

YANGON UNIVERSITY OF ECONOMICS
DEPARTMENT OF ECONOMICS
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**SUSTAINABLE DEVELOPMENT OF MUSEUMS IN
MYANMAR: CHALLENGES AND OPPORTUNITIES
(CASE STUDY: NATIONAL MUSEUM IN YANGON)**

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EMDevS-72 (18th BATCH)

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SUSTAINABLE DEVELOPMENT OF MUSEUMS IN MYANMAR:
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This is to certify that the thesis entitled "**Sustainable Development of Museums in Myanmar: Challenges and Opportunities (Case Study: National Museum in Yangon)**," submitted in partial fulfillment of the requirements for the Degree of Master of Development Studies, has been accepted by the Board of Examiners.

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ABSTRACT

This study explores the important role of museums in the national economy, as they serve as symbols of national dignity and pride, not only preserving cultural heritage but also fostering economic growth through tourism, education, and community engagement. It aims to examine the sustainable development of Myanmar's museums, with a particular focus on the National Museum in Yangon. Using a mixed-methods approach, it identifies key challenges and opportunities for sustainability within the museum sector by combining quantitative surveys with qualitative interviews. This study reveals significant issues, including financial constraints, political instability, technological deficiencies, and a lack of skilled human resources. However, it also highlights substantial opportunities, such as leveraging Myanmar's rich cultural heritage, capitalizing on tourism growth potential, fostering international collaboration, and adopting technological advancements. Strategic efforts in financial management, professional development, and global partnerships could enhance the resilience and cultural impact of the National Museum. This thesis provides valuable findings on cultural sustainability.

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LIST OF ABBREVIATION

| | |
|----------|--|
| 3D | Three-Dimensional Space |
| AAM | American Alliance of Museums |
| AR | Augmented Reality |
| CD-ROMs | Compact Disc Read-Only Memory |
| CE | Common Era |
| CoE | Code of Ethics |
| COVID-19 | Coronavirus Disease 2019 |
| CSM | Corporate Sustainability Management |
| CSR | Corporate Social Responsibility |
| GDP | Gross Domestic Product |
| ICH | Intangible Cultural Heritage |
| ICOM | International Council of Museums |
| KIIs | Key Informant Interviews |
| MORAC | Ministry of Religious Affairs and Culture |
| SMM | Sustainability Management in Museums |
| SDGs | Sustainable Development Goals |
| UBS | Union of Burma Ship |
| UK | United Kingdom |
| UN | United Nations |
| UNESCO | United Nations Educational, Scientific and Cultural Organization |
| UNIDROIT | International Institute for the Unification of Private Law |
| VR | Virtual Reality |
| WCED | World Commission on Environment and Development |
| WIPO | World Intellectual Property Organization |

CHAPTER I

INTRODUCTION

1.1 Rationale of the Study

Museums have transformed into dynamic institutions, serving as essential pillars of social development and cultural heritage preservation worldwide. Acting as guardians of history, art, and collective identity, they play an influential role in both national and community growth. Museums hold invaluable artifacts, offering glimpses into past civilizations and enabling communities to engage deeply with their heritage. They go beyond preservation, facilitating educational experiences that inspire critical thinking and foster an appreciation for cultural diversity. Through these initiatives, museums significantly shape national identity, helping citizens view their history and achievements in a global context.

Moreover, the economic impact of museums is now widely acknowledged, as they drive tourism, create employment opportunities, and support local enterprises. By offering spaces for dialogue on historical and modern issues, museums also strengthen social cohesion, acting as platforms for communities to reflect on shared and diverse experiences. In essence, they bridge the past and present, fostering unity, awareness, and growth. As Ambrose and Paine (2012) assert, museums are essential to cultural development and to maintaining a sense of national and local identity, while also playing a crucial role in “sustaining the socio-economic vitality of the communities they serve.

Beyond their traditional roles, museums now actively engage in global efforts toward cultural and economic sustainability. In essence, museums globally bridge the gap between history, art, and society, fostering a deeper understanding of human development and creativity while promoting cultural continuity and appreciation across all nations. Through initiatives such as environmentally friendly exhibits, workshops, and exhibitions, museums contribute to sustainability by promoting eco-friendly practices. By fostering such practices, they not only enhance cultural conservation but also strengthen their role as centers for education and community engagement.

In Myanmar, museums hold a critical and dignified role in preserving and promoting the nation’s cultural heritage. As custodians of Myanmar’s rich history, they safeguard artifacts, traditions, and knowledge that are essential to the country's

identity. Museums in Myanmar serve as platforms for future generations to understand their roots and the historical context in which their society has evolved. According to Aye Myint (2016), The National Museum of Myanmar serves as a repository of the country's most significant cultural assets, playing a central role in preserving the identity and history of Myanmar for the benefit of future generations. For the younger generation, museums provide education and inspiration. Through their collections and exhibits, they encourage a deeper understanding of historical events, cultural diversity, and national achievements. As Ambrose and Paine (2012) note, museums serve as educational platforms that stimulate intellectual curiosity and foster a sense of responsibility in young minds towards their cultural heritage. In Myanmar, where cultural education is pivotal, museums play a critical role in nurturing informed and culturally aware citizens.

In terms of community involvement, museums in Myanmar serve as inclusive spaces where diverse groups come together. They foster dialogue and mutual understanding by providing access to cultural and historical resources, enabling communities to engage with their shared heritage. Hein (2000) emphasizes that museums contribute to social cohesion by offering spaces for public interaction and discourse, making them vital for strengthening community bonds.

Myanmar has two major National Museums: one in Yangon and the other in Naypyidaw. These museums are central to the preservation and promotion of the nation's cultural heritage. The National Museum of Yangon, established in 1952, is home to some of Myanmar's most important historical artifacts, including the Lion Throne of the last Myanmar king, royal regalia, ancient art, and ethnographic collections representing the country's diverse ethnic groups. The museum provides a comprehensive narrative of Myanmar's rich cultural history and plays a pivotal role in educating both local and international visitors Aye Myint (2016).

The National Museum of Naypyidaw, opened in 2015, serves as a modern counterpart to the Yangon museum. It showcases Myanmar's cultural, historical, and political heritage with state-of-the-art facilities, featuring exhibits that include ancient manuscripts, sculptures, and displays on the country's biodiversity. The Naypyidaw museum plays a significant role in connecting visitors to Myanmar's contemporary national development Nu Mra Zan (2019).

These museums not only preserve Myanmar's cultural identity but also contribute to international cultural diplomacy by showcasing the country's heritage to

global visitors. Hein (2000) remarks that museums play a role in cultural diplomacy by sharing national heritage with the world and fostering cross-cultural connections. By doing so, Myanmar's museums help position the country within the global cultural landscape, enhancing international engagement and understanding.

In recent years, Myanmar's museums, particularly the National Museum in Yangon, have embraced sustainability initiatives. The museum launched the "Green House Heritage Conservation Exhibition" in 2018, an innovative program that incorporates eco-friendly materials into its exhibits to reduce its carbon footprint while educating the public on sustainable practices. This initiative demonstrates how museums can balance traditional responsibilities with modern expectations, promoting cultural awareness and sustainable development.

According to Lee (2017), Smith (2018), and Johnson (2019), museums like the one in Yangon face significant challenges, including outdated technology, limited financial resources, and the need for trained personnel. However, through partnerships with international cultural organizations, the National Museum in Yangon has secured funding and expertise to overcome these challenges. The museum has also implemented a phased renovation plan, focusing on integrating digital and interactive exhibition features to attract a broader audience. Future strategies for the museum may include developing a training program for staff on the latest conservation techniques and sustainable practices to ensure that the workforce is equipped to meet the demands of modern museum management. Such initiatives will enable Myanmar's museums to maintain their crucial role in both cultural preservation and sustainability.

Myanmar's museums, particularly the National Museums in Yangon and Naypyidaw, play an essential role in preserving the country's cultural heritage, fostering education, and promoting national identity. These institutions are crucial for connecting Myanmar's past with its future, providing spaces for public engagement, education, and cultural diplomacy. Through their sustainability initiatives, they are also contributing to Myanmar's efforts toward global cultural and economic sustainability, ensuring their relevance in the contemporary world.

1.2 Objective of the Study

This study aims to describe the current status of the national Museum in Myanmar in general, with a specific focus the visitor's perception on the Yangon

National Museum. In addition, it examines the challenges and opportunities for the sustainable development of the National Museum in Yangon.

1.3 Method of Study

This study employs descriptive analysis methods using both qualitative and quantitative approaches. Primary and secondary data are utilized: primary data is collected through conducting in-depth interviews (Key Informant Interviews, KII) and surveys with structured questionnaires. A sample of 210 respondents, randomly selected from both local and foreign visitors of the National Museum in Yangon, participates in the survey. Secondary data is obtained from official publications.

1.4 Scope and Limitations of the Study

This study primarily focuses on the National Museum in Yangon, covering the period from 2012 to 2023. For the primary data, the survey focuses on respondents who have visited the National Museum in Yangon. Qualitative analysis is conducted through Key Informant Interviews (KIIs) with officials in related fields.

1.5 Organization of the Study

This study is organized into five chapters. Chapter One serves as the introduction, outlining the rationale of the study, objectives, methodology, scope, and limitations. Chapter Two presents a literature review that exposes the historical and cultural context of museums in Myanmar. It defines key terms such as 'museum' and 'sustainable development,' explores strategies for sustainable museum development, and investigates the challenges and opportunities in integrating technology within museum platforms. This chapter also reviews the vital role of museums in cultural heritage preservation and synthesizes findings from previous studies. Chapter Three describes the current status of the National Museum in Myanmar, providing a detailed analysis of its operations and role within the broader museum landscape in Myanmar. Chapter Four analyzes survey data to identify specific challenges and opportunities within the context of the National Museum. Chapter Five concludes the study, summarizing the findings from the previous chapters and providing suggestions for the sustainable development of national museums in Myanmar.

CHAPTER II

LITERATURE REVIEW

2.1 Historical Context and Evolution of Museums

Over time, museums evolved from private collections during the Renaissance to public institutions in the Enlightenment, focusing on education and cultural preservation. In the modern era, museums have embraced technology and social engagement, becoming platforms for public discourse and community outreach.

2.1.1 Origins and Historical Background

The term "museum" originates from the Greek word "mouseion," meaning "seat of the Muses," referring to a place dedicated to artistic and intellectual pursuits. One of the most prominent examples of this early type of institution was the Museion of Alexandria, founded in the 3rd century BCE during the Ptolemaic dynasty. This intellectual hub attracted scholars such as Euclid and Archimedes, playing a crucial role in preserving knowledge and advancing culture. The Museion of Alexandria laid the foundation for modern museums by emphasizing learning, scholarship, and the preservation of cultural artifacts (Davis, 2011; Edwards, 2013).

In ancient Rome, private collections of art and artifacts were displayed publicly as symbols of power and prestige, reflecting the importance of cultural objects as markers of political authority. These collections served as the precursors to more structured institutions, setting the stage for museums to become centers of both education and culture. However, museums did not take on a formalized role in the preservation and public display of cultural artifacts until the Middle Ages and the Renaissance, where they began evolving from philosophical centers to institutions with a focus on scholarly pursuits and education (Alexander & Alexander, 2007; Bennett, 2018).

2.1.2 Early Development: Medieval Period to the Enlightenment

During the medieval period, collections were largely controlled by religious institutions and were housed in monasteries and churches. These collections often served ceremonial purposes and were symbolic of divine authority rather than education or cultural preservation. As a result, access to these collections was

generally restricted, limiting their influence on the broader public. The Renaissance marked a significant transformation, particularly with the rise of humanism and renewed interest in classical antiquity. Wealthy families, such as the Medici in Florence, amassed vast private collections of art and antiquities. Over time, these private collections transitioned into public institutions, with the Uffizi Gallery in Florence serving as an early example of this shift from private to public access (Latham & Simmons, 2014).

The Enlightenment further reshaped museums, driven by values such as reason, empirical observation, and the democratization of knowledge. Institutions like the British Museum, established in 1753, and the Louvre in Paris, opened to the public in 1793, were pioneers in making cultural collections accessible to scholars and the general public alike (Zeller, 2003). This period marked the beginning of museums functioning as centers of public enlightenment, with their doors open to a wider audience, thereby reinforcing the notion that museums should serve as educational resources.

With the rise of national museums, institutions like the Prado in Spain and the Smithsonian Institution in the United States emerged as symbols of cultural and national identity, showcasing a nation's achievements in arts, history, and science. These museums not only promoted national pride and unity but also became hubs for professionalization, introducing specialized roles like curators and conservators, and developing museum studies programs that advanced museum management practices (McClellan & Alexander, 2008).

2.1.3 Modern Era: Specialization, Technology and Social Change

By the 19th and early 20th centuries, museums began to specialize in distinct fields, such as art, natural history, and science, allowing for more focused educational experiences. Institutions like the Natural History Museum in London and the Museum of Modern Art in New York became leaders in public education and academic research (Alexander, 2008). This period also saw the increased professionalization of museum practices, with heightened attention to collection management and public engagement.

In the modern era, technological advancements have transformed the way museums interact with the public. The digital revolution of the late 20th and early 21st centuries introduced innovations such as virtual tours, digital archives, and

interactive exhibits, enabling museums to reach global audiences and democratize access to cultural knowledge (Falk & Dierking, 2000). These innovations have helped break down barriers related to geography and socio-economic status, allowing museums to engage with a more diverse audience and make their collections more accessible than ever before.

