspects like materials, processes, finishes, ergonomics, aesthetics, safety, standards etc.

Design of Domestic Spaces (150 Hours)

This project will give students an experience of designing complete domestic spaces including "Healthiness" of environments and comfort, quality of the space, functionality and meaning of the space and furniture.

Semester Six

Electricals and plumbing	30	Advance Ergonomics	60
Space Form Design 3	90	Representation Techniques 6	60
Design of a work station	90	Design of Commercial space	150
Total	480		

Electricals and plumbing (30 Hours)

This course will help students to develop understanding of the fundamentals of electrical and plumbing work for all different kind of interior spaces including safety regulations.

Advance Ergonomics (60 Hours)

This course will give students complete understanding of ergonomics including ergonomics related to visual graphics and illumination. This will be followed by a project of designing a workstation using all the knowledge gained during the early part of the course.

Space Form Design 3 (90 Hours)

This course will help students develop the understanding of interior graphics for different space utility. It will also give them understanding of interior graphics and visual composition of interior elements.

Representation Techniques 6 (60 Hours)

In this course students will prepare technical drawings incorporating knowledge about construction assemblies, building codes and design standards. It will include design and detailing of building systems such as floor, wall, ceiling, penetrations and architectural millwork, as well as case goods and furniture, which includes architectural working drawings and furniture working drawings.

Design of a work station (90 Hours)

This project seeks to give inputs of Furniture Design to students. It will help them develop understanding of furniture as a strategic component of Interior Design, its symbolism, types of transformation and furniture as an expressive element. It will also include new materials and technologies in furniture design.

Design of Commercial space (150 Hours)

This project will give students understanding of consumer spaces, its behavior and treatment needs. Here students will be able to select any consumer spaces from the wide range like spaces for luxury, fashion and accessories, fast food and slow food, sport

and leisure, card and motor bike show rooms, electronics shops to today's shopping malls and multiplexes.

B. Des Degree Program (One Year) Semester One

Internship Portfolio Review	30	System Thinking	60
System design	270	Professional Practice	60
Design Management		Total	480

1. Intership Portfolio Review (30 Hours)

The Industry Internship provides the learners an intensive experience of the dynamics in which industry functions. The learners are

expected to document and present this learning.

2. System Thinking (60 Hours)

A system is a whole which consists of interacting parts with a single purpose. A system is greater than the sum of its parts. For Designers system approach and systems thinking can become a powerful tool

towards change. It offers a powerful new perspective that designers can use to adding the most stubborn of problems as this approach provides with a more accurate picture of reality. It also encourages one to think

about problems and solutions with an eye towards a long -time view. Systems thinking stress dynamic interaction and change over time rather than simply an examination of static structures.

3. System design (270 Hours)

A system is a whole which consists of interacting parts with a single purpose. A system is greater than the sum of its parts. For Designers system approach and systems thinking can become a powerful tool

towards change. It offers a powerful new perspective that designers can use to adding the most stubborn of problems as this approach provides with a more accurate picture of reality. It also encourages one to think

about problems and solutions with an eye towards a long -time view. Systems thinking stress dynamic interaction and change over time rather than simply an examination of static structures.

4. Professional Practice. (60 Hours)

This course examines the underlying assumptions, values, experiences, skills, forms of knowledge and broader contexts that impact on and inform students'

professional practice approach. It has a particular emphasis on building professional knowledge of working in a business environment and developing

work ready skills in the areas of written and oral communication, intercultural communication, client service, problem solving and self-management.

5. Design Management

Post globalization, design is now almost universally recognized as a powerful input in the process from "mind to market" in the cycle of product development designers work towards the creation of products which are competitive in the

market both in terms of quality and profitability. The London School of Business defines Design Management as "the effective deployment by line managers of the design resources available to an organization in the pursuance of its corporate

objectives". Whether working with an organization or as a consultant designer in any design discipline needs to understand the relationship of their goals with the larger goals and the role of design as a business resource.

