

Beginning an Artist in Residence at a Teacher Education College



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Background and introduction

This project aims to develop a model for an artist in residence program that will support educational innovations in raising awareness about the traditional arts in Bhutan. The model will provide guidelines that are specifically tailored for the college and visiting artists.

There are 13 traditional arts and crafts in Bhutan that will form the basis of this artist in residence program. The findings of this investigation can inform the development of an ongoing artist in residence program that will also work to inform educational programs aimed at acknowledging the traditional arts of Bhutan. In the beginning the focus of this study will be the textiles of Bhutan. It will then expand to include the other arts and crafts.

The textile industry in Bhutan is an important part of the country's cultural heritage and economy. However, many children in Bhutan have limited awareness and understanding of this industry, its processes, and its impact on their lives and communities.

There is a need for innovative and engaging educational approaches that can help children learn about the traditional arts of Bhutan and appreciate their value. One such approach is the use of an ongoing artist-in-residence program, which can provide opportunities for artists, educators and community to engage with resident artists and learn about the arts through contemporary creative and experiential activities.

Literature Review: Exploring the Effects of Artist-in-Residence Programs in Educational Settings

Artist-in-residence programs have emerged as dynamic initiatives aimed at enriching educational experiences, fostering creativity, and promoting cultural engagement across diverse educational settings, including preschools, schools, and teacher training colleges. This literature review synthesizes current research findings to examine the effects of artist-in-residence programs in these contexts, highlighting their impact on student learning outcomes, teacher professional development, and broader educational practices.

Preschools:

- A study by Li and colleagues (2023), published in the *Journal of Early Childhood Research*, investigated the effects of an artist-in-residence program on preschoolers' creativity and socio-emotional development. Findings revealed significant improvements in creative thinking skills and positive social behaviors among participating preschoolers, emphasizing the importance of early exposure to the arts in comprehensive developmental outcomes.
- Furthermore, research conducted by Jones et al. (2022), featured in the *Early Childhood Education Journal*, emphasized the role of artist-in-residence programs in promoting parental involvement in preschool education. Through collaborative family art workshops and exhibitions, these programs encouraged active participation from parents, resulting in strengthened home-school partnerships and increased appreciation for the arts within the community.

Schools:

- Meta-analytic research by Smith et al. (2024), published in *Educational Psychology Review*, provided comprehensive insights into the effects of artist-in-residence programs in schools. Synthesizing findings from multiple studies, the analysis revealed positive impacts on student academic achievement, creativity, and socio-emotional well-being. Notable improvements in student engagement, motivation, and self-efficacy were reported, alongside enhancements in standardized test scores, particularly in language arts and mathematics.
- Longitudinal studies, such as those conducted by Garcia and Lee (2023), featured in *the Journal of Research in Arts Education*, shed light on the enduring effects of artist-in-residence programs on students' career readiness and life skills. Follow-up surveys and interviews with program alumni revealed sustained benefits, including enhanced creative problem-solving abilities, communication skills, and leadership qualities.

Teacher Training Colleges:

- Research exploring the effects of artist-in-residence programs on pre-service teachers' pedagogical practices and attitudes towards arts integration underscored their transformative potential. Studies by Brown and Smith (2023), published in the *Journal of Arts and Humanities in Higher Education*, revealed increased confidence and enthusiasm among pre-service teachers for incorporating arts-based approaches into their future classrooms. Observations of teaching practicums showcased innovative lesson plans and interdisciplinary collaborations, highlighting the role of artist-in-residence programs in shaping teacher preparation and promoting arts integration in educational settings.

- Additionally, qualitative studies by Johnson et al. (2022), featured in *Teaching and Teacher Education*, highlighted the impact of artist-in-residence programs on teacher identity and professional development. Interviews with teacher candidates revealed shifts in understanding and increased appreciation for the role of the arts in education. Participants reported enhanced confidence and enthusiasm for integrating arts-based approaches into their teaching practices, underscoring the transformative nature of artist-in-residence programs on teacher identity and lifelong learning.

Conclusion:

In conclusion, the reviewed literature provides compelling evidence of the positive effects of artist-in-residence programs across various educational settings. From fostering creativity and holistic development in preschoolers to enhancing student engagement and achievement in schools, and promoting arts integration and teacher professional development in teacher training colleges, these programs play a vital role in enriching educational experiences and fostering a culture of creativity and innovation in education. Further research is warranted to explore the long-term impacts of artist-in-residence programs and to identify best practices for maximizing their effectiveness in diverse educational contexts.

There are five research questions that guide this visual ethnographic study.

1. How does the artist-in-residence program affect student's and lecturer's knowledge, attitudes, and perceptions of the textile industry in Bhutan?
2. What are the most effective and engaging types of artistic activities and experiences that can be incorporated into the artist-in-residence program to raise awareness among students and children about the textile industry in Bhutan?
3. What are the challenges and opportunities associated with implementing an artist-in-residence program in Bhutan, and how can these be addressed to maximize its impact?
4. How can the artist-in-residence program be evaluated and improved to ensure its sustainability and effectiveness in the long term?
5. How can the artist-in-residence program be integrated with other educational and outreach initiatives to create a comprehensive and sustainable approach to raising awareness about the traditional arts among children in Bhutan?