Moreover, museums today play a proactive role in addressing contemporary social and environmental issues. Institutions have increasingly focused on community outreach, educational programs, and initiatives that promote inclusivity, social justice, and sustainability. Museums now serve as forums for public discourse on critical global issues such as climate change, colonialism, and inequality, reflecting a shift from being mere custodians of objects to becoming active agents of societal change (Hein, 2012). Through these efforts, museums contribute to public understanding and engagement, fostering a stronger connection between cultural institutions and the communities they serve.

By embracing both technological advancements and societal responsibilities, modern museums have not only preserved cultural heritage but have also evolved into dynamic spaces that actively participate in shaping public discourse and addressing global challenges.

The evolution of museums from private collections of the elite to public institutions dedicated to education and cultural preservation reflects their ongoing adaptation to societal needs. As dynamic spaces for learning, cultural understanding, and public engagement, museums continue to play an essential role in modern society, contributing to both cultural diplomacy and social development.

Recently, the International Council of Museums (ICOM) approved a new definition of museums. According to ICOM (2022), a museum is a "not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets, and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally, and with the participation of communities, offering varied experiences for education, enjoyment, reflection, and knowledge sharing."

2.2 The Vital Roles and Types of Museums

Museums today play an indispensable role in addressing societal, economic, and environmental challenges through the application of sustainable development principles. No longer confined to their traditional function as tourist attractions, museums have evolved into dynamic, informal learning environments that prioritize engagement, inquiry, and curiosity (Altıntaş & Kozaner, 2020). Unlike formal education systems, museum learning provides visitors with control and autonomy over their learning experiences. This learning takes shape through diverse activities, including storytelling, theatre, experiments, workshops, and interactive writing, all designed to foster curiosity and personal growth (Wilson-Barnao, 2021).

Key educational principles adopted by modern museums include active learning, constructivism, cooperative learning, and learning by doing. These approaches encourage decision-making, self-assessment, and skill-building, transforming visitors into active participants in their educational journey. By connecting people to their cultural heritage, museums promote intercultural empathy, personal transformation, and deeper engagement with global cultures. Museum education, driven by student-centered instruction, enables personal and cultural connections that foster a personalized learning experience (Altıntaş & Kozaner, 2020). As dynamic spaces for experiential learning, museums cultivate curiosity and critical thinking, making them vital to the development of lifelong learners.

Museums also play a key role in advancing the United Nations' Sustainable Development Goals (SDGs). By preserving both natural and cultural heritage, they contribute to social equity, economic progress, and environmental sustainability. As cultural institutions, museums promote civic engagement and foster greater community involvement in sustainability efforts (Wiley Blackwell, 2015). To effectively contribute to the SDGs, museums must integrate the 17 goals into their operations by assessing their roles and actions, developing actionable strategies, and regularly reviewing their progress. However, digital integration, while expanding access, presents challenges, including issues related to digital ownership, control of content, and the influence of search engines on the museum experience (Wilson-Barnao, 2021).

Technological advancements have further transformed the function of museums, particularly in their approach to public engagement. Virtual reality (VR), augmented reality (AR), and interactive digital exhibits enable museums to create

immersive experiences that enhance the learning process. These technologies offer new ways to engage visitors, making collections more accessible and bringing history to life in dynamic, interactive ways (Wiley Blackwell, 2015). The digitization of museum collections has democratized access to cultural knowledge, allowing people around the world to explore exhibits remotely. This broader access fosters inclusivity and enhances public participation in cultural preservation (Wilson-Barnao, 2021).

Modern museums are responsible for several vital functions, including management, collection, conservation, exhibition, research, education, marketing, and public relations. These functions extend beyond internal operations to include the museum's relationship with the broader community. Museums are instrumental in fostering national dignity and protecting culture, positioning themselves as custodians of heritage for future generations. By integrating these functions with community engagement, museums help promote national identity and contribute to the socio-cultural fabric of society.

Despite their important roles, museums face several challenges, particularly in developing regions such as Myanmar. These include inadequate infrastructure, budgetary constraints, cultural diplomacy issues, and outdated management practices. A sustainable development model for museums in Myanmar, particularly the National Museum, would focus on leveraging national identity, capturing economic opportunities, and emphasizing the cultural and societal benefits of museums. Such actions would help ensure the resilience and sustainable growth of the museum sector, ultimately contributing to both national and global development (Lord, 2009).

Museums today play a vital role in fostering cultural sustainability, education, and socio-economic development. As they continue to adapt to the digital age and the challenges of modern society, museums remain key players in promoting sustainable development, intercultural understanding, and the preservation of cultural heritage for future generations.

2.2.1 Types of Museums

Museums play a significant role in the preservation, education, and display of cultural, historical, and scientific knowledge. Based on their collections, focus areas, and management, museums can be categorized into various types, each serving a unique purpose and catering to diverse audiences. These classifications reflect the

growing diversity in the mission, goals, and visitor experiences offered by modern museums (Alexander, 2008).

1. National Museums are government-operated institutions that house collections of national significance. They preserve cultural heritage, promote national pride, and serve as educational resources for future generations. National museums play a crucial role in conserving artifacts of historical importance, systematically acquiring, conserving, and exhibiting objects that are integral to a nation's legacy (McClellan, 2008).
2. Art Museums are dedicated to preserving and displaying visual art forms such as paintings, sculptures, and photography. Some art museums specialize in specific artistic periods or styles, while others offer a comprehensive collection covering multiple epochs. These museums foster public appreciation for artistic achievements and provide critical insight into the evolution of art (Stokstad, 2011).
3. History Museums focus on preserving and exhibiting artifacts that tell the chronological history of a region, country, or community. By showcasing documents, archaeological finds, and other objects of historical significance, history museums help visitors connect with the past and understand its impact on the present (Bennett, 1995).
4. Archaeological Museums display artifacts recovered from excavation sites, providing a glimpse into ancient civilizations and their cultures. These museums educate the public on the historical significance of archaeological discoveries and foster a deeper understanding of humanity's early development (Pearce, 1992).
5. Science Museums focus on scientific achievements and history. They often feature interactive exhibits that encourage visitors to engage with concepts in physics, biology, chemistry, and other scientific fields. Science museums play an important role in making scientific knowledge accessible to the public and promoting education through hands-on learning (Falk & Dierking, 2000).
6. Technology Museums highlight advancements in applied science and innovation. These museums are often closely related to science museums but focus on the practical application of scientific knowledge. Exhibits in technology museums emphasize the role of technological innovations in shaping modern society (Macdonald, 2002).

7. Natural History Museums are dedicated to the study of the natural world, showcasing collections of fossils, minerals, plants, and animal specimens. These museums promote an understanding of natural history and biodiversity, educating visitors about the planet's ecological and evolutionary processes (Alexander, 2008).
8. Museum Anthropology uses museums as platforms for disseminating anthropological knowledge to the public. These museums focus on the study of human cultures and traditions, providing valuable insights into the diversity of human societies through the display of artifacts, textiles, and cultural objects (Karp & Lavine, 1991).
9. Open-Air Museums recreate historical settings, displaying objects in outdoor environments that mimic historical architecture or lifestyle. The first open-air museum, established in Scandinavia in the late 19th century, aimed to preserve rural cultural heritage by showcasing historical buildings and practices (West, 1988).
10. Specialized Museums focus on specific themes or subject areas, such as technology, music, or transport. These museums offer tailored experiences for visitors with niche interests, providing in-depth exploration of specialized topics (Falk & Dierking, 2000).
11. Military and War Museums preserve artifacts related to military history and conflicts. They exhibit items such as weapons, uniforms, and war relics, often serving as educational spaces that highlight the impacts of war and the experiences of soldiers. Some military museums also function as memorials, remembering those who fought in wars (Smith, 2011).
12. Children's Museums create interactive learning environments where children can engage in hands-on experiences. These museums are designed to promote learning through play, covering topics such as science, culture, and community life, with exhibits that encourage creativity and exploration (Gurian, 1999).
13. Pop-up Museums are temporary institutions that often rely on visitor participation. These museums allow communities to contribute objects and stories, fostering a sense of collective historical ownership and democratizing the museum experience (Simon, 2010).

14. Aquarium-Museums combine elements of traditional museums with live exhibits of marine life, offering educational experiences about aquatic ecosystems and biodiversity conservation. These institutions aim to educate the public about marine biology and the environmental challenges facing aquatic species (Hooper-Greenhill, 1994).
15. Virtual Museums have emerged with the rise of digital technology, providing online access to collections and exhibits. Virtual museums increase accessibility by allowing global audiences to engage with digital versions of museum objects and participate in virtual tours, breaking down geographical and financial barriers to museum access (Parry, 2010).
16. Ethnographic Museums display artifacts that reflect the customs, practices, and cultures of different communities. They often exhibit objects such as textiles, tools, and handmade items, providing insights into the cultural heritage and traditions of various societies (Ames, 1992).
17. Encyclopedic Museums offer wide-ranging collections covering a broad array of topics, from art and history to science and culture. These museums provide comprehensive knowledge on a global scale and serve as a key resource for learning across multiple disciplines (Duncan, 1995).
18. Mobile Museums bring exhibits to different locations, providing access to museum experiences in communities that may not have traditional museum facilities. These museums play a significant role in outreach and education, making cultural and historical content available to underserved populations (Anderson, 2012).
19. Historic House Museums transform homes of historical significance into museum spaces, allowing visitors to explore the lives of important figures and significant events that took place in the homes. These museums often preserve period-specific furnishings and provide guided tours to contextualize the historical significance of the site (Schulz, 1999).
20. Living History Museums use live actors to reenact historical events or traditional crafts, immersing visitors in historical experiences. These museums create interactive environments where visitors can learn about historical practices through observation and participation (Handler & Gable, 1997).
21. Maritime Museums focus on maritime history and culture, preserving and exhibiting objects related to ships, naval history, and sea travel. Maritime

museums often include ship preservation and naval exhibitions, highlighting the importance of the sea in human exploration and warfare (Staniforth, 2003).

22. Memorial Museums commemorate significant historical events, often characterized by suffering or atrocities. These museums play an essential role in education, advocacy for social justice, and the preservation of collective memory (Linenthal, 2001).
23. Museum Ships preserve vessels of historical significance, often related to naval or maritime history. These floating museums offer unique learning experiences by allowing visitors to explore ships that played important roles in history (Stammers, 2001).
24. Trick Eye Museums focus on optical illusions and interactive art, encouraging visitors to engage with the exhibits. These museums often incorporate augmented reality (AR) elements to enhance the visitor experience, blending art with technology for immersive engagement (Hooper-Greenhill, 2007).
25. Eco Museums focus on preserving the identity of a place, integrating natural, cultural, and historical heritage to promote community welfare and sustainable development. Unlike traditional museums, eco museums emphasize community involvement and are often spread across a landscape rather than confined to a single building (Hugues de Varine, 2006).

The diverse range of museum types—each with its unique focus, mission, and audience—demonstrates the critical role museums play in preserving cultural heritage, fostering education, and engaging communities, while continually adapting to the evolving needs and interests of society.

2.3 International Conventions in Cultural Heritage Preservation

The preservation of cultural heritage is essential to maintaining a community's identity, continuity, and legacy. Museums serve a vital role in safeguarding both tangible and intangible cultural heritage, ensuring that historical, artistic, and traditional practices are passed down to future generations. In this capacity, the International Council of Museums (ICOM) has been instrumental in shaping global efforts to protect this heritage, particularly through the development of ethical guidelines and proactive initiatives. While ICOM's role is not legally binding, its principles significantly influence museum practices worldwide, aligning with international conventions designed to protect cultural property.

Table 2.1 Key International Conventions in Cultural Heritage Preservation

| Convention/Initiative | Year | Purpose | Key Role in Museum and Cultural Heritage Preservation |
|---|-----------------|--|--|
| The 1954 Hague Convention for the Protection of Cultural Property | 1954 | Protects cultural property during armed conflicts. | Safeguards museum collections and historical sites in war zones. |
| The 1970 UNESCO Convention on Illicit Import and Export | 1970 | Prevents illegal trafficking of cultural objects. | Provides a legal framework for repatriating stolen or illegally traded artifacts. |
| The 1972 UNESCO World Heritage Convention | 1972 | Protects sites of outstanding universal value. | Ensures museums and sites are given international protection and recognition. |
| The 1995 UNIDROIT Convention | 1995 | Facilitates the return of stolen or illegally exported cultural objects. | Focuses on the restitution of cultural property held in museums or traded illicitly. |
| ICOM Code of Ethics for Museums | 1986, rev. 2004 | Establishes global ethical standards for museum management and operations. | Guides ethical museum practices, ensuring transparency in acquisitions and operations. |
| The 2003 UNESCO Convention on the Safeguarding of Intangible Heritage | 2003 | Protects living cultural traditions and practices. | Supports museums and communities in preserving intangible cultural heritage, like rituals and oral traditions. |

Sources: Adapted from the International Council of Museums (ICOM, 2004), UNESCO (1954, 1970, 1972, 2003), and UNIDROIT (1995).

According to Table 2.1, Several international conventions underpin the legal protection of cultural heritage, and ICOM supports their implementation. These conventions provide museums with the legal backing necessary to protect and manage their collections.