B. Des Degree Program (One Year)

Semester 2

Client Specific Professional Project	480
Total	480

1. Client Specific Professional Project (480 Hours)

The successful completion of the Programme at RADA would require each student to undertake final project in the respective discipline. The project undertaken by students towards the Graduation jury will be live, i.e., sponsored by industry; however this need not be a condition. Students would also be free to take up hypothetical projects in the area of their interest but having appropriate complexity. The project will

demand from the learner the following:

- Professionally execution of the design project
- Demonstration of professional capabilities.
- Preparation and submission of document in support of candidature for an academic degree or professional qualification presenting the author's research and findings In appropriate contexts
- Jury panel will evaluate the process followed by the

student, the quality of the thinking process and explorations, the quality of the end product or deliverable/s, innovativeness, process documentation & presentation and the overall quantum of work done by the student

5. Fashion & Textile Design



Semester One

Introduction to the Fashion Industry	30	Representation Technique	150
Elements of Design I	90	Visual Studies	60
Materials & Processes	90	Computer Application I	30
Language	30	Total	480

Introduction to the Fashion Industry (30 hours)

This course covers the history, characteristics, and global interrelationships of all segments of the fashion industry. The students will

be learning the fundamental and basic principles governing the world of fashion with emphasis on merchandising and

marketing aspects of the apparel industry. Major designers of the 21st century and their influence on trends in apparel will be examined.

Representation Technique (150 Hours)

The main purpose of the course is to equip the students to develop basic drawing skills, with particular

attention to experiment with different mediums, methods and techniques. It deals with enhancing hand eye

coordination and to explore drawing as a medium of expression.

Elements of Design I (90Hours)

The course aims to provide understanding of the basic design and conceptual tools for the study and representation of geometric

shapes. The students will develop analytical thinking abilities to enhance 2D understanding and perceptions through

structured visualizations & representations. This course introduces the students to elements and principles of design.

Visual Studies (60 Hours)

Understanding design elements, aesthetics principles, visual semantics and Perception are very relevant for designers as

they are arguably the most powerful tool in the designer's arsenal. The course assists learners to develop understanding &

application skills of form perception, articulation of aesthetic principles and attributes of form & composition.

Materials & Processes (90Hours)

To understand positional relationship among fabric plies during construction. To be able to understand construction of seams and operate/control the sewing

machine and handle/control the fabric. To enable students understand patterns of bodice block, to understand points of control in each pattern for achieving

desired fit and students to generate well-fitting patterns and manipulate them to achieve desired style line

Computer Application I (30 hours)

The course will introduce students to a set of basic design and presentation software. Some tips and

shortcuts will also be shared. Students will get an understanding of visual content creation,

presentation and knowledge of industry standard software's.

Language- (30 Hours)

The emphasis of this course is to train and develop students to become effective communicators. This course

enables students to understand the importance of effective and complete communication – oral, visual

and written in a practical environment.

Semester Two

Representation Technique-II	90	Elements of Design II	150
History of Art, Design & Architecture I	60	Environmental & Sustainable Studies	30
Materials & Processes II	120	Computer Application II	30
Total	480		

Representation Technique-II (90 Hours)

The course encourages learning to draw human forms/figures, static as well as in action. The study also leads to understanding of various parts of human body such as arms, legs, head (portrait), torso etc with

systematic and progressive steps. It helps in understanding concepts of projection method, technical construction of perspective (one & two point). The course also explores other methods of 3 dimensional

object constructions using parallel projection methods. This acquires special relevance to engage these abilities to recall and draw familiar and special experiences

Elements of Design II (150 Hours)

The course develops understanding 3 dimensional form & its physical & visual attributes (Volume, Proportion, Surface Quality & Characteristic of curves & planes, Form & Space) in relation with space and structure. The course aims at developing a sense of

perception and ideation of 3 dimensional forms as well as understanding the dynamics of change and transition in 2 D and 3 D forms thru Simplification, Manipulation and Stylization. The course also develops understanding of tangible & non-tangible aspects of Elements of Form

(Physical attributes such as material, position, orientation etc. and Psychological, Emotive qualities, visual hierarchy & symbolism). The course is to sensitise towards nature and built environment in terms of its form and structure and their relation with space.