Research methodology

Visual ethnography uses visual media such as photographs, videos, drawings, and audio recordings to study cultural practices, beliefs, and social behavior. Some of the benefits and uses of visual ethnography as a research method:

- **Capturing lived experiences:** Visual ethnography allows researchers to capture the lived experiences of individuals and groups in their natural settings. By using visual media, researchers can document social interactions, behaviors, and practices that may not be easily captured through written or verbal descriptions.
- **Providing rich and nuanced data:** Visual ethnography provides rich and nuanced data that can reveal details and insights about cultural practices and social behavior. Visual data can provide information about nonverbal cues, body language, and environmental context that may not be conveyed through other forms of data collection.
- **Enabling collaborative research:** Visual ethnography can be used as a collaborative research method that involves the active participation of the individuals and groups being studied. Participants can be involved in the selection of visual tools, the interpretation of data, and the dissemination of research findings.
- **Enhancing cross-cultural understanding:** Visual ethnography can be used to study cultural practices and behaviors across different cultural contexts. By using visual media, researchers can better understand cultural practices and social behavior in their cultural context, which can help to build bridges across cultural divides.
- **Supporting mixed-methods research:** Visual ethnography can be used as a complementary method to other research methods such as interviews, surveys, and participant observation. By combining visual data with other forms of data collection, researchers can provide a more comprehensive understanding of the social phenomena being studied.

The journey

Research is a journey of discovery, and we would like to take you on our journey through our documentation of discovery, events, connections and processes. 'Textiles of Bhutan' was the overarching focus of the first residency. Given the long and rich history of textiles in Bhutan it is a huge topic. As the artists in residence are outsiders to Bhutan their knowledge of the traditional arts and crafts is limited and they need considerable research in order to make informed responses.

The weaving process is rich with tradition and multi layered. The art of weaving is a multi step process that includes cleaning, carding and spinning of the threads. These threads are then dyed and wound into balls.

However, much of the finer details are hidden from view. The art of weaving is passed down from mother to daughter with very little being recorded. This makes the continuation of weaving vulnerable.

Different types of weaving are to be found in different parts of the country.

Different threads, looms, techniques and processes are used according to where and how you live.

Weaving in the east of Bhutan is different from weaving in the rest of Bhutan.

The research journey is never straight or sequential. It is a random uncovering of resources and processes.



Textile museum Thimpu

The artist in residence program began with a visit to the textile museum in Thimphu. Along with a carefully curated collection on display there were also women demonstrating their skills on backstrap looms.





There was a collection of natural dyes that were traditionally used. However, the development of synthetic dyes, bought cheaply from India has meant that natural dyeing is becoming a lost art.

It was here that the idea of learning more about natural dyes was hatched.

Reading more about the dyeing industry, we discovered that the manufacturing of synthetic dyes is one of the great polluters.



Samples of woven natural dyes





The textile museum had samples of plants used in the natural dyeing process. It also had a recreation of a dye pot for heating some of the dyes.



The visit to the textile museum opened our eyes to the complexities of weaving and we were suddenly aware of some of the weaving processes that were going on in our neighbourhood. We noticed our neighbor preparing skeins of wool for weaving. She was able to talk with us about her processes and demonstrate how to wind wool into balls. She taught us how to do this.



An indigo pot

After the visit to the textile museum we became aware that we needed to see the whole process of weaving and dyeing at a local level.

Much of the knowledge about textiles is passed down from mother to daughter. There is very little written down.



Kencho's house outside of Thimphu. He has workshops and the raw materials for doing natural dyeing. He has also planted the bushes needed to make the dye in the bush around him.

Local resources

Part of the residency project is locating experts in the field and tapping into their knowledge. They are invaluable resources who often demonstrate techniques.

We found Kencho Dekar, a professional dyer who was researching and documenting the weaving and the natural dying process. He was very generous with his time and knowledge about natural dyes. He was born and brought up by traditional dyers.

He has published two handbooks about dyeing. He has also written a book called, *Traditional Dying in Bhutan: the natural way*. It focuses on traditional dyeing methods. The book is a rich repository for the different dyes and dye processes he has studied.

Kencho is also involved with a research group at the University of Cambridge, England. They are studying and documenting the natural dyeing processes.



Kencho was invited by the king to develop a training program for the Desups. He has a special program where groups of eight Desups learn all the steps involved in how to do the dyeing processes.

Here they are sorting the lac and madder ready for boiling in large pans.



Lac is made from the laccifer insect. Found mostly in the east. After boiling the Lac they were able to separate the insect casing and waxy medium.

Dyeing supplies: indigo, madder and lac.





Samples of naturally dyed yarns.



The work of Kencho inspired us to find ways to raise children's awareness of natural dyes and how we can get color from plants.

We went for nature walks and collected plants we thought might give color.