The 1954 Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict: This convention focuses on protecting cultural property, including museum collections, during armed conflicts. Its aim is to prevent the destruction and looting of cultural heritage in war zones, which has been a major concern in regions of conflict (UNESCO, 1954). The 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export, and Transfer of Ownership of Cultural Property: This convention combats illicit trafficking in cultural property, establishing legal mechanisms for the return of stolen artifacts, including those from museums. Its implementation has been key in helping countries reclaim illegally exported cultural items (UNESCO, 1970).

The 1972 UNESCO World Heritage Convention: Known as the World Heritage Convention, this framework protects sites and institutions of universal value, including museums housing globally significant collections. This convention ensures that these sites are protected from threats such as destruction, neglect, or illicit trade, and that they receive international recognition and support (UNESCO, 1972).

The 1995 UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects: This convention complements the 1970 UNESCO Convention by establishing legal procedures for the restitution of stolen or illegally exported cultural objects, particularly those housed in museums. It provides a robust legal framework for returning cultural objects to their countries of origin (UNIDROIT, 1995).

One of ICOM's most significant contributions to the museum sector is its ICOM Code of Ethics for Museums (1986, revised 2004). This code sets global ethical standards for museum operations, particularly with regard to the acquisition, preservation, and exhibition of cultural objects. It emphasizes transparency in acquisitions and encourages museums to avoid dealing with illegally obtained items (ICOM, 2004).

ICOM also plays a significant role in preventing the illicit trafficking of cultural goods through its Red Lists. These lists identify categories of cultural objects most at risk, particularly in conflict regions, and assist museums, customs officials, and law enforcement agencies in recovering stolen or illegally traded artifacts (ICOM, 2015).

ICOM is also proactive in helping museums prepare for and recover from crises, particularly through its Disaster Risk Management Committee (DRMC). The committee provides training and resources to mitigate risks related to natural disasters

and armed conflicts, ensuring that museum collections are safeguarded during emergencies (ICOM, 2018).

The International Observatory on Illicit Traffic in Cultural Goods is another important initiative by ICOM, aimed at tracking and combatting the illicit trafficking of cultural objects. This program collaborates with law enforcement, museums, and international organizations to monitor and report illegal activities, helping ensure the integrity of museum collections (ICOM, 2019).

In addition to its ethical and operational initiatives, ICOM fosters public awareness about the importance of museums through International Museum Day, celebrated annually on May 18th. This event raises awareness of the role of museums in cultural exchange, education, and preservation (ICOM, 2020). As a leading international non-governmental organization, ICOM sets ethical standards for the management, protection, and safeguarding of cultural heritage. Through its initiatives, codes of ethics, and guidelines, ICOM promotes responsible museum operations worldwide. Its efforts are reflected in its ICOM Code of Ethics for Museums, which guides museum professionals on ethical practices relating to acquisitions, preservation, and exhibition of artifacts. While ICOM does not enforce laws, its guidelines align with international conventions that provide legal frameworks for the protection of cultural property (ICOM, 2004).

The protection of Intangible Cultural Heritage (ICH) is governed by the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage. This convention focuses on safeguarding living cultural practices, expressions, and traditions passed down through generations. It emphasizes the need for community involvement in the documentation and preservation of ICH. Many countries have incorporated the protection of ICH into their national legal systems. Countries ratifying the convention must develop policies, laws, and programs to safeguard ICH and report on their progress to UNESCO (UNESCO, 2003).

The World Intellectual Property Organization (WIPO) plays a key role in protecting ICH by safeguarding traditional knowledge and traditional cultural expressions. Intellectual property laws help communities maintain control over their ICH and prevent the commercial exploitation of their cultural heritage (WIPO, 2019).

ICOM plays a critical role in safeguarding both tangible and intangible cultural heritage through its ethical guidelines, proactive initiatives, and collaboration with international conventions. While its guidelines are not legally binding, they

complement key conventions such as the 1970 UNESCO Convention and the 2003 UNESCO Convention on the Safeguarding of Intangible Cultural Heritage (ICH), aligning museum practices with global standards (ICOM, 2004; UNESCO, 1970, 2003). Additionally, the support of national legal frameworks and intellectual property protections ensures that cultural heritage is preserved and passed down to future generations (WIPO, 2019).

2.4 Critical Factors and Potential in Sustainable Museum Development

Sustainable museum development focuses on preserving cultural heritage while promoting education, tourism, and research through legal frameworks and international collaboration. Museums play a vital role in socio-economic development by attracting tourists, creating jobs, and fostering cultural diplomacy (Johnson, 2017). To achieve sustainability, museums must balance heritage conservation with strategies that align with global goals, including community engagement, digital transformation, and financial sustainability (UNESCO, 2020). This involves integrating environmental, economic, and social sustainability into operations, reducing environmental impact, and promoting inclusivity (AAM, 2013).

Why the SDGs Need Museums: Museums support the SDGs by preserving cultural and natural heritage, promoting education, and fostering inclusivity and accessibility. They boost local economies, encourage public engagement with global issues, and foster cross-sector partnerships to address local and global challenges.

Why Museums Need the SDGs: Engaging with the SDGs allows museums to develop programs focused on social and environmental issues, attract interested audiences, and enhance their educational mission. It enables them to build valuable partnerships and showcase their contributions to society and the environment, reinforcing their importance as cultural and educational institutions (UNESCO, 2020).

Learning from corporate social responsibility (CSR) and corporate sustainability management (CSM), ‘Sustainability Management in Museums’ (SMM) has been developed as a tailored management framework for museums and cultural institutions. This framework structures sustainable development measures by emphasizing the specific strengths of each institution. SMM focuses on a top-down and bottom-up approach, relying on the commitment of the museum's directorate and broad participatory processes. SMM structures sustainability actions according to different museum departments and focuses on four areas of impact according to the

quadruple bottom line: People (social dimension), Planet (environmental footprint), Profit (business case for sustainability), and Programme (museum's mission) (UNESCO, 2020).

UNESCO (2015) highlights the importance of establishing diversified revenue streams and fostering international partnerships to overcome financial instability, which is critical for museums operating in resource-limited environments further argues that the lack of expertise in areas such as museum marketing and public relations weakens the capacity of institutions like the National Museum in Yangon to attract visitors and secure additional funding. Similarly, Semper (2019) notes that without a well-trained workforce, the implementation of innovative sustainability practices becomes extremely challenging.

Technological limitations also pose significant barriers to sustainable museum development. Parry (2010) points out that many museums, particularly in developing countries, lack access to modern technologies that are crucial for exhibit digitization, visitor engagement, and the conservation of collections. Regulatory and bureaucratic hurdles further complicate museum operations. Kersel (2015) highlights the challenges that cultural institutions in restrictive regulatory environments face, including delays in project implementation and barriers to international collaboration.

Despite these challenges, the literature also identifies several opportunities for sustainable museum development. One of the most promising opportunities lies in the potential for tourism. McKercher (2012) assert that museums situated in regions rich in cultural heritage can capitalize on tourism to support financial sustainability. Henderson (2005) further emphasize that tourism can serve as a vital source of revenue while promoting cultural awareness.

International cooperation is another key opportunity. ICOM (2013) both suggest that partnerships with global institutions offer significant benefits for museums, including access to financial resources, expertise, and training in sustainable practices. McClellan (2008) underscores the importance of such collaborations in facilitating knowledge exchange, which is essential for museums in developing countries to thrive.

Finally, embracing technological innovation offers substantial potential for museums to enhance their visitor experience and reduce resource consumption. Parry (2010) and Semper (2019) highlight the transformative impact of digital technologies,

including virtual tours, augmented reality, and interactive exhibits, which can broaden access to museum collections and foster greater engagement.

2.5 Review on Previous Studies

The sustainable development of museums has been explored by both local and international scholars, offering crucial insights into the challenges and opportunities faced by these institutions, particularly in developing countries like Myanmar.

Var (1986) examined the economic benefits of museums with the objective of understanding how museums contribute to economic development. Using case studies from various countries, Var employed a mixed-methods approach, combining quantitative data on employment rates and tax revenue with qualitative interviews from industry stakeholders. The study found that museums play a critical role in job creation and economic diversification, particularly in service sectors like hospitality, entertainment, and retail. Additionally, Var highlighted that museums can increase property values and generate tax revenues that strengthen national economies.

Withers (1998) analyzed the income generation potential of museums with the goal of evaluating their role in cultural preservation. Using an econometric analysis of financial data from several museums in the United Kingdom, the study emphasized that museums generate critical income streams, which support the maintenance and preservation of cultural assets. Withers' findings revealed that these institutions not only preserve heritage but also contribute significantly to the economy through tourism and related industries.

Pizam (1978) investigated the impact of cultural heritage resources, including museums, on economic growth. The study's objective was to examine how such resources influence GDP, foreign exchange earnings, and tourism. Through the use of economic growth models and historical data analysis, Pizam found that sustainable management of cultural heritage sites, including museums, contributes to overall economic growth by boosting GDP, increasing foreign exchange earnings, and developing tourism-related services.

In the context of Myanmar, Nanda Hmun (2005) explored the infrastructural challenges and labor shortages in the cultural administration of Myanmar. The study aimed to understand the impact of insufficient infrastructure and lack of skilled labor on museum operations. Using a qualitative approach, including interviews with museum administrators and staff, the study found that a shortage of well-trained

professionals, especially from ethnic national groups, poses a significant challenge for Myanmar's museums. Nanda Hmun stressed the importance of having a skilled workforce to manage and promote cultural heritage effectively.

Nu Mra Zan (2008) examined the complex role of museums in Myanmar with an emphasis on conservation, education, and accessibility. The study aimed to balance these roles while ensuring the preservation of artifacts. Using a case study approach, focusing on the National Museum in Yangon, the study revealed that Myanmar's museums face difficulties in balancing public engagement with artifact preservation. Nu Mra Zan highlighted that museums not only conserve cultural heritage but also serve as symbols of national pride, contributing to the country's identity and dignity.

Thi Thi Thaung (2019) analyzed the marketing and operational challenges faced by the National Museum in Yangon. The study's objective was to assess the gap between theoretical knowledge and practical experience in conservation. Using interviews with museum staff and an observational analysis of museum operations, the study found that despite strong theoretical foundations, the museum struggled with practical conservation efforts. The research recommended greater collaboration between different ministries and international organizations to enhance museum operations and audience engagement.

From an international perspective, Scott (2013) explored the role of museums in sustainable development. The study aimed to assess how museums can serve as platforms for cultural dialogue and community cohesion. By conducting surveys with museum professionals worldwide, Scott identified financial constraints as a major barrier to sustainability. The study recommended innovative revenue-generation strategies, such as public-private partnerships, to address financial challenges while maintaining the social and cultural functions of museums. Aye Aye Myint (2018) examined the socio-economic impact of museums on regional development, finding that museums stimulate local economies and create jobs, especially in underdeveloped areas. Tun Tun Kyaw (2019) focused on museum funding and visitor engagement, concluding that diversifying revenue streams beyond government support can improve the financial sustainability of Myanmar's museums.

Parry (2010) and Semper (2019) investigated the role of digital technologies in enhancing museum operations and visitor engagement. Both studies aimed to understand how technologies like virtual reality (VR) and augmented reality (AR) could be used to improve visitor experiences. Using a combination of experimental

and survey methods, the researchers found that digital technologies not only enhance the visitor experience but also reduce operational costs, contributing to the long-term sustainability of museums.

Kaplan (2016) examined the benefits of international cooperation for museum sustainability. The study's objective was to evaluate how partnerships with global institutions could provide much-needed funding and expertise to museums in developing countries. Through a series of case studies from museums in Asia and Africa, Kaplan found that international partnerships bring significant advantages, including access to specialized knowledge, financial resources, and advanced technologies. Research conducted by students at Yangon University of Economics has further enriched the understanding of museum sustainability in Myanmar. Maung Maung Htay (2017) examined the role of economic policies in promoting cultural tourism. The study aimed to assess how museums contribute to local economic development. Using policy analysis and surveys from local stakeholders, the study concluded that museums play a crucial role in boosting local economies through tourism.

Khin Maung Win (2021) explored the impact of digital transformation on cultural heritage preservation. The study aimed to assess how digital technologies could improve the management of Myanmar's museums. Through qualitative interviews and case studies of digital initiatives, the study found that adopting technologies like VR and AR could significantly enhance cultural preservation efforts and museum accessibility. Kyaw Thu Ra (2018) focused on the strategic role of museums in preserving Myanmar's cultural heritage. The study's objective was to highlight the importance of these institutions in maintaining national identity. Through a historical analysis and interviews with cultural heritage professionals, the study concluded that museums are vital in preserving the nation's identity and must be supported through strategic planning and investment.

Nu Mra Zan (2008) discussed marketing strategies for museum development in Myanmar. The study aimed to identify effective outreach and public engagement methods. Using surveys and marketing data, the study found that outreach programs and public engagement are key to improving the visibility and sustainability of Myanmar's museums. Sandar (2020) explored the impact of tourism development on cultural heritage conservation in Bagan. The study aimed to assess how increased tourism affects the preservation of cultural sites. Through field research and

interviews with local stakeholders, the study concluded that while tourism brings economic benefits, it also poses challenges to the sustainable management of cultural heritage sites.

These studies collectively highlight the financial, human resource, and technological challenges faced by museums, while also presenting opportunities for sustainable development through tourism, international cooperation, and digital innovation.

CHAPTER III

SUSTAINABLE DEVELOPMENT IN MUSEUM

Myanmar's museums play a crucial role in both artistic and economic development, fostering international partnerships, legislative protections, and community-based conservation efforts to remain inclusive spaces for learning and cultural exchange (Jackson, 2020). Sustainable museum development involves balancing cultural preservation with environmental and social responsibility, adopting eco-friendly practices, and promoting education on global issues like climate change, contributing to community well-being and heritage protection for future generations.