History of Art, Design & Architecture I (60 Hours)

The aim of the course is to trace the historical evolution of the disciplines. To provide

a library of references and design inspirations. The students will establish the

context for design development.

Environmental & Sustainable Studies (30 Hours)

Depletion of fossil fuels. Global warming. Water scarcity. Loss of biodiversity. Modern environmental challenges like these impact both developed and developing nations, and they are compounded by increasing consumption

pressures and a growing global population. The world needs innovative leaders who can help solve these complex problems and address basic human needs such as mobility, shelter, water, food, and communication, in a more

sustainable manner. The course focuses on a sound understanding of ecological principles, the capabilities of technology, and the mechanisms that reshape economic and social progress.

Materials & Processes II (120 Hours)

To enable students to understand pattern and construction of pockets, collars and sleeve. To be able to operate/control the sewing machine and handle/control the fabric. To

understand points of control in each pattern for achieving desired fit and generate well-fitting patterns and manipulate them to achieve desired style line. To understand how fabrics are

produced & its various construction procedures and to know the various dyeing, printing & finishing techniques

Computer Application II (30 hours)

The course will introduce students to a set of basic design software's.

Introduction to vector drawing and illustrations

along with continued input in field specific software.

Semester Three

Fashion Studio I	120	Fashion Design Lab I	150
Digital Representation I	60	Traditional Crafts & Techniques	90
History of Art Design & Architecture	30	Materials for Fashion	30
Total	480		

Fashion Studio I (120 Hours)

The course incorporates the entire gamut from concept, design process and the technical application for a garment realization, allowing

individual interpretation within a thematic group situation. A one or two piece garment will be constructed in suitable fabric.

Introduction to the art of fashion illustration with focus on hand drawing and croquis.

Fashion Design Lab I (150 Hours)

To enable students to understand pattern and construction of basic block

and dart manipulation. To understand points of control in each pattern for achieving

desired fit and to enable student to generate well-fitting patterns.

Digital Representation I (60 Hours)

The course will introduce students to a set of basic

design and design softwares. Students will learn the basics

of Adobe Photoshop.

Traditional Crafts & Techniques (90 Hours)

The main objective of the course is to understand various traditional handcrafted techniques, materials, processes in context to Bhutan. To experiment & explore the

application of different fibers /yarns and other unconventional materials. Appreciation and visualization of handcrafted technique and processes towards innovative design

products, embellishments and value addition. Understanding of limitations, scope & potential of different materials and techniques.

History Of Art Design & Architecture (30 Hours)

The history of art, design and architecture and their interconnection. The aim of the course is to trace the

historical evolution of the disciplines. To provide a library of references and design inspirations. The

students will establish the context for design development.

Materials For Fashion (30 Hours)

This course aims to provide the knowledge of textile materials and resources for developing a fashion

product. It includes understanding of various Finishing Processes. To understand the concept of

dyeing, printing and environmental issues involved in wet processing.

Semester 4

Fashion Studio II	120	Fashion Design Lab II	150
Fashion Illustration	90	Digital Representation II	60
History of Fashion	30	Trend Forecasting	30
Total	480		

Fashion Studio II (120 Hours)

The FS II incorporates an advanced level of integration of learning during the semester incorporating design, textile, visualization

and representation techniques, draping, pattern making, fashion studies & garment construction. This course will run in conjunction

with Design Lab II in order to develop a one or two-piece garment in suitable fabric.

Fashion Design Lab II (150 Hours)

To enable students to understand pattern and construction of women's wear bifurcated garment. To enable students to generate

well-fitting patterns and manipulate them to achieve desired style line. To understand creative concepts of draping in the context of

both woven as well as sheer knit fabrics, the subject focuses on design exploration in one piece contoured garments.