We researched the many ways one might do natural dyeing with students and children. One way was ‘bundle dyeing’ and the other ‘solar dyeing’. Bundle dyeing encouraged the careful selection of plant materials arranged on a piece of scoured and mordanted cotton. Selecting and rolling the cloth with the plant material around a stick was something even very young children could be involved in. The bundle then gets steamed for several hours, left to rest overnight and carefully opened the next day. With bundle dyeing we could quickly identify which plants gave which color.



It was important to tie the bundles very tightly so that plants are pressured against the fabric.



Even very young children could be involved in all of the processes. First by collecting plants from nature walks, then by rolling them in the bundle and steaming them.

There were some interesting surprises when the bundles were unwrapped.





The student lesson had an extra component. They had to draw their plant before bundling it. This combined bundling with our experiments making and learning to draw with charcoal .





A three tiered momo steamer managed to hold a whole class set of bundles.



Unrolling the bundles was always interesting. There were several surprises. For example, a pink poppy turned the cloth blue.



Solar dyeing

The other dyeing method we used was 'solar dyeing'. For this method we chop up the plant and put it, and a piece of scoured and mordanted cloth, in a glass jar with very hot water and leave it sitting in the sun for several days.

Each day the mixture is stirred. After several days the color has been absorbed by the fabric.



When we collected the solar dyed fabric squares from the two classes, we were in awe of the range of beautiful colors we had achieved. A 'key' was made so we could identify the particular dyes and their source.



The bundle dyed fabric squares were carefully arranged and appliqued on to a canvas backing with natural dyed threads.



Running parallel to these projects was a series of charcoal workshops where we made our own charcoal out of willow branches.

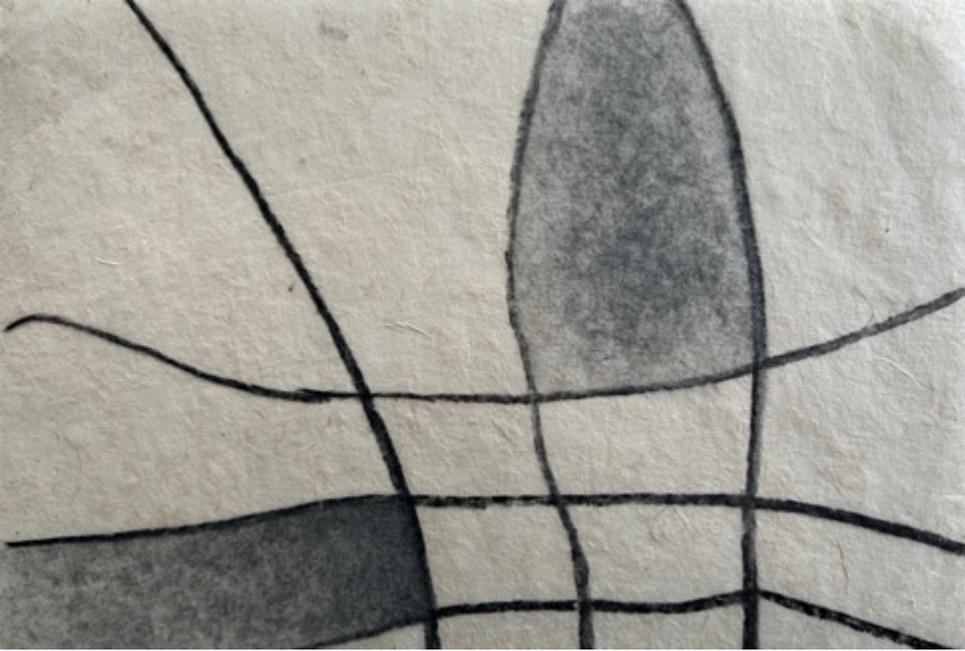
Charcoal is a classical drawing material that is very expressive and responsive. It is cheap to make.