3.1 History of Myanmar Museums

The origins of museums in Myanmar can be traced back to ancient palaces and Pitaka libraries, which served as the earliest repositories of cultural, religious, and historical knowledge. These early institutions were central to preserving Myanmar's heritage, particularly reflecting the country's Buddhist and monarchical traditions. These royal palaces housed essential objects of statecraft, such as regalia and ceremonial items, emphasizing their role in symbolizing and preserving the authority of the monarchy.

In addition to palaces, Pitaka libraries, such as the Bagan Pitaka Library of King Anawrahta and the Pitaka Library of Mrauk-U, functioned as collection-centered institutions safeguarding sacred texts and knowledge. These libraries played a critical role in preserving religious manuscripts and scriptures, aligning with Myanmar's long-standing Buddhist traditions. Monasteries also served as informal repositories, protecting Buddha images and religious artifacts, which further underscored the central role of Buddhism in cultural preservation. This integration of religious and monarchical elements into early forms of preservation reflects Myanmar's unique cultural landscape before the establishment of formal museums (Nu Mra Zan, 2008).

The development of formal museums in Myanmar was closely tied to the country's political, social, and cultural shifts. Initially, cultural preservation was handled through informal means-monasteries and palaces acted as protectors of religious and royal objects. These spaces represented Myanmar's rich cultural history,

with monasteries safeguarding religious texts and Buddha images, while royal palaces stored objects that symbolized authority and governance. The concept of a structured and institutionalized museum emerged much later, with the advent of British colonial rule in the 19th century.

These developments illustrate how Myanmar's museums have continuously adapted to the country's changing political and social landscape. From the informal safeguarding of religious and royal artifacts in monasteries and palaces to the creation of formal institutions under colonial rule, the evolution of Myanmar's museum system reflects the complex interplay between religion, royalty, and the state in preserving cultural identity (Nu Mra Zan, 2008).

3.1.1 The Phayre Museum: The First Formal Museum in Myanmar

The establishment of the Phayre Museum in 1871 marked a pivotal moment in the history of cultural preservation in Myanmar, transitioning from traditional monarchical and religious settings to institutionalized forms of museums. Named after Sir Arthur Phayre, the first British Commissioner of Burma, the museum was a product of British colonial rule and was Myanmar's first formal museum (Min Naing, 1978). Initially located in the gardens of the Rangoon Agri-Horticultural Society, it was dismantled later that same year to make way for the Rangoon General Hospital (Taylor, 1924). Despite its brief existence, the Phayre Museum laid the foundation for the modern museum system in Myanmar.

Sir Arthur Phayre played a key role in cultural preservation efforts, with a personal collection featuring artifacts from ancient Myanmar cities like Bagan and Tagaung, including Buddhist statues, coins, and Stone Age tools (Min Naing, 1978). His collection reflected both his interest in Myanmar's history and the colonial administration's desire to document the ethnography and natural history of the region. Initially aimed at educating British administrators, the museum emphasized classification and control during colonial rule (Kyaw Thu Ra, 2018). By 1908, the museum was renamed the Rangoon Government Museum, expanding its collection to include archaeological artifacts from ancient civilizations such as Bagan. This shift signified a broader colonial effort to institutionalize the preservation of Myanmar's cultural heritage, evolving the museum into a more comprehensive repository of the country's archaeological history (Nu Mra Zan, 2008).

Beyond its collections, Phayre's contributions to education in Burma were significant. He played a role in establishing a national education system modeled on Myanmar's monastic schools. His efforts in promoting both education and cultural preservation were interconnected, as he viewed both as essential to understanding the colony (Taylor, 1924). Although modest by today's standards, the Phayre Museum provided an opportunity for visitors to engage with Myanmar's history through ancient artifacts in a structured setting (Min Naing, 1978). After its dismantling, the Phayre Museum's collections were transferred to other institutions, and its legacy continued through the National Museum of Myanmar, established in 1952. The Phayre Museum's pioneering role laid the groundwork for Myanmar's formal museum system, transitioning from informal repositories to institutions dedicated to preserving the nation's heritage for future generations.

This early attempt to institutionalize Myanmar's cultural history during the colonial period marked a significant shift in how the country's artifacts and heritage were managed. The museum's eventual evolution into the Rangoon Government Museum represented the formalization of cultural preservation practices, which would later be carried forward by institutions like the National Museum (Yangon). Despite the museum's origins in colonial priorities, the Phayre Museum contributed significantly to the foundation of Myanmar's museum tradition, ensuring the continuity of cultural preservation efforts in the post-colonial era (Nu Mra Zan, 2008).

3.1.2 Post-Independence Era: The National Museum (Yangon)

After gaining independence in 1948, Myanmar's museum sector shifted its focus from colonial education to the preservation of national identity and heritage. In 1952, the National Museum (Yangon) was inaugurated alongside the establishment of the Ministry of Culture. Initially housed at Jubilee Hall on Shwedagon Pagoda Road, the museum aimed to safeguard and display Myanmar's cultural heritage, including Myanmar arts and crafts, ethnic items, royal regalia, ancient noble costumes, scrolls, seals, and coins (Ministry of Culture, 2000).

A significant moment in the museum's early history came in 1959, when the Thihathana Throne, used by the last Myanmar king, Thibaw, was displayed, symbolizing Myanmar's royal heritage before British annexation (Ministry of Culture, 2000). By 1962, under the leadership of Daw Nyunt Han, the museum was renamed the National Historical and Cultural Museum, and its collection grew to include over

3,840 objects (Nu Mra Zan, 2008). Daw Nyunt Han, the museum's first curator, played a critical role in organizing its collections and laying the foundation for future developments (Min Naing, 1978).

As the museum's collections continued to expand, the need for larger facilities became evident. In 1970, the museum relocated to Pansodan Road in Yangon, allowing it to display a broader range of artifacts that reflected Myanmar's rich historical and cultural heritage, from prehistoric periods to ethnographic materials (Taylor, 1924). However, as the collections grew further, the demand for a more modern facility became necessary.

The post-independence period marked a significant shift in Myanmar's museums. In 1952, the Rangoon Government Museum was renamed the National Museum (Yangon), with a new focus on preserving Myanmar's cultural identity. Royal artifacts, such as the Lion Throne, became key symbols of the last Burmese monarchy before British colonization. This shift demonstrated the importance of preserving Myanmar's royal heritage and promoting national pride (Sandar, 2020). Following the establishment of the National Museum (Yangon), the government began to develop regional museums to represent the diverse cultures and ethnic groups of Myanmar. These museums aimed to foster national unity in a multi-ethnic nation (Thi Thi Thaung, 2019). During the period from 1962 to 2011, museums were increasingly used as tools to promote national unity and reinforce state ideology.

The role of museums became more centralized, with the state utilizing these institutions to emphasize Myanmar's Buddhist heritage and promote a unified national identity. In 1990, under the State Peace and Development Council, construction began on a new National Museum building at its third location at 66/74 Pyay Road, Dagon Township, Yangon. This new facility, completed in 1996, spans five floors and includes 13 galleries, each dedicated to showcasing different aspects of Myanmar's history, culture, and art:

1. Myanmar Epigraphy and Calligraphy Showroom: Showcases the evolution of Myanmar's script, featuring ancient inscriptions, manuscripts, and calligraphy tools.
2. Yadanabon Period Showroom: Highlights the cultural and historical significance of the Yadanabon Period, including artifacts from this important era.

3. Lion Throne Showroom: Displays the majestic Lion Throne, used by the last Myanmar king, Thibaw Min, symbolizing royal authority.
4. Royal Regalia Showroom: Features royal crowns, scepters, and other ceremonial objects that represent the grandeur of Myanmar's monarchy.
5. Myanmar Civilization Showroom: Covers the evolution of Myanmar's civilization, showcasing artifacts from prehistoric times to early historical periods.
6. Natural History Showroom: Displays fossils, minerals, and specimens of Myanmar's unique flora and fauna.
7. Myanmar Prehistoric Period Showroom: Highlights artifacts from Myanmar's prehistoric era, including ancient tools and pottery.
8. Myanmar Arts and Crafts Gallery: Celebrates Myanmar's traditional arts and crafts, including textiles, lacquerware, and carvings.
9. Myanmar Art Gallery: Features works of art from various periods of Myanmar's history, including paintings and sculptures.
10. Myanmar Ancient Ornaments Showroom: Displays ancient jewelry and ornaments made from gold, silver, and precious stones.
11. Buddhist Art Gallery: Showcases Buddhist art, including statues, paintings, and relics that reflect Myanmar's religious heritage.
12. ASEAN Showroom: Highlights the cultural and historical connections between Myanmar and other ASEAN countries.
13. Cultural of National Races Showroom: Displays the diverse cultural heritage of Myanmar's ethnic groups, featuring traditional costumes and artifacts.

The total display area covers 194,800 square feet. The museum opened to the public on September 18, 1996. Its design combines traditional Myanmar architectural elements with modern features, making it a central hub for the preservation of the nation's heritage (Min Naing, 1978). It showcases various aspects of Myanmar's history, culture, and art (Nu Mra Zan, 2008). The museum measures 320 feet in length, 240 feet in width, and 80 feet in height.

The National Museum (Yangon) features meticulously curated exhibits that span from prehistoric times to the modern era. Key exhibits include the Myanmar Epigraphy and Calligraphy Gallery, which traces the evolution of Myanmar's script, and the Royal Lion Throne Room, which houses the grand throne of King Thibaw. Other galleries highlight folk art, ancient ornaments, and Buddha images, offering

visitors a comprehensive view of Myanmar's cultural and religious history (Department of Cultural Institute, 2000).

The political reforms that began in 2011 heralded a new era for Myanmar's museums. The government began to place more emphasis on modernization and sustainability, with the aim of bringing the country's museums in line with international standards. In 2015, the National Museum (Yangon) underwent significant renovations, with new exhibit spaces designed to better present Myanmar's cultural heritage to both local and international visitors. This period saw the introduction of digital and interactive technologies, making museums more accessible and engaging. Digital technologies continue to play a significant role in modernizing Myanmar's museums, with virtual tours and augmented reality (AR) experiences being implemented to enhance visitor engagement and make collections more accessible to a global audience (Nu Mra Zan, 2008).

International cooperation also became more prominent. Through collaborations with organizations such as UNESCO and the International Council of Museums (ICOM), Myanmar's museums benefited from improved curatorial practices, staff training, and conservation techniques. These international partnerships were crucial in introducing best practices and ensuring the sustainable development of Myanmar's museum sector, especially in conservation and education.

In the 2020s, Myanmar's museums have shifted their focus toward sustainability and tourism development, with institutions playing a key role in promoting cultural tourism and contributing to the country's economic growth (Sandar, 2020). While the National Museum has faced criticism for excluding more recent political history, it compensates with a comprehensive collection of artifacts from prehistoric times to the last Myanmar monarchy (Taylor, 1924). Regional museums have also been established to showcase the cultural diversity of Myanmar's ethnic groups, promoting national unity and heritage. In addition to preservation, museums contribute to education, community engagement, and sustainable development, playing a vital role in fostering national pride and supporting socio-economic progress.

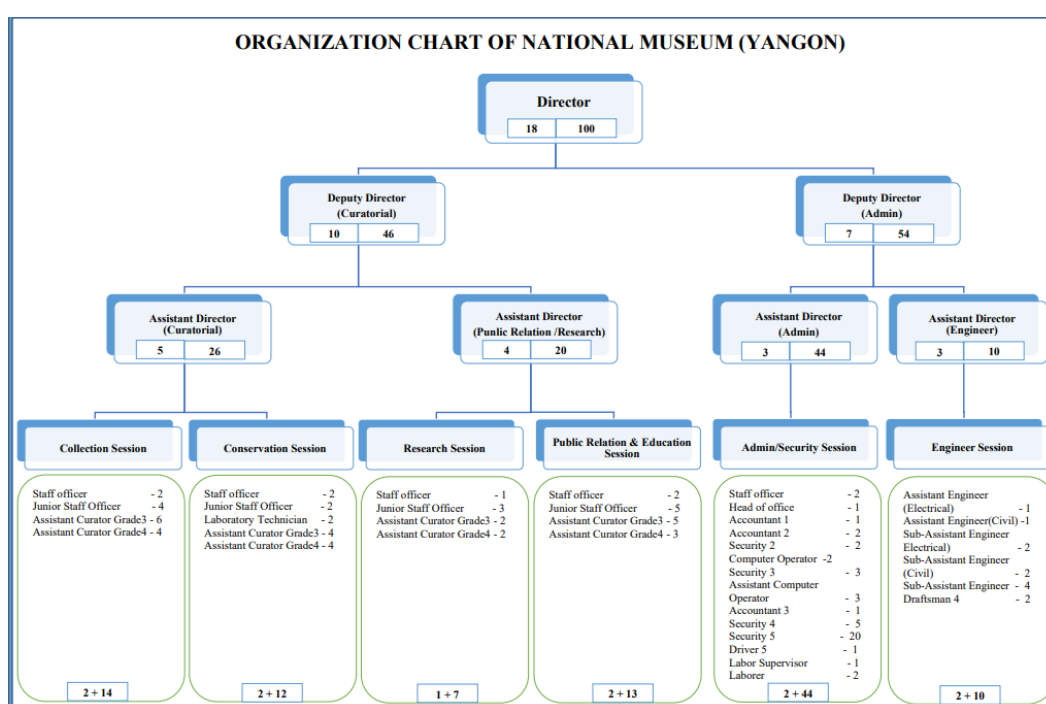
3.1.3 Organizational Structure and Staffing of the National Museum (Yangon)

The National Museum in Myanmar operates under a structured framework to support its mission of cultural preservation and public engagement. The National

Museum (Yangon) implemented a new organizational structure, initially establishing a workforce of 118 staff, including 18 officers and 100 support staff. Currently, it operates with 66 appointed staff members, comprising 14 officers and 52 support staff, leaving 52 positions vacant. This staffing composition affects the museum's operational capacity and resource allocation, with vacant positions potentially impacting service provision and daily activities.

In Yangon, the National Museum is organized under the leadership of a Director and is divided into two main departments: The Administrative and Finance Department and the Curatorial Department, each overseen by a Deputy Director. The Administrative and Finance Department comprises divisions in Administration, Finance, Security, and Engineering, each managed by an Assistant Director responsible for maintaining operational and structural support. The Curatorial Department, likewise, includes divisions focused on Collections, Exhibitions, and Conservation, also led by an Assistant Director. Additional divisions for Public Relations, Research, and the Library are managed by another Assistant Director, emphasizing the museum's educational and outreach objectives. This structured approach to staffing, department organization, and management underlines the museum's commitment to operational efficiency and its role as a leading cultural institution accessible to the public.

Figure 3.1 Organization Structure of National Museum (Yangon)



Source: National Museum (Yangon)

3.1.4 Visitors Engagement and Accessibility

The National Museum (Yangon) is open to the public from 9:30 AM to 4:30 PM, Tuesday through Sunday, closing every Monday and on designated public holidays. Admission fees are set to support the museum's financial stability while accommodating diverse visitor categories. Domestic visitors are charged 1,000 MMK, while foreign visitors pay 10,000 MMK. Exemptions are provided for Myanmar citizens, including students, children, elderly citizens, and religious community members, who may visit free of charge. Similarly, international visitors affiliated with organizations such as the United Nations, foreign embassies, and the International Council of Museums (ICOM) enjoy complimentary admission.

To further enhance the visitor experience, the museum offers audio guides upon request, providing detailed explanations of artifacts and exhibits. These guides enable visitors to gain a comprehensive understanding of the historical and cultural significance of the collections, enriching their engagement (Thi Thi Thaung, 2019). The museum also actively promotes educational engagement through free group visits for schools, arranged in advance. During these visits, museum staff provide guided tours with tailored explanations, and facilitate interactive learning through quizzes and Q&A sessions. Students are divided into smaller groups to receive focused guidance, aligning with the museum's mission of cultural preservation, education, and the promotion of Myanmar's heritage among young visitors.

3.1.5 The National Museum of Naypyidaw

The National Museum of Naypyidaw, established in 2015, plays a crucial role in reinforcing the government's use of museums as national symbols. Located in Naypyidaw, the political and administrative capital of Myanmar, the museum is strategically situated to emphasize the government's focus on centralized state-building narratives. Its purpose is to showcase and preserve artifacts that highlight the legacies of Myanmar's historical rulers, including royal regalia, religious relics, and state symbols that emphasize the continuity of Myanmar's cultural and political heritage (Kyaw Thu Ra, 2018).

One of the museum's primary roles is to serve as a repository for the country's most significant historical artifacts, such as royal thrones, crowns, and other regalia that symbolize the authority of Myanmar's rulers throughout history. These artifacts, in addition to their historical significance, promote national pride and a sense of

continuity. Visitors are guided through Myanmar's political history, with exhibits tracing the leadership transition from the earliest dynasties to modern statehood, reflecting the government's goal to strengthen national unity through cultural preservation (Kyaw Thu Ra, 2018).

The National Museum of Naypyidaw is located near Kumudra Circle, in Ottarathiri Township, Naypyidaw, housed in a modern building that spans five wings: A, B, C, D, and E, and features extensive exhibition spaces. The total plot area of the museum is 35.19 acres (14.24 hectares), providing a large, open environment suitable for displaying a wide array of artifacts. The design blends traditional Myanmar architectural elements with contemporary features, making the museum both a cultural landmark and a modern exhibition space (Ministry of Culture, 2000). The building's spaciousness allows for an immersive experience, with galleries dedicated to various themes, such as royal history, religious artifacts, and the cultural heritage of Myanmar's ethnic groups. The museum operates from Tuesday to Sunday, with Monday reserved for maintenance and administrative work. The admission fees are 1,000 kyats for local visitors and 10,000 kyats for international visitors, with free admission granted to students, monks, and Nuns.

The Nay Pyi Taw National Museum features ten exhibition rooms, each offering a unique insight into Myanmar's history, art, and cultural heritage. These exhibition rooms include:

1. Primates and Fossils Exhibition Room: Showcases fossils and remains of primates, highlighting the region's prehistoric wildlife and evolutionary history.
2. Prehistoric Period Exhibition Room: Displays artifacts from Myanmar's prehistoric era, including stone tools and pottery.
3. Protohistoric Period Exhibition Room: Highlights the transition from prehistory to recorded history, featuring artifacts from early civilizations.
4. Historic Period Exhibition Room: Covers the significant events and milestones of Myanmar's historical periods, including royal artifacts and important documents.
5. Lion Throne Exhibition Room: Features the grand Lion Throne, symbolizing the power and authority of Myanmar's last monarchy.
6. Myanmar Art Gallery: Displays various forms of Myanmar art, including traditional paintings, sculptures, and contemporary works.

7. Myanmar Performing Arts: Highlights the rich tradition of performing arts in Myanmar, including music, dance, and theatrical performances.
8. Arts and Crafts Exhibition Room: Showcases Myanmar's traditional arts and crafts, such as lacquerware, textiles, and wood carvings.
9. ASEAN Exhibition Room: Focuses on Myanmar's cultural and historical relationships with other ASEAN member countries.
10. Children's Discovery Exhibition Room: Provides an interactive space designed for children to explore Myanmar's cultural and historical heritage in a hands-on, engaging way.

The evolution of Myanmar's museums, from ancient palaces and Pitaka libraries to the modern National Museum of Myanmar, highlights the nation's commitment to cultural preservation. Through proactive governmental policies, legal frameworks, and the dedication of institutions like the National Museum Myanmar strives to protect its cultural heritage for future generations.

Table 3.1 Visitors Statistics of the National Museum (Nay Pyi Taw) (2022)

| No | Month | Local Visitor | Total | Foreigner Visitor | Total | Total Visitor |
|-------|-----------|---------------|-------|-------------------|-------|---------------|
| 1 | January | 191 | 191 | | | 191 |
| 2 | February | 2071 | 2071 | 3 | 3 | 2074 |
| 3 | March | 208 | 208 | 6 | 6 | 214 |
| 4 | April | 161 | 161 | 4 | 4 | 165 |
| 5 | May | 295 | 295 | 2 | 2 | 297 |
| 6 | June | 333 | 333 | 1 | 1 | 334 |
| 7 | July | 239 | 239 | 30 | 30 | 269 |
| 8 | August | 349 | 349 | 23 | 23 | 372 |
| 9 | September | 1360 | 1360 | 14 | 14 | 1374 |
| 10 | October | 359 | 359 | 11 | 11 | 370 |
| 11 | November | 645 | 645 | 13 | 13 | 658 |
| 12 | December | 1231 | 1231 | 12 | 12 | 1243 |
| Total | | 7442 | 7442 | 119 | 119 | 7561 |

Source: National Museum in Nay Pyi Taw

In 2022, the National Museum in Nay Pyi Taw recorded a total of 7,561 visitors, with 7,442 being local visitors and 119 foreign visitors. The highest number of visitors was in February with 2,074, mostly from local visitors. The lowest attendance occurred in April, with just 165 visitors, including 4 foreign visitors. Foreign visitors remained a small percentage throughout the year, peaking at 30 in July, while June saw just 1 foreign visitor. This pattern suggests that while the museum is popular among locals, there is an opportunity to attract a broader international audience.

Table 3.2 Visitors Statistics of the National Museum (Nay Pyi Taw) (2023)

| No | Month | Local Visitor | Total | Foreigner Visitor | Total | Total Visitor |
|-------|-----------|---------------|-------|-------------------|-------|---------------|
| 1 | January | 747 | 747 | 21 | 21 | 768 |
| 2 | February | 702 | 702 | 32 | 32 | 734 |
| 3 | March | 799 | 799 | 18 | 18 | 817 |
| 4 | April | 644 | 644 | 16 | 16 | 660 |
| 5 | May | 492 | 492 | 31 | 31 | 523 |
| 6 | June | 565 | 565 | 16 | 16 | 581 |
| 7 | July | 366 | 366 | 13 | 13 | 379 |
| 8 | August | 2848 | 2848 | 23 | 23 | 2871 |
| 9 | September | 1552 | 1552 | 37 | 37 | 1589 |
| 10 | October | 574 | 574 | 17 | 17 | 591 |
| 11 | November | 2243 | 2243 | 46 | 46 | 2289 |
| 12 | December | 3495 | 3495 | 12 | 12 | 3507 |
| Total | | 12204 | 12204 | 282 | 282 | 15309 |

Source: National Museum in Nay Pyi Taw

The visitor statistics for the National Museum in Nay Pyi Taw in 2023 show a total of 15,309 visitors, with 12,204 local visitors and 282 foreign visitors. The highest number of visitors occurred in December, with 3,507 total visitors, including 3,495 local visitors. August also saw a notable rise, with 2,848 local visitors, bringing the total to 2,871 visitors. The lowest attendance was in July, with 379 visitors. Foreign visitors remained relatively low throughout the year, peaking at 46 in November. These figures suggest that the museum predominantly attracts local

visitors, with international visitor numbers being modest throughout the year, presenting an opportunity to boost international engagement.

The visitor statistics for the National Museum in Nay Pyi Taw over the two years (2022 and 2023) show a consistent pattern of high local visitor numbers with relatively low international engagement. In 2022, the museum recorded a total of 7,561 visitors, with local visitors making up the vast majority at 7,442, and only 119 foreign visitors. The highest attendance was in February, and the lowest was in April. Similarly, in 2023, the museum saw an increase to 15,309 total visitors, with 12,204 local visitors and 282 foreign visitors. The peak attendance was in December, and the lowest was in July.

This trend highlights the museum's strong appeal to local visitors but underscores the limited attraction for international visitors. There is potential to further capitalize on foreign visitor markets through strategies such as increased global promotion, special exhibitions with international appeal, and partnerships with tourism agencies to attract more international attention. The steady rise in overall visitors from 2022 to 2023 indicates positive growth, particularly in domestic engagement, but enhancing international outreach remains a key opportunity for development.

3.2 Policies and Functions of Museums

Museums play a vital role in preserving cultural heritage, educating the public, and promoting cultural understanding (ICOM, 2017). In Myanmar, the development of museums has resulted in diverse institutions, each shaping its policies, functions based on the specific mission, vision, and thematic focus of the museum (Aye Aye Thinn, 2020). The policies align with the museum's overall functions and the ethical responsibilities associated with cultural preservation.

3.2.1 Museum Policies

In every museum, policy-making is a critical process that involves formulating guidelines based on the Code of Ethics and tailoring them to the museum's specific mission, vision, type, and collection (ICOM, 2018). These policies serve as a framework for ensuring the museum's institutional goals are met, and they play a crucial role in the effective management and protection of collections.

Policy-making is guided by each museum's unique mission and functions, allowing institutions to create tailored strategies that reflect their cultural and educational objectives. Policies must be approved by the relevant department or management committee to ensure proper governance. In Myanmar, national-level museums need to establish comprehensive policies to support the preservation of cultural heritage and the effective management of museum operations (Nu Mra Zan, 2008).

These museum policies typically include the following:

1. Collection Policy: Guidelines for acquiring, documenting, and preserving artifacts, and ethical standards for acquisitions and deaccessions, as well as the loan and return of items (ICOM, 2017).
2. Conservation Policy: Procedures for the conservation and restoration of artifacts, including regular maintenance schedules and preventive conservation measures (ICOM, 2018).
3. Exhibition Policy: Standards for designing and curating exhibits, strategies for creating engaging and educational displays, and techniques for the digital transformation of exhibits (Perez et al., 2013).
4. Education and Public Engagement Policy: Programs aimed at community outreach and education, with initiatives to increase public awareness and participation (Kapoor, Dwivedi, & Williams, 2013).
5. Research Policy: Support for scholarly research related to museum collections, including collaborations with academic institutions and researchers (ICOM, 2018).
6. Publication and Media Policy (Interpretation Policy): The museum should distribute pamphlets free of charge to visitors, prepare catalogs and guides for sale, and compile multimedia products related to museum materials for public purchase (ICOM, 2017).
7. Staff Training and Development Policy: Ongoing training programs for museum staff and professional development opportunities in museology and related fields (Nickerson, 2013).
8. Public Access Policy: This ensures the museum is open and accessible to all visitors, offering clear information about operating hours and admission fees, and accommodating individuals with disabilities to enhance the visitor experience ((ICOM, 2018).

9. Security and Risk Management Policy: Measures to protect the museum's collections and facilities, with emergency preparedness and response plans in place (ICOM, 2018).
10. Visitor Services or Customer Care Policy: Emphasizes providing a welcoming and accessible experience for all visitors, ensuring clear information, staff training in customer service, and regular reviews of services (Aye Aye Thinn, 2020).
11. Museum's Approach Policy: Focuses on an inclusive approach that ensures accessibility for all visitors and active community engagement through educational programs and outreach (Nu Mra Zan, 2008).
12. Digitalization and Technology Policy: Plans include digitizing collections and creating online exhibits to increase access, preserve cultural heritage, and enhance visitor experiences (Kapoor et al., 2013).
13. Sustainability and Environmental Policy: Outlines practices that ensure sustainable operations, with efforts to minimize the environmental impact of museum activities (ICOM, 2018).
14. Cultural Sensitivity and Inclusivity Policy: Provides guidelines for respectful representation of diverse cultures and promotes inclusivity and accessibility for all visitors ((ICOM, 2018).
15. Copyright Policy: All materials created by or for the museum are its intellectual property, and any reproduction, distribution, or display must be authorized in writing. Unauthorized use, including digital content, may result in legal action, and permission for educational or commercial use must be obtained on a case-by-case basis (ICOM, 2017).

3.2.3 The Functions of Museums

The functions of museums have expanded beyond their traditional roles of preservation and education (Weil, 1990). Today, museums play vital roles that significantly influence society, making them multifaceted institutions fulfilling several essential functions. These key functions include:

1. Museum Administration and Management: This involves strategic planning and the day-to-day operations of the museum, including budgeting, staffing, policy development, and ensuring legal and ethical compliance. Effective

administration is crucial to aligning the museum's operations with its mission and ensuring long-term sustainability (ICOM,2018).

2. **Museum Collection Management:** This function is vital for acquiring, cataloging, and maintaining artifacts and artworks. It includes detailed record-keeping, research, and curatorial expertise, enabling museums to manage acquisitions, control inventories, and ensure that collections remain accessible to both the public and researchers (ICOM, 2017).
3. **Museum Conservation:** The conservation function focuses on preserving and restoring objects to ensure their longevity. Conservators use scientific methods to care for collections, prevent deterioration, and restore items while maintaining their historical integrity. This role extends beyond traditional object conservation to include environmental conservation related to natural history and biodiversity, as well as the preservation of art, textiles, and other materials (Kyaw Thu Ra, 2018).
4. **Museum Exhibition:** This function encompasses the design and implementation of displays that communicate the significance and context of collections. Museums curate exhibitions for diverse audiences, using thematic planning, layout design, interactive elements, and educational content to enhance visitor engagement and understanding (Perez et al., 2013).
5. **Museum Education and Research:** Museums aim to educate the public through a range of resources, including school programs, workshops, lectures, and interactive displays. They also serve as research centers, providing scholars with access to collections for studies in fields like archaeology, anthropology, history, and science. This research contributes to academic knowledge and public presentations, fostering a deeper understanding of cultural and historical contexts (Kapoor, Dwivedi, & Williams, 2013).
6. **Museum Marketing and Public Relations:** This function seeks to increase public engagement, attract visitors, and enhance the museum's image. It involves promoting exhibitions, events, and educational programs through various media channels, developing partnerships, and engaging with the community to build and maintain public interest and support. Museums also contribute to social dialogue by addressing contemporary issues through themed exhibitions and programs that promote social justice and environmental awareness (ICOM,2018).

Each of these functions is interconnected, forming a comprehensive framework that enables museums to fulfill their roles as cultural custodians, educators, and community centers. Through these activities, museums preserve and interpret heritage while serving as vibrant spaces for learning and inspiration. Museums influence society by acting as stewards of cultural and historical heritage, fostering community engagement, boosting local economies, and serving as hubs for innovation and cultural diplomacy. Their varied roles underscore their profound cultural, economic, and social impact, both locally and globally.

In Myanmar, examining how the National Museum and other institutions fulfill these functions provides valuable insights into their contributions to cultural preservation and societal development (Nu Mra Zan, 2008).

3.3 Sustainable Development Strategies in the Museum Industry

The concept of "sustainable development" in this study is drawn from the 1987 Brundtland Report, which defines it as development that meets current needs without compromising future generations' ability to meet theirs (World Commission on Environment and Development [WCED], 1987). For museums, this involves integrating environmental, economic, and social practices to ensure they can continue to serve their cultural, educational, and social roles sustainably.

Cultural sustainability refers to the preservation, protection, and promotion of cultural heritage, values, and traditions in a way that supports long-term societal well-being. For museums, this involves not only safeguarding cultural practices and heritage sites but also adapting to modern challenges through sustainable development strategies.

Key strategies for sustainable museum development include revenue diversification, adopting technological innovations, sustainable resource management, fostering partnerships, capacity building, and strengthening community engagement. Museums are exploring diverse funding sources, such as public-private partnerships, membership programs, and entrepreneurial activities like virtual exhibitions and online ticket sales. Technological advancements, including augmented reality (AR), virtual reality (VR), and multimedia displays, enhance visitor experiences and reach global audiences (Moore, 1994). Sustainable resource management involves using energy-efficient technologies and green building practices to minimize environmental impact (Williams, 2023).

Museums also form partnerships to share resources and expertise, engaging with both global institutions and local communities to strengthen ties and boost involvement. Capacity building through staff training and peer learning ensures museums can adapt to modern challenges like digital transformation and resource management. Community engagement, through educational outreach and culturally relevant exhibits, helps maintain long-term support and inclusive spaces (Jones, 2019; Doe, 2020).

Balancing economic, social, and environmental sustainability is essential for museums. Establishing sustainability committees and aligning operations with broader sustainability goals ensures museums contribute to social and economic development while preserving cultural heritage (International Council of Museums [ICOM], 2011). In Myanmar, the National Museum in Yangon is incorporating sustainable practices to balance cultural preservation with modern functionality, ensuring the accessibility and relevance of Myanmar's heritage for future generations.

3.4 Cultural Heritage Preservation Laws in Myanmar

The concept of culture as "the way of life" encompasses a wide range of human experiences, influencing individuals from birth to death through various cultural elements. Culture, broadly defined, includes both tangible and intangible aspects of life. According to Smith (2018), culture can be understood as everything one encounters, encompassing material objects, social practices, beliefs, and customs. This expansive definition emphasizes that culture is not limited to artifacts or traditions but also includes behaviors, values, and the social fabric that binds communities together.

One of the indicators of cultural evolution is the improvement of living standards, which is often viewed as a sign of societal progress. As Taylor (2019) notes, cultural progress is a dynamic process, where advancements in quality of life reflect the evolving nature of a society's cultural practices and innovations. This perspective links cultural development directly with economic and social advancements, suggesting that culture grows and changes alongside broader societal transformations.

In many societies, religious beliefs, customs, and manners significantly shape individual attitudes and behaviors. Brown (2020) emphasizes that these cultural elements promote civilized conduct, influencing how people interact with one another and with their environment. These social norms are often deeply ingrained within a

society's culture, serving as guiding principles for acceptable behavior and promoting social cohesion.

In Myanmar, a series of laws and regulations have been enacted and enforced over the years to preserve and protect cultural heritage sites and objects (Chen, 2018).

Table 3.3 Key Cultural Heritage Preservation Laws in Myanmar

| No | Year | Law/Act | Remarks |
|----|------|---|---|
| 1 | 1878 | Indian Treasure Trove Act, 1878 (Act No.VI of 1878, 12th February 1878) | Applicable for Antiquity Object |
| 2 | 1904 | The Ancient Monuments Preservation Act,1904 (18th March 1904) | Protects ancient monuments. |
| 3 | 1932 | Amendment the Ancient Monument Preservation Act, 1904 | Updates regulations for monument preservation. |
| 4 | 1957 | The Antiquity Act,1957 | Governs the preservation of antiquities. |
| 5 | 1962 | Amendment the Antiquity Act,1957 | Further updates the law on antiquities. |
| 6 | 1998 | The Protection and Preservation of Cultural Heritage Regions Law, 1998 | Applies to cultural heritage regions (sites). |
| 7 | 2009 | Amendment of the Protection and Preservation of Cultural Heritage Regions Law, 1998 | Expands protections for cultural heritage sites. |
| 8 | 2015 | The Protection and Preservation of Antique Objects Law, 2015 | Focuses on protecting antique objects. |
| 9 | 2015 | The Protection and Preservation of Ancient Monument Law, 2015 | Applies to ancient monuments across Myanmar. |
| 10 | 2019 | The Protection and Preservation of Cultural Heritage Regions Law, 2019 | Updated law covering cultural heritage regions (sites). |
| 11 | 2023 | National Museum Law | Still in Draft Form |

Source: Department of Archaeology and National Museum

According to Table 3.1, Myanmar has established a comprehensive legal framework to preserve its cultural heritage, dating back to the colonial era. The Indian Treasure Trove Act of 1878 marked the first legal measure to regulate the discovery and reporting of antiquities to prevent their illicit trade and ensure proper protection. This act laid the groundwork for subsequent legislation aimed at preserving Myanmar's rich cultural and historical artifacts. The Ancient Monuments Preservation Act of 1904 followed, establishing protections for ancient monuments, which was later refined in 1932 with amendments aimed at enhancing the management of these important sites (Nu Mra Zan, 2008). These early laws reflected colonial-era concerns over heritage preservation but also demonstrated an early recognition of the importance of Myanmar's cultural resources.

After independence, the Antiquity Act of 1957 created a more formalized legal framework for the protection of culturally significant objects. This law was crucial in defining the state's responsibility in safeguarding artifacts and historical objects. The act was further strengthened with an amendment in 1962, which enhanced the state's authority to regulate and protect these items, demonstrating Myanmar's post-colonial commitment to cultural preservation (Maitrii, 2005).

In 1998, Myanmar took another significant step by enacting the Protection and Preservation of Cultural Heritage Regions Law, which focused on protecting culturally important sites across the country. This law not only ensured the preservation of historical monuments but also emphasized the significance of heritage regions, where entire areas were designated for cultural protection (UNESCO, 2009). In 2009, the law was amended to broaden the scope of these protections, allowing for more comprehensive oversight of heritage sites and ensuring that both local and national authorities were involved in safeguarding these valuable assets (Lwin, 2011).

The year 2015 saw the introduction of two pivotal laws: the Protection and Preservation of Antique Objects Law and the Protection and Preservation of Ancient Monuments Law. These laws marked a significant evolution in Myanmar's approach to heritage preservation by focusing on specific categories of cultural assets. The Antique Objects Law targeted the safeguarding of valuable antiques, ensuring that objects of historical and cultural significance were protected from illegal trade and damage. Meanwhile, the Ancient Monuments Law extended legal protection to monuments across the country, reinforcing the state's role in preserving ancient structures (Aung-Thwin & Maitrii, 2005). These laws reflected the increasing

awareness of the need for structured and proactive heritage management, especially in the face of modern challenges such as urbanization and the illicit antiquities trade.

In 2019, the Protection and Preservation of Cultural Heritage Regions Law was updated to address the growing challenges of heritage conservation in the 21st century. This revised law introduced modern provisions aimed at balancing the needs of development with the imperatives of preservation, a challenge faced by many countries experiencing rapid economic growth (Henderson, 2013). The law also included provisions for the use of new technologies in the identification and conservation of heritage sites, reflecting global trends in heritage management (UNESCO, 2019).

Currently, the National Museum Law, still in draft form as of 2023, represents Myanmar's ongoing efforts to institutionalize museum management and cultural preservation. This law aims to regulate the management and operation of national museums, ensuring that they serve not only as repositories of tangible cultural heritage but also as centers for the preservation of intangible cultural practices. It highlights the government's dedication to aligning with international best practices in museology and heritage management, with a focus on enhancing museum governance, public accessibility, and the protection of Myanmar's vast cultural legacy (Thi Thi Thaung, 2017).

These laws, enforced by the Ministry of Religious Affairs and Culture, demonstrate Myanmar's dedication to preserving its rich cultural heritage for future generations. The legal framework has evolved significantly from its colonial roots, expanding to address both tangible and intangible cultural assets, as well as modern challenges related to globalization and technological advancement. Myanmar's commitment to safeguarding its cultural resources is reflected in its rigorous legal structure, which continues to adapt to changing circumstances.

In addition to physical preservation, Myanmar's museums are working towards digitizing collections, a crucial step in making cultural heritage more accessible globally. Myanmar's legal and institutional frameworks reflect a strong commitment to preserving its rich cultural heritage, from ancient monuments to valuable artifacts. As the country evolves, the role of museums will be critical in ensuring that future generations can engage with and learn from Myanmar's cultural history.

The Ministry of Religious Affairs and Culture plays a central role in protecting Myanmar's cultural assets, ensuring the preservation of both tangible and intangible heritage through legal frameworks, national strategies, and community-based initiatives (Myanmar Ministry of Religious Affairs and Culture, 2019; Ahmed, 2021). Museums such as the National Museum in Yangon are pivotal in preserving and promoting both physical artifacts and intangible cultural expressions through exhibitions and educational programs (Walker, 2016). By addressing both types of heritage, these institutions ensure a comprehensive approach to safeguarding Myanmar's cultural legacy in a globalized world (Jackson, 2020).

With proactive governmental policies, strong legal frameworks, and dedicated institutions like the National Museum in Yangon, Myanmar safeguards its cultural legacy for future generations. The country's holistic approach to preservation aligns with international efforts, such as those led by UNESCO, balancing tradition with modernization (UNESCO, 2003; Myanmar Ministry of Religious Affairs and Culture, 2019). Myanmar's policies and institutional efforts ensure that the nation's cultural heritage remains vibrant and accessible (Nu Mra Zan, 2008).