Fashion Illustration (90 Hours)

To enable students to understand how to create an illustration with a sense of fashion. A series of demonstrations and exercises will help students

hone their skills and increase their level of draughtsmanship, while establishing their own style. Ability to render different textures and surfaces using

different mediums. The ability to manipulate background elements to create style statements and use of multi media to achieve fashion visual composition.

Digital Representation II (60 Hours)

Course will introduce students to a set of design software's. Students will learn the basics of vector

illustrations along with field specific software. The ability to draw technical drawings for fashion using adobe

illustrator and use of illustrator in fashion illustration.

History Of Fashion (30 Hours)

The subject initiates the students into the contextual

basis of study of costume history in Bhutanese, South

Asian and Western civilizations. Understanding

of the reasons of costume evolution from necessity – driven basics to flamboyant styles, critically analyze

salient features of costumes and to interpret them in the contemporary context. The study and ability to

appreciate and document various traditional crafts in the region.

Trend Forecasting (30 Hours)

The subject addresses the relevance of fashion forecasting in the Fashion Business. Understanding

consumer behavior and development of skills of interpretation. To develop skills to interpret and apply

forecasting at various levels in context of fashion business in Bhutan.

Semester 5

Fashion Studio III	120	Fashion Design Lab III	150
Innovation in Material, Technique and Process	60	Design and Society	30
The Business of Luxury	30	Digital Representation III	90
Total	480		

Fashion Studio III (120 Hours)

The course incorporates and integrates the understanding of elements of basic design, elements of textiles, visualization and representation techniques,

draping, pattern making & garment construction thereby making a meaningful correlation and application within the context of fashion. An collection focussing on

one piece dress or an evening gown will be developed based on trend forecast for a specified season.

Fashion Design Lab III (150 Hours)

To enable students to understand pattern and construction of different kind of torsos and one piece

dress. To understand creative concepts of draping to create innovative patterns to develop garments.

Concepts of volume and folds in relation to fabric type are inculcated.

Innovation In Material, Technique And Process (60 Hours)

The objective of the subject is to introduce students to the understanding and application possibilities of various materials which have been unexplored earlier in

the context of apparel and accessories. The purpose is to impart commercial knowledge of these materials including sourcing, units and pricing in order to find

innovative modes of utilizing these in their non traditional / industrial usage for design of functional and decorative products.

Design And Society (30 Hours)

The course will sensitize the students towards the needs and issues of the society. Enhancing the awareness

and sensitization to intangible aspects of social, cultural implications. The students will be expected to

propose possible design solutions based on their research.

The Business Of Luxury (30 Hours)

The course gives an overview of both the Bhutanese, Bhutanese Subcontinent in general as well as International business of luxury, thus introducing the concept of

Luxury in the context of consumer, product and lifestyle. In the context of the entry of international luxury brands in Bhutan and South Asia. The subject is particularly relevant in

understanding consumer psychographics of high net worth individual (HNWI), the importance of brand creation, positioning and management.

Digital Representation III (90 Hours)

The course will introduce students to advance level of Adobe Photoshop and Illustrator. Use of vector

illustrations to perfect technical drawings for fashion, rendering and fashion compositions. Ability

to use the medium to create individual identity in visual fashion representation.

Semester 6

Fashion Studio IV	90	Fashion Design Lab IV	120
Fashion Communication &PR	30	Digital Portfolio	30
Fashion Styling	30	Industry Internship	180
Total	480		

Fashion Studio IV (90 Hours)

The course incorporates and integrates the understanding of elements of basic design, elements of textiles, visualization and representation techniques, draping, pattern making &

garment construction thereby making a meaningful correlation and application within the context of fashion. A Bhutanese traditional/ethnic or fusion women's wear collection on paper will

be developed based on trend forecast for Bhutanese fashion. One or two-piece garment from the collection will be constructed.