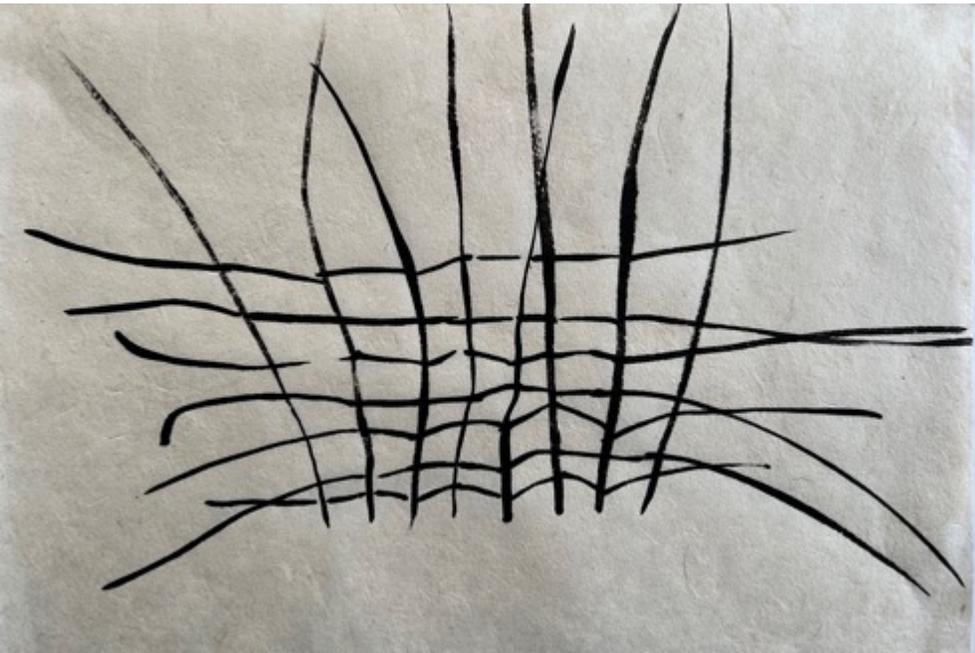
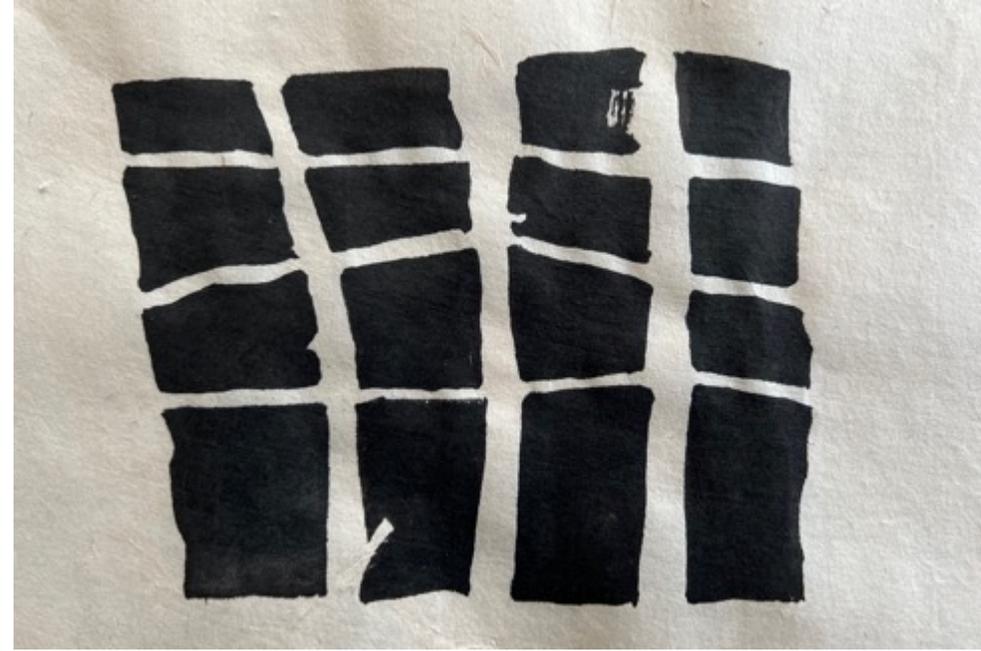
Christine, the other artis, began by weaving with found materials, Styrofoam for the base, willow branches for the warp and for the weft, willow branches or construction rope found on site. Weaving as a subject was broken down into its most simple form. The most basic form of weaving. She then made drawings from these works.