3.5 The Situation of Number of Visitors in National Museum (Yangon)

Table 3.4 Local Visitor Patterns by Category: National Museum Yangon (2011-2019 Fiscal Years)

| No | Year | Local(Paid) | Local (Free) | Students | Organization | Total |
|-----------|-------------|--------------------|---------------------|-----------------|---------------------|--------------|
| 1 | 2011-2012 | 9866 | 6919 | 12950 | 6930 | 36665 |
| 2 | 2012-2013 | 9922 | 8446 | 8705 | 1387 | 28460 |
| 3 | 2013-2014 | 16772 | 11533 | 12134 | 3529 | 43968 |
| 4 | 2014-2015 | 18814 | 12981 | 10141 | 7204 | 49140 |
| 5 | 2015-2016 | 18140 | 14358 | 10043 | 5420 | 47961 |
| 6 | 2016-2017 | 21210 | 8369 | 20867 | 1215 | 51661 |
| 7 | 2017-2018 | 21401 | 1821 | 39356 | 1020 | 63598 |
| 8 | 2018-2019 | 24719 | 1943 | 24437 | 573 | 51672 |

Source: Official Data of National Museum of Yangon

Based on Table 3.4, this data provides an insightful overview of local visitor attendance, segmented into categories such as general visitors ("Local"), free admissions ("Local (Free)"), student groups, and organized group visits ("Organization"). Throughout this period, the National Museum Yangon experienced

a steady increase in total visitor numbers, starting from 36,665 in 2011-2012 and reaching a peak of 63,598 in 2017-2018, followed by a slight decline to 51,672 in 2018-2019.

In previous findings, I have presented an analysis based on data collected from the National Museum's annual reports from 2012 to 2023, highlighting key opportunities and challenges for ensuring sustainable growth and maintaining the museum's significance in Myanmar's cultural landscape. This analysis focuses on the comparative annual visitor statistics between local and foreign visitors at the National Museum in Yangon. The data spanned from 2012 to 2023, allowing us to assess trends in attendance over a significant period. This analysis is crucial for understanding the museum's reach and the impact of various factors on visitor demographics. The data reflects significant fluctuations in visitor numbers over this period, demonstrating varying levels of interest and the influence of external factors such as political instability, tourism trends, and the COVID-19 pandemic on museum visitors.

Table 3.5 The Number of Visitors in National Museum (Yangon) (2012–2023)

| No | Year | National Museum (Yangon) | | | | | |
|----|------|--------------------------|-----------------|------------------|-----------------|--------|----------------|
| | | Local (L) | Change (C) % | Foreigner (F) | Change (C) % | Total | Change (C)% |
| 1 | 2012 | 26771 | | 26982 | | 53753 | |
| 2 | 2013 | 34340 | 28% | 165200 | 512% | 199540 | 271% |
| 3 | 2014 | 44631 | 29% | 75274 | (-)54% | 119905 | (-)40% |
| 4 | 2015 | 38185 | (-)14% | 37411 | (-)50% | 75596 | (-)37% |
| 5 | 2016 | 43982 | 15% | 37276 | (-)0% | 81258 | 7% |
| 6 | 2017 | 59815 | 35% | 39227 | 5% | 99042 | 21% |
| 7 | 2018 | 59115 | (-)1% | 35002 | (-)10% | 94117 | (-) 5% |
| 8 | 2019 | 25712 | (-)56% | 21532 | (-)38% | 47244 | (-)49% |
| 9 | 2020 | 4366 | (-)83% | 5052 | (-)76% | 9418 | (-) 80% |
| 10 | 2021 | 140 | (-)96% | 14 | (-)99% | 154 | (-) 98% |
| 11 | 2022 | 4760 | 3300% | 778 | 5457% | 5538 | 35% |
| 12 | 2023 | 10659 | 123% | 3376 | 333% | 14035 | 153% |

Source: Official Data of National Museum of Yangon

According to Table 3.2, the data is divided into three categories: (1) total visitor numbers (foreign and local), (2) foreign visitors and (3) local visitors, each with its explanation.

From 2012 to 2023, recorded National Museum (Yangon) data, both local and foreign visitors exhibited significant fluctuations in their engagement with the museum, influenced by political, economic, and global factors. The total number of visitors each year highlights the museum's changing fortunes over time, impacted by both domestic interest and international tourism trends.

In 2012, the National Museum recorded 53,753 total visitors, with a fairly even split between local and foreign visitors. The following year, 2013, saw a remarkable 271% increase in visitors, reaching 199,540, driven primarily by a sharp rise in foreign tourists due to Myanmar's political reforms and international tourism promotion. However, in 2014, visitor numbers dropped significantly by 40%, down to 119,905, and continued to decline by another 37% in 2015, reaching 75,596, as external factors such as political instability affected both local and foreign engagement.

In 2016, the museum experienced a modest recovery, with total visitors increasing by 7% to 81,258. This positive trend continued into 2017 with a 21% rise, bringing the total to 99,042, likely due to improved stability and successful cultural promotion. However, in 2018, visitor numbers slightly decreased by 5% to 94,117, reflecting stabilization, but also suggesting challenges such as regional competition or economic factors.

A significant decline occurred in 2019, with total visitors dropping by 49% to 47,244, possibly due to economic issues and regional competition impacting both local and foreign tourist numbers. The COVID-19 pandemic in 2020 led to an even more dramatic drop of 80%, reducing visitor numbers to 9,418. This decline continued into 2021, with only 154 visitors (a 98% drop), reflecting the devastating combined effects of the pandemic and political instability.

In 2022, visitor numbers showed a modest recovery of 35%, increasing to 5,538, as travel restrictions eased and domestic tourism began to pick up. By 2023, the museum experienced a strong resurgence, with a 153% increase in total visitors, reaching 14,035, driven by improving political conditions and renewed interest in cultural tourism post-pandemic.

Between 2012 and 2023, the visitor statistics for the National Museum reveal a dynamic pattern influenced by both local and foreign visitor trends. While the museum saw sharp increases during periods of political reform and tourism promotion, it also faced steep declines during times of instability and the global COVID-19 pandemic. However, the recovery observed in 2022 and 2023 suggests a positive outlook for the future, provided that efforts continue to stabilize the political climate and promote cultural tourism.

From 2012 to 2023, foreign visitors to the National Museum (Yangon) experienced significant fluctuations. Visitor numbers surged in 2013, driven by Myanmar's political reforms and tourism promotion, but declined sharply in the following years due to political instability, economic challenges, and the global impact of the COVID-19 pandemic. By 2022 and 2023, foreign visitor numbers began to recover, reflecting improved political conditions and renewed interest in Myanmar's cultural heritage.

In 2012, the National Museum recorded 26,982 foreign visitors. The following year, 2013, saw a remarkable increase, with foreign visitors surging by 512% to 165,200, driven by Myanmar's political reforms and tourism promotion efforts. However, this growth was not sustained, as foreign visitors declined by 54% in 2014 to 75,274, and by a further 50% in 2015, reducing the number to 37,411. Political instability and external factors likely contributed to these sharp drops.

In 2016, foreign visitor numbers stabilized at 37,276, showing little change from the previous year. In 2017, a modest 5% recovery occurred, bringing the total to 39,227. However, foreign visitors declined again in 2018 by 10% to 35,002, reflecting ongoing challenges such as regional competition or economic issues. In 2019, the downward trend continued with a 38% drop, reducing foreign visitors to 21,532.

The onset of the COVID-19 pandemic in 2020 resulted in a severe 76% decline, with foreign visitors dropping to 5,052. This decline worsened in 2021, with visitor numbers plummeting by 99%, leaving only 14 foreign visitors. Both the pandemic and political instability contributed to this collapse in international tourism.

In 2022, a strong recovery began, with foreign visitors increasing by 5457% to 778, and by 2023, the upward trend continued with a 333% increase to 3,376, signaling a gradual return to normalcy as travel restrictions eased and political stability improved.

From 2012 to 2023, local visitors to the National Museum (Yangon) exhibited notable fluctuations in response to political, economic, and external factors. In 2012, the National Museum recorded 26,771 local visitors. In 2013, this number rose by 28% to 34,340, reflecting an increase in domestic engagement likely due to successful local tourism promotion efforts. The upward trend continued in 2014 with a 29% increase, bringing local visitors to 44,631. However, 2015 saw a decline of 14%, reducing local attendance to 38,185, possibly due to political instability or competing attractions. In 2016, local visitors rebounded by 15%, reaching 43,982. This recovery accelerated in 2017, with a 35% growth in local visitors, bringing the total to 59,815, likely driven by cultural promotion campaigns.

In 2018, the number of local visitors remained relatively stable, with a slight 1% decrease to 59,115. However, in 2019, local visitors dropped sharply by 56%, reducing the total to 25,712, possibly due to economic challenges and a waning local interest in the museum. The COVID-19 pandemic in 2020 further exacerbated this decline, leading to an 83% decrease, with local visitor numbers falling to 4,366. This drop continued into 2021, with local visitors plummeting by 96% to just 140, reflecting the severe impact of both the pandemic and political instability.

By 2022, local visitor numbers showed a dramatic recovery, increasing by 3300% to 4,760, as restrictions eased and domestic tourism began to pick up. In 2023, this recovery continued with a 123% increase, bringing local visitors to 10,659, indicating a strong resurgence in local engagement with the museum as political conditions improved and cultural tourism efforts resumed.

The local visitor statistics show a fluctuating pattern, driven by domestic tourism campaigns, political instability, and external factors such as the COVID-19 pandemic. A strong upward trend was seen from 2012 to 2017, as local engagement with the museum increased steadily. However, from 2018 to 2021, local visitor numbers plummeted, largely due to economic challenges and the pandemic's restrictions on domestic movement. The post-pandemic recovery began in 2022, with local visitor numbers rising significantly through 2023. Moving forward, maintaining this growth will depend on sustained efforts to promote domestic cultural tourism and ensure political stability.

From 2012 to 2023, visitor trends at the National Museum (Yangon) fluctuated significantly due to political instability, economic challenges, and the COVID-19 pandemic. Foreign visitors surged in 2013 but faced steep declines in

subsequent years, followed by a recovery in 2022 and 2023. Local visitors showed steady growth until 2017, after which numbers dropped sharply due to external factors, including the pandemic. By 2022 and 2023, both local and foreign visitor numbers saw strong recoveries, indicating a positive outlook with improved political stability and renewed interest in cultural tourism.

3.5.1 How to Measure Opportunities and Challenges Using Visitor Data as Indicators

In the context of sustainable development, assessing the opportunities and challenges faced by the National Museum (Yangon) requires the use of multiple indicators that provide insight into the museum's performance. Visitor numbers serve as a key indicator of public interest and engagement. By analyzing changes over this period, we can identify trends that reveal both opportunities and challenges faced by the museum. Each fluctuation in visitor data corresponds to underlying factors—economic, political, and social—that impact attendance. This data-driven approach provides clarity on how to capitalize on opportunities and address challenges in achieving sustainable development goals.

This section will focus on visitor numbers as a foundational measure, analyzing trends from 2012 to 2023. These trends offer key insights into the museum's capacity to capitalize on cultural tourism, adapt to external crises such as the COVID-19 pandemic, and navigate political instability. While visitor data provides a broad view of the museum's public engagement, it is essential to recognize that this is just one of several indicators needed to holistically assess the museum's progress toward sustainable development.

Other indicators, such as financial performance, digital engagement, and the success of educational collaborations, also play a significant role in this evaluation. By analyzing these visitor trends and their fluctuations over time, we can better understand the opportunities and challenges that shape the National Museum's strategic decisions, allowing for more informed planning and intervention.

Opportunities: How to Measure Based on Visitor Numbers

Growing Interest in Cultural Tourism: The sharp 153% rise in total visitors in 2023 indicates a renewed interest in Myanmar's cultural heritage. This increase presents an opportunity to solidify the museum's role within the cultural tourism sector. By analyzing year-over-year growth, the museum can gauge the effectiveness

of its strategies for attracting both local and international visitors, helping to inform future initiatives aimed at enhancing its appeal.

Digital Outreach Potential: Although the data primarily reflects physical visits, declines during crises (such as the pandemic) underscore a need for digital engagement. Periods with low physical attendance suggest that digital outreach could serve as an alternative engagement channel. Measuring metrics like virtual tour participation or social media engagement would offer insights into the museum's digital reach, providing additional avenues for public engagement and resilience.

Educational Collaborations: Visitor data also indicates the museum's role in education through local schools or universities visits and group engagements. Tracking these numbers highlights the museum's partnerships with educational institutions, reflecting its capacity to serve as a learning hub. By analyzing yearly fluctuations, the museum can assess the effectiveness of its educational outreach efforts and adapt its programming to maintain relevance.

Challenges: How to Measure Based on Visitor Numbers

Financial Vulnerability: The museum's financial stability is heavily influenced by visitor numbers, with substantial declines observed between 2019 and 2020—a 49% decrease, followed by an 80% drop due to the pandemic and political instability. These fluctuations highlight the museum's reliance on visitor-generated revenue, emphasizing its vulnerability to external disruptions. By analyzing visitor trends, especially during periods of political or economic instability, the museum can better assess financial risks and identify the critical need to diversify revenue sources for enhanced sustainability.

Political and Economic Instability: Political instability, especially in 2021, caused a drastic 98% reduction in visitors. This decline highlights the museum's dependency on stable political conditions to attract foreign tourists. By comparing visitor data in stable versus unstable periods, the museum can gauge the impact of political factors on attendance and develop strategies to reduce this dependency, thereby enhancing resilience.