Fashion Design Lab IV (120 Hours)

Study and understanding of design and technical construction of Bhutanese traditional wear garments and textiles. To enable

students understand patterns of Bhutanese wear garments. To understand points of control in each pattern for achieving desired

fit and students to generate well-fitting patterns and manipulate them to achieve desired style line

Fashion Communication &PR (30 Hours)

The Fashion Communication programme encompasses areas such as visual merchandising, exhibition &

display design, graphic design, fashion journalism, advertising and public relations, specific to the

fashion and lifestyle industry.

Digital Portfolio (30 Hours)

This mandatory course focuses on the development of a digital design portfolio for the purpose of digital or online display of students

work. The collection of work will represent student's creativity in design, technical expertise, illustration and presentation skills. It is a

body of work, which is the culmination of all previous semesters' learning and a visual expression of integrative learning.

Fashion Styling (30 Hours)

The course investigates the in-depth look at the dynamics of the image – making industry and thereby the many roles of the fashion

stylist today. The integral focus is on the creation of a fashion image, be it for the runway, editorial fashion pages, advertising,

catalogues or music promos, to inculcate understanding and projecting styling as an attitude, a fantasy, a way of living.

Industry Internship (180 Hours)

The main aim of the course is to expose students to prevalent commercial and industrial practices and reinforce theoretical knowledge with practical experience. The course lays emphasis on - hands on

experience within the realm of design industry to experience the application of design process to develop awareness of factors like client, market, environment, and community that influence possible solutions

to the problem. The course will also develop their ability to work as an effective and willing member of a team and sharpen their problem-solving skills.

Semester 7

Fashion Design Lab V	120	Fashion Design Lab VI	150
Craft Product Development	90	Professional Practices	60
Colloquium Paper	60	Total	480

Fashion Studio V (120 Hours)

The understanding of menswear design and production. Visualization and

representation of men's apparel design, fashion studies, pattern making,

garment construction and their meaningful correlation and application within the

context of national & international fashion trends.

Fashion Design Lab VI (150 Hours)

To understand various nuances of menswear tailoring and construction.

Use of traditional patterns, methods of construction and materials. Exposure to

contemporary changes in menswear design, materials and manufacturing.

Craft Based Product Development (90 Hours)

The students will be using Bhutanese crafts as a source of inspiration to develop contemporary products. The

students will be using an amalgamation of all their previous learning's to come up with a modern unique

product which satisfies the modern needs while having traditional aesthetics.

Professional Practices (60 Hours)

Understanding brand & enterprise development. How to develop a project business plan. The understanding of brand value chain, the brand communication values, the

brand extension (vertical and horizontal), creativity and licensing, product personalisation, retailing identity, the brand as an asset. Insight in the field of

Intellectual property and to provide a forum for discussion of Intellectual property issues.

Colloquium Paper (60 Hours)

Design being multidisciplinary draws upon the resource base from almost all domains of human knowledge. It draws knowledge and wisdom from sciences, humanities, arts,

management and marketing amongst others. Therefore it is very important that students of design to start forming viewpoints of the aforementioned domains in the context of design. The

colloquium paper is a necessary prerequisite for proceeding towards the pre graduation presentation and jury.

Semester 8

Final Design Project/ Industry Project	380
Final Presentation	100
Total	480

Final Design Project/ Industry Project (380 Hours)

The Design Collection is the culmination of various inputs imbibed over all earlier semesters ranging from creative exposure and sensitization to technical expertise. In upholding standards of both national and international benchmarking in fashion design, each student is required to design an individual collection reflecting originality, creative flair with in-depth conceptualisation and implementation of the design process combined with

impeccable technical strength and quality. The focus is on global design with an Bhutanese flavour that is an ideal blend of creativity with function.

Final Presentation (Total Number Of Hours: 100)

The main aim of the course is to professionally present the culmination of Final project, through an exhibition of works of arts or prototypes developed based provide the tools to interpret critically the project themes inside the various context of cultural social, cultural and technological transformation (new life styles, new

typology configuration, new technological scenarios) Students will be asked to develop a project with particular attention to functional, structural, and technical aspects of product development and presentation.