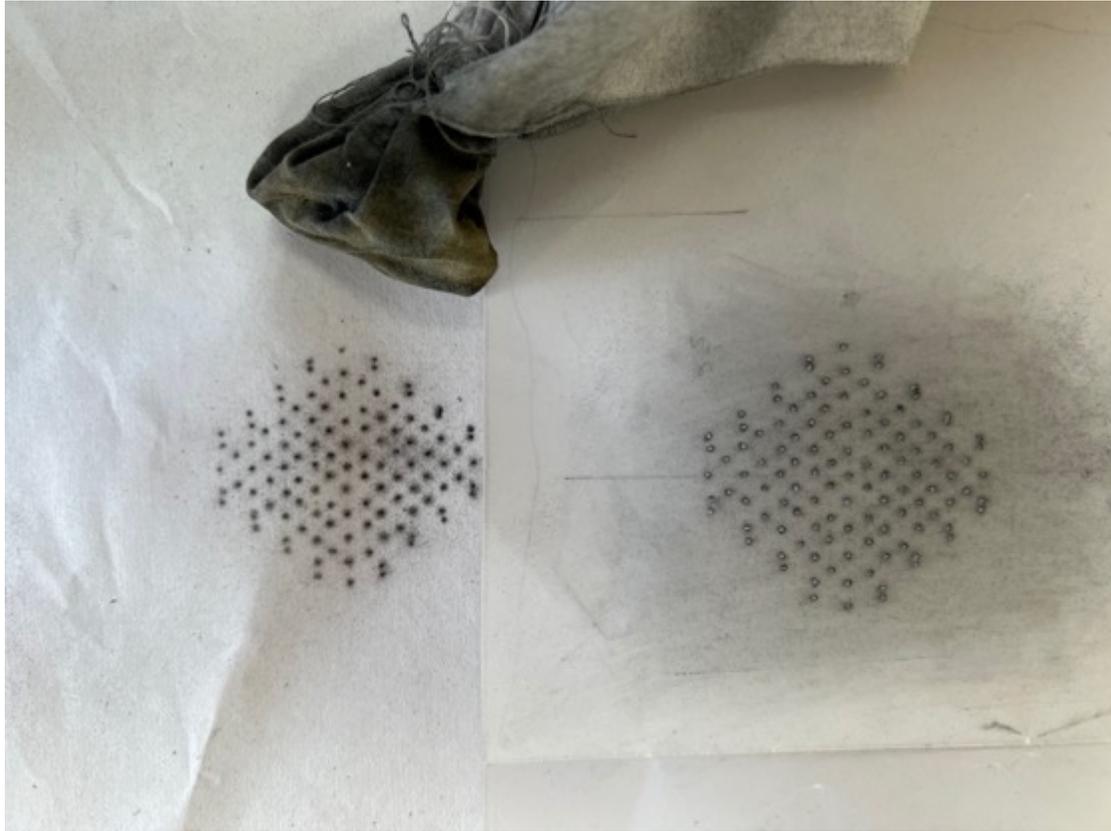




Her artist process involved drawing the weavings she made and then doing other works from those drawings



Traditional stencil techniques were used to unpack the different weaving patterns.

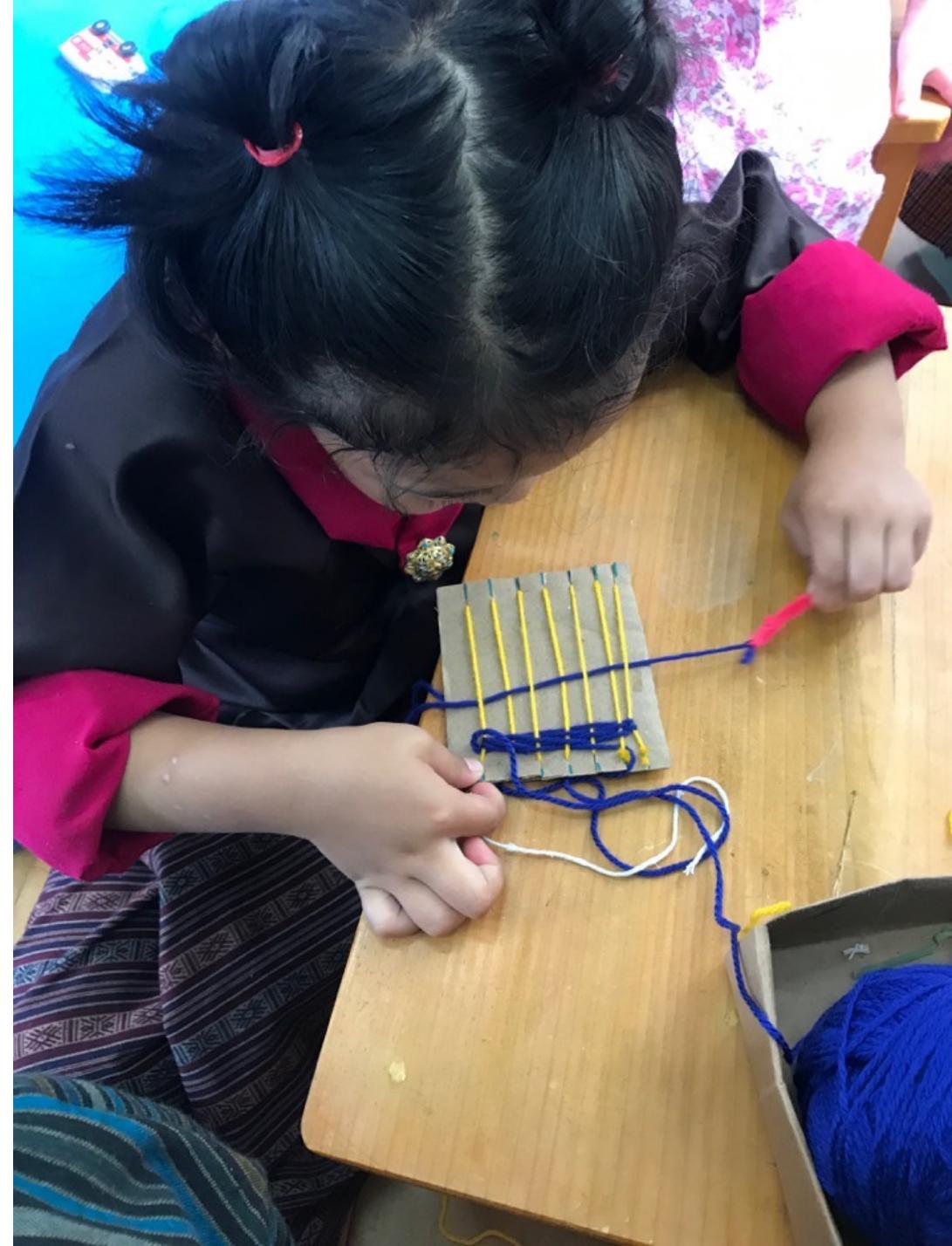


Using small holes punched in a stencil and rubbed with charcoal. The patterns forms, names and their meanings were researched.





Children in the Rinpung preschool also explored weaving of different kinds





One of the parents set up a backstrap loom and taught the children how to use it.



Samples of the different kinds of weaving done by the children.





Christine transferred patterns to beautiful handmade Bhutanese daphne paper and painted with Zilpa mineral pigments from Bhutan.



The ability of the weaver to interpret the patterns in their own way and invent new patterns is acknowledged in this work, each symbol being painted in a different way. Some of the patterns were indistinct and lost. This was a metaphor for the loss of knowledge about weaving patterns and weaving skills in the general community and the importance of sharing that knowledge. The research online and in textile books doesn't include the use of sticks wound with coloured thread as a way of planning warp patterns. Making these sticks much longer than necessary works with a small detail that is not acknowledged.



Studio visits and demonstrations gave the lecturers and students first hand information that could lead to innovative projects that encouraged creativity.



Christine also worked with students and lecturers to make a booklet on traditional wood block printing. This included topics from the tree used for the wood block, to tools used to carve the block, carving techniques and printing. Students demonstrated these techniques.





At the end of the residency a small exhibition and open studio was given. Lecturers and students were invited and artists on hand to answer questions.



Public talks

The artists in residence and local crafts people discussed their arts practice including techniques and materials at a forum that was held in pro town. This was a turning point in my relationship with other PCE lecturers. There was more understanding of our arts practice and interest in sharing techniques

Teachers from the district schools expressed a very strong interest in being part of a learning group participating in workshops that developed skills.

Working intensely with the lecturers and local teachers, building their skills and extending their experiences would have a lasting impact and this development would be shared with their students.

This visual journey has provided a record of the ebb and flow of art projects. You can see for yourself the way that art projects devised by and for the artists also permeate the classrooms of students and children. The artists develop their ideas through the arts. Teachers and children adapt and take on aspects of the artists' processes.

From the documentation of our journey so far we have extracted and compiled some answers to our research questions.

Question one

The artist-in-residence program significantly impacted the staff and student's knowledge, attitudes, and perceptions of the textile industry in Bhutan in several ways:

Hands-On Learning: By actively participating in the artist-in-residence program, lecturers and students engaged in hands-on learning experiences. They observed, interacted with, and learned from the visiting artist about various aspects of the textile industry, such as traditional weaving techniques, dyeing processes, and the cultural significance of textiles in Bhutanese society.

Cultural Appreciation: Through exposure to the artist-in-residence and their work lecturers and students have developed a deeper appreciation for Bhutanese textile traditions and cultural heritage. They have gained insights into the historical significance of textiles, the symbolism behind certain patterns or motifs, and the role of textiles in preserving Bhutanese identity.

Creativity and Innovation: Interacting with a visiting artist can inspire lecturers and students to explore their creativity and experiment with new artistic techniques. They may learn how traditional textile practices can be combined with contemporary approaches to create innovative designs and products, fostering a sense of creativity and innovation.

Community Engagement: Artist-in-residence programs involve community outreach activities, such as workshops, talks demonstrations, and exhibitions. Through these activities, lecturers and students can interact with members of the local community, including artisans, weavers, and textile enthusiasts, thereby fostering a sense of connection and belonging within the broader textile community.

Environmental Awareness: A well-designed artist-in-residence program also incorporates discussions about sustainability and environmental stewardship in the textile industry. Lecturers and students learn about the environmental impact of different textile production processes and explore ways to promote sustainable practices, such as using natural dyes and organic fibres.

An artist-in-residence program can serve as a catalyst for inspiring curiosity, fostering cultural appreciation, promoting creativity and innovation, fostering community engagement, and raising awareness about sustainability issues within the textile industry in Bhutan.

Question #2

In order to create an engaging and effective artist-in-residence program focused on raising awareness about the textile industry in Bhutan among children, students and adults, we incorporated the following types of artistic activities and experiences into the curriculum:

Hands-On Weaving Workshops: We provided students and lecturers with the opportunity to learn basic weaving techniques from the visiting artist. We allowed them to weave their own small textile pieces using traditional Bhutanese looms. This hands-on experience not only taught them about the technical aspects of weaving but also instilled an appreciation for the skill and craftsmanship involved in textile production.

Natural Dyeing Demonstrations: We organized demonstrations on natural dyeing techniques using locally sourced materials such as plants, roots, and flowers. Lectures and students observed the process of extracting dyes and learned about the cultural significance of different colors in Bhutanese textiles. They also had the chance to experiment with dyeing their own fabric samples under the guidance of the artist.

Storytelling Sessions: We used storytelling as a tool to convey the rich history and cultural significance of textiles in Bhutan. The visiting artist researched and shared information about the symbolism behind traditional textile patterns, the role of textiles in religious ceremonies, and the intergenerational transmission of weaving knowledge. The artist incorporated interactive elements such as props, costumes, and role-playing to make the stories come to life.

Collaborative Art Projects: we aimed to foster collaboration and teamwork among students by organizing collaborative art projects that involve textile materials. For example, they could work together to create a large-scale textile mural or installation inspired by Bhutanese motifs and themes. This encouraged them to express their creativity and incorporate elements of their own cultural heritage into the artwork.