Adapting to Modern Visitor Expectations: Visitor trends over time reflect the museum's adaptability to evolving audience expectations. Increases in attendance during periods of new exhibit introductions or interactive elements reveal how modernization efforts impact engagement. This trend indicates the museum's success

in aligning its offerings with public interest, allowing it to remain relevant amid changing visitor preferences.

This approach utilizes visitor numbers as primary indicators of opportunities and challenges, supplemented by additional metrics for a thorough analysis. By examining these indicators, the museum can develop a clear framework for sustainable development, supporting data-driven strategic planning and targeted improvements. Analyzing visitor data from 2012 to 2023 provides valuable insights into how the National Museum (Yangon) can evaluate its opportunities and challenges. Focusing on quantitative trends-such as annual visitor numbers and year-over-year percentage changes-allows the museum to assess its effectiveness in cultural tourism, financial resilience, and responsiveness to political or economic conditions. Together, these metrics form a structured approach to understanding the museum's capacity to leverage opportunities and address challenges, establishing a foundation for future growth and sustainability.

CHAPTER IV

SURVEY ANALYSIS

4.1 Survey Profile

To achieve the objectives of this study, the focus is placed on the National Museum in Yangon, which was established in 1952 and houses 13 galleries. The museum receives an estimated 25 visitors daily, with local and foreign visitors totaling nearly 8,00 people monthly. The survey data collected aims to explore the sustainable development of museums in Myanmar, with particular attention on the National Museum in Yangon. The analysis seeks to identify the challenges and opportunities the museum faces in balancing cultural preservation, educational outreach, and economic sustainability.

By examining survey responses from various stakeholders, including museum visitors, staff, and cultural experts, this chapter provides insights into the current state of museum operations, community engagement, and financial strategies. The findings will highlight key areas for improvement and offer actionable recommendations to enhance the museum's role in promoting cultural heritage and sustainable development in Myanmar. This analysis contributes to a deeper understanding of how the National Museum in Yangon can navigate the complexities of modern museology while fulfilling its mission to preserve and celebrate Myanmar's rich cultural history.

4.2 Survey Design

To explore various aspects of the sustainable development of museums, particularly focusing on the National Museum in Yangon, a series of surveys were conducted among its visitors. These surveys aimed to gather comprehensive data on visitor perceptions across multiple dimensions, including demographics, community engagement, sustainable practices, museum services, promotional strategies, and visitor satisfaction.

The survey was conducted using both qualitative and quantitative methods. The qualitative method involved Key Informant Interviews (KII), while the quantitative method used a structured questionnaire composed of nine sections. A random sampling method was employed to select 210 respondents from both local and foreign visitors of the National Museum in Yangon, ensuring a diverse representation of the museum's visitor population. This approach captured a broad

range of perspectives, including those of local residents, international tourists, visitors from different age groups, and individuals with varying levels of familiarity with museums.

Each survey focused on specific dimensions relevant to the study's objectives, ensuring comprehensive coverage of key aspects of sustainable museum development.

1. Visitor Demographics: Characteristics such as gender, age, residence, occupation, and visit purpose.
2. Exhibit Evaluation: Various aspects of the exhibit experience.
3. Educational Impact: On various dimensions of educational impact.
4. Visitor Satisfaction: Exhibit variety, signage and directions, quality and relevance of educational offerings, cleanliness and maintenance, staff helpfulness, and overall satisfaction.
5. Sustainable Development: On various aspects of sustainability, including environmental practices, community involvement, long-term planning, and challenges faced by the museum in securing funding for sustainable development.
6. Museum Services: Staff knowledge and courtesy, facility maintenance, signage, accessibility, and educational programs.
7. Museum Promotion: Effectiveness of media channels, social media engagement, promotional materials, word-of-mouth promotion, targeting local and international audiences, and diversity of marketing strategies.
8. Community Engagement and Sustainable Practices: Collaboration with local communities, events for community participation, educational institution involvement, awareness of environmental sustainability, and collaboration for special exhibitions.

4.3 Analysis of Survey Data

4.3.1 Demographic Characteristics of Respondents

Understanding the characteristics of the 210 respondents who visit the National Museum in Yangon is essential for identifying the demographic and behavioral patterns that influence museum sustainability. The following section provides a detailed analysis of the demographic data collected from the survey, highlighting key aspects such as gender, age group, place of residence, occupation, purpose of visit, sources of information, and duration of visit, as presented in Table (Table4.1).

Table 4.1 Demographic Characteristics of the Respondents of Museum Visitors

| No | | Variable | Frequency | Percent (%) |
|----|--|---|-----------|-------------|
| 1 | Gender: | Male | 122 | 58.1 |
| | | Female | 88 | 41.9 |
| 2 | Age Group: | 10 – 20 years | 6 | 2.9 |
| | | 21 – 30 years | 58 | 27.6 |
| | | 31 – 40 years | 64 | 30.5 |
| | | 41 – 50 years | 40 | 19.0 |
| | | Over 50 years | 42 | 20.0 |
| | | | | |
| 3 | Place of Residence: | Local Resident | 105 | 50.0 |
| | | National tourist | 9 | 4.3 |
| | | Overseas tourist | 96 | 45.7 |
| 4 | Occupation | Student | 30 | 14.3 |
| | | Tourist | 39 | 18.6 |
| | | Government Staff | 49 | 23.3 |
| | | Private/ Company | 73 | 34.8 |
| | | Retired | 13 | 6.2 |
| | | Other: Housewife Freelancer | 6 | 2.9 |
| 5 | Purpose of Today's Visit: | For Research | 35 | 16.7 |
| | | For entertainment | 19 | 9.0 |
| | | Recommended by someone | 42 | 20.0 |
| | | To study a particular exhibition/ gallery | 37 | 17.6 |
| | | Looked interesting | 64 | 30.5 |
| | | Other: Curiosity To meet friend | 13 | 6.2 |
| 6 | How did you find out about the Museum? | Museum leaflet | 30 | 14.3 |
| | | Tourist information center/ local guide | 40 | 19.0 |
| | | Advertisements | 26 | 12.4 |
| | | Recommendations | 32 | 15.2 |
| | | Internet | 61 | 29.0 |
| | | Other: Mouth of word MRTV | 21 | 10.0 |
| 7 | Duration of visit | Less than 2 hours | 68 | 32.4 |
| | | Up to 2 hours | 81 | 38.6 |
| | | More than 2 hours | 61 | 29.0 |

Source: Survey Data, July 2024

According to Table (4.1), The gender distribution of the respondents shows a higher proportion of male visitors compared to female visitors. Out of the total 210 respondents, 58.1% (n = 122) were male, while 41.9% (n = 88) were female. This indicates that men constitute a majority of the museum's audience. Understanding gender distribution is crucial for tailoring museum offerings and engagement strategies to better cater to the needs and preferences of both genders.

The age distribution of the respondents reveals a diverse range of visitors, with the majority falling within the age brackets of 21-30 years and 31-40 years. Specifically, 27.6% (n = 58) of the respondents were between 21-30 years old, and 30.5% (n = 64) were between 31-40 years old. Visitors aged 41-50 years comprised 19.0% (n = 40), and those over 50 years accounted for 20.0% (n = 42). The youngest age group, 10-20 years, represented only 2.9% (n = 6) of the respondents. This age distribution suggests that the museum is attracting a relatively mature audience, with a significant proportion of visitors being young adults and middle-aged individuals.

Analyzing the place of residence of the respondents provides insights into the museum's reach among local and international audiences. The survey data indicates that 50.0% (n = 105) of the respondents were local residents, 4.3% (n = 9) were national tourists, and 45.7% (n = 96) were overseas tourists. The substantial presence of international visitors underscores the museum's role as a significant cultural attraction in Yangon, appealing to both domestic and global tourists.

The occupation of the respondents was categorized into six groups: government staff, private/company employees, retired individuals, students, tourists, and others. The data shows that 34.8% (n = 73) of the respondents were private or company employees, making it the largest occupational group among visitors. Government staff constituted 23.3% (n = 49), while tourists accounted for 18.6% (n = 39). Students represented 14.3% (n = 30) of the respondents, retired individuals made up 6.2% (n = 13), and the 'other' category included 2.9% (n = 6) of the respondents. This occupational diversity highlights the museum's appeal to a broad audience, including working professionals, students, and retirees.

Understanding the purpose of the visit is key to enhancing visitor experience and satisfaction. The survey revealed that the primary reasons for visiting the museum were because it "looked interesting" (30.5%, n = 64), for research purposes (16.7%, n = 35), and to study a particular exhibition or gallery (17.6%, n = 37). Other notable reasons included recommendations from others (20.0%, n = 42) and visiting for

entertainment (9.0%, n = 19). A smaller percentage of respondents (6.2%, n = 13) cited 'other' reasons. These findings suggest that a significant number of visitors are driven by intellectual curiosity and a desire for educational enrichment.

The data on how respondents found out about the museum provides valuable insights into the effectiveness of various marketing and communication channels. The most common sources of information were the internet (29.0%, n = 61), followed by tourist information centers or local guides (19.0%, n = 40). Recommendations from friends or acquaintances accounted for 15.2% (n = 32), while museum leaflets were a source for 14.3% (n = 30) of the respondents. Advertisements were mentioned by 12.4% (n = 26), and 'other' sources by 10.0% (n = 21). These results indicate that digital platforms and personal recommendations are pivotal in attracting visitors to the museum.

The duration of the visit is an important metric for understanding visitor engagement. The survey data shows that 38.6% (n = 81) of respondents spent up to 2 hours at the museum, while 32.4% (n = 68) spent less than 2 hours. Meanwhile, 29.0% (n = 61) of the respondents reported spending more than 2 hours at the museum. The distribution of visit duration suggests that a significant number of visitors are engaged with the museum exhibits for a considerable period, which is a positive indicator of visitor interest and satisfaction.

The demographic and behavioral characteristics of the respondents provide a comprehensive understanding of the visitor profile at the National Museum in Yangon. The insights gained from this survey are critical for developing targeted strategies to enhance visitor experience and support the sustainable development of the museum. By catering to the diverse needs and preferences of different visitor segments, the museum can ensure its continued relevance and appeal in a rapidly changing cultural landscape.

4.3.2 Analysis of Perception of Respondents

The survey results indicate a generally positive perception of the National Museum in Yangon. Visitors appreciate the museum's accessibility, convenience, and its role in preserving Myanmar's cultural heritage. However, some areas, such as staff assistance and physical comfort, show variability in responses, suggesting room for improvement. By addressing these inconsistencies, the museum can enhance the overall visitor experience and strengthen its long-term sustainability.

Table 4.2 Perception of Respondents

| No | Characteristics | Mean | Standard Deviation |
|-----------|---|-------------|---------------------------|
| 1 | The National Museum in Yangon is easily accessible to visitors. | 3.62 | 1.110 |
| 2 | The opening hours of the National Museum in Yangon are convenient for visitors. | 3.70 | 1.017 |
| 3 | The museum staff are welcoming and provide helpful assistance during visits. | 3.46 | 1.190 |
| 4 | The admission fee for the National Museum in Yangon is reasonable. | 3.82 | 1.047 |
| 5 | The National Museum in Yangon provides a comfortable environment for visitors. | 3.60 | 1.022 |
| 6 | The National Museum in Yangon effectively contributes to the preservation of Myanmar's cultural heritage. | 3.78 | 1.071 |
| | Overall Mean | 3.66 | |

Source: Survey Data, July 2024

According to Table 4.2, the data collected from the survey indicates that respondents generally perceive the National Museum in Yangon positively across various dimensions. The mean scores for all items are above the neutral point (3.00), with an overall mean of 3.66 and an overall median of 3.66, suggesting overall agreement with the positive statements about the museum's offerings.

The mean score for accessibility is 3.62, indicating that most visitors find the museum to be easily accessible. However, the standard deviation of 1.110 suggests some variability in responses, implying that a portion of visitors may face challenges in accessing the museum.

The convenience of the museum's opening hours received a mean score of 3.70, reflecting general satisfaction. A standard deviation of 1.017 indicates relatively consistent responses, meaning visitors are mostly in agreement about the convenience of the operating hours.

For staff assistance, a mean score of 3.46 suggests that visitors generally perceive the museum staff as welcoming and helpful. However, the standard deviation

of 1.190 shows a broader range of experiences, indicating that some visitors may have encountered less positive interactions with staff members, highlighting an area for improvement.

The admission fee was perceived as reasonable by most respondents, as indicated by a mean score of 3.82. The standard deviation of 1.047 shows moderate variability, reflecting differences in how visitors perceive the value for money, but overall agreement that the fee is fair.

The comfort of the museum environment received a mean score of 3.60, indicating that visitors are generally satisfied with the physical comfort provided within the museum. A standard deviation of 1.022 suggests that most visitors had a positive experience, although some variation in responses highlights a need for consistent improvements in this area.

The highest mean score, 3.78, was given to the museum's role in preserving Myanmar's cultural heritage, showing strong agreement that the museum is fulfilling its critical function. However, the standard deviation of 1.071 suggests some variability in how strongly visitors feel about this, even though the general perception remains positive.

Implications for Museum Management

The survey results, summarized in Table 4.2, offer valuable insights into visitor perceptions, which are essential for understanding the factors that contribute to the sustainability of the National Museum in Yangon. These insights can help museum management identify areas of strength and areas for potential improvement, ultimately enhancing