Field Trips to Textile Centers: We arranged field trips to local textile centers, weaving cooperatives, or museums where students could observe textile production processes firsthand and interact with skilled artisans. This hands-on experience outside the classroom complemented their learning and provide them with a deeper understanding of the textile industry's role in Bhutanese society.

Interactive Exhibitions: We concluded the artist-in-residence program with an interactive exhibition showcasing the artists and students artwork. We encouraged them to share their reflections and insights gained from the program with their colleagues and the wider community. This exhibition served as a platform for raising awareness and sparking conversations about the importance of preserving Bhutan's textile heritage.

By incorporating these engaging and interactive artistic activities and experiences into the artist-in-residence program, we effectively raised awareness among lecturers and students about the textile industry in Bhutan while fostering creativity, cultural appreciation, and community engagement.

Question #3

Implementing an artist-in-residence program in Bhutan presented both challenges and opportunities. Here's a breakdown of some key considerations:

Challenges:

Logistical Challenges: Bhutan's mountainous terrain and limited infrastructure posed logistical challenges for organizing and hosting artist-in-residence programs, especially in remote rural areas. Transportation, accommodation, and access to resources were limited.

Cultural Sensitivity: Bhutan has a deeply rooted cultural heritage, and any program implemented must be respectful of local customs, traditions, and sensitivities. We need to ensure that the visiting artist understands and respects Bhutanese culture is crucial to the success of the program.

Language Barrier: Language differences occasionally posed a barrier to effective communication between visiting artists and local participants. Ways to bridge the language gap may be necessary.

Sustainability: Maintaining the long-term sustainability of the artist-in-residence program beyond its initial implementation phase is essential. Securing funding, building local capacity, and establishing partnerships with local organizations or government agencies can help ensure the program's continuity.

Opportunities:

Cultural Exchange: An artist-in-residence program provided a platform for cultural exchange and collaboration between local artists and visiting artists from diverse backgrounds. This exchange of ideas, perspectives, and artistic techniques enriched the creative process and helped foster mutual understanding.

Skills Development: The program offers opportunities for skills development and capacity building among local artists and artisans. Workshops, training sessions, and mentorship programs led by visiting artists helped enhance local skills and knowledge in various artistic disciplines.

Community Engagement: We engaged local communities and fostered a sense of pride and ownership in cultural heritage preservation. We need to work on involving community members in program planning and implementation to ensure that their voices and needs are heard and addressed.

Tourism and Cultural Promotion: An artist-in-residence program has the potential to contribute to Bhutan's cultural tourism industry by showcasing its rich artistic heritage and attracting visitors interested in experiencing authentic cultural experiences. This, in turn, could generate economic benefits for local communities and artisans.

Addressing Challenges:

Community Consultation: We need to engage with local communities, artists, and stakeholders from the outset to identify their needs, preferences, and concerns regarding the artist-in-residence program. Incorporating their input into program design and implementation helps build trust and ownership.

Capacity Building: We need to provide more training and capacity-building opportunities for local artists, artisans, and cultural practitioners to enhance their skills, knowledge, and entrepreneurial abilities. This empowers them to actively participate in and benefit from the program.

Partnerships and Collaboration: We need to collaborate with local organizations, government agencies, and cultural institutions to leverage resources, expertise, and networks. Building partnerships ensures a coordinated approach to program implementation and maximizes its impact and sustainability.

Adaptability and Flexibility: We need to be prepared to adapt the program to suit the local context and address unforeseen challenges or barriers. Flexibility in program design, scheduling, and delivery allows for responsive and effective implementation.

By addressing these challenges and capitalizing on the opportunities presented by an artist-in-residence program, its impact can be maximized in Bhutan, contributing to cultural preservation, skills development, community engagement, and sustainable tourism development.

Question #4.

How can the artist-in-residence program be evaluated and improved to ensure its sustainability and effectiveness in the long term?

To ensure the sustainability and effectiveness of the artist-in-residence program in Bhutan in the long term, it's essential to implement a robust evaluation framework and continuously seek feedback for improvement. Here's how the program can be evaluated and enhanced:

- 1. Define Clear Objectives:** Clearly define the program's objectives, such as promoting cultural exchange, skills development, community engagement, and cultural preservation. These objectives will serve as the basis for evaluation criteria.
- 2. Monitor Key Performance Indicators (KPIs):** Track quantitative metrics such as participant attendance, workshop participation rates, and community engagement levels. Assess qualitative indicators through participant feedback, testimonials, and observations regarding the program's impact on knowledge, attitudes, and perceptions.
- 3. Conduct Pre- and Post-Program Surveys:** Administer surveys to participants before and after the program to measure changes in knowledge, attitudes, and perceptions related to the textile industry and Bhutanese culture. Compare responses to evaluate the program's effectiveness in achieving its educational goals.
- 4. Gather Stakeholder Feedback:** Seek feedback from various stakeholders, including participants, local artists, community members, and partner organizations. Conduct focus group discussions, interviews, or feedback sessions to gather insights into their experiences, suggestions for improvement, and long-term needs.

5. Assess Cultural and Social Impact: Evaluate the program's cultural impact by assessing its contribution to preserving and promoting Bhutanese textile traditions and heritage. Measure its social impact by examining its role in fostering community cohesion, empowering local artists, and promoting cultural pride and identity.

6. Monitor Program Sustainability:

Assess the program's financial sustainability by tracking budget expenditures, funding sources, and fundraising efforts. Explore opportunities for diversifying funding streams and securing long-term support from government agencies, philanthropic foundations, or corporate sponsors.

Evaluate the program's organizational sustainability by assessing its governance structure, staffing capacity, and administrative processes. Identify areas for improvement and capacity building to ensure smooth program operations.

7. Foster Continuous Improvement:

Use evaluation findings to identify strengths, weaknesses, and areas for improvement in the program design, implementation, and outcomes.

Regularly review and update program activities, curriculum materials, and artistic content to remain responsive to the evolving needs and interests of participants and communities.

Encourage a culture of learning and innovation by soliciting input from program staff, artists, and participants on ways to enhance program quality and relevance.

8. Promote Knowledge Sharing and Collaboration:

Share evaluation findings and best practices with other organizations, cultural institutions, and policymakers involved in similar initiatives to promote collective learning and collaboration.

Establish partnerships and networks for knowledge exchange, resource sharing, and joint advocacy efforts to strengthen the broader ecosystem supporting cultural preservation and arts education in Bhutan.

By implementing a comprehensive evaluation framework and fostering a culture of continuous improvement, the artist-in-residence program can enhance its sustainability and effectiveness in contributing to cultural preservation, education, and community development in Bhutan over the long term.

Question #5.

How can the artist-in-residence program be integrated with other educational and outreach initiatives to create a comprehensive and sustainable approach to raising awareness about the traditional arts among children in Bhutan?

Integrating the artist-in-residence program with other educational and outreach initiatives can create a comprehensive and sustainable approach to raising awareness about traditional arts among children in Bhutan. Here are several strategies to achieve this:

1. School Curriculum Integration:

- Collaborate with the Ministry of Education to integrate aspects of the artist-in-residence program into the school curriculum. Develop educational materials, lesson plans, and activities that align with curriculum standards and learning objectives.
- Offer specialized workshops or extracurricular programs in schools led by visiting artists or local artisans to supplement classroom learning and provide hands-on artistic experiences.

2. Community Workshops and Events:

- Organize community workshops, cultural festivals, and public events in collaboration with local schools, community centers, and cultural organizations. These events can feature traditional arts demonstrations, performances, and interactive activities for children and families.
- Encourage participation from diverse community members, including parents, elders, and local artisans, to foster intergenerational learning and cultural exchange.

3. Digital Outreach and Resource Sharing:

- Develop digital educational resources, such as online tutorials, videos, and interactive multimedia content, to reach a wider audience beyond the immediate program participants. Distribute these resources through online platforms, social media channels, and educational portals accessible to schools and community organizations.
- Establish virtual artist-in-residence programs that leverage digital technology to facilitate remote learning and engagement, particularly in underserved rural areas with limited access to in-person programs.

4. Artistic Mentorship and Apprenticeship Programs:

- Establish long-term mentorship and apprenticeship programs that pair young learners with experienced artists and artisans in their communities. Provide opportunities for hands-on learning, skill development, and creative collaboration under the guidance of mentors.
- Foster mentorship relationships between visiting artists and local youth to facilitate cross-cultural exchange and artistic skill development.

5. Cultural Heritage Preservation Initiatives:

- Align the artist-in-residence program with broader initiatives focused on cultural heritage preservation and sustainable development. Engage local communities in efforts to document, safeguard, and transmit traditional knowledge and skills related to the textile industry and other traditional arts.
- Collaborate with cultural heritage organizations, museums, and government agencies involved in cultural preservation to ensure that the artist-in-residence program contributes to broader conservation efforts.

6. Research and Documentation Projects:

- Support research and documentation projects that explore the historical, social, and cultural dimensions of traditional arts in Bhutan. Involve children and youth in research activities, oral history interviews, and documentation projects to deepen their understanding of cultural heritage and foster a sense of ownership.
- Create opportunities for children to share their findings and creative expressions through exhibitions, publications, and multimedia presentations, amplifying their voices as advocates for cultural preservation.

7. Partnerships and Collaboration:

- Forge partnerships with local schools, community organizations, cultural institutions, and government agencies to leverage resources, expertise, and networks for program implementation.
- Collaborate with international organizations, universities, and cultural exchange programs to facilitate cross-border collaborations, artistic residencies, and knowledge sharing opportunities that enrich the educational experience for children in Bhutan.

By integrating the artist-in-residence program with these complementary educational and outreach initiatives, a comprehensive and sustainable approach to raising awareness about traditional arts among lecturers, students and children in Bhutan can be realized. This holistic approach ensures that children have access to diverse learning opportunities, cultural experiences, and resources that empower them to appreciate, preserve, and perpetuate Bhutan's rich artistic heritage for future generations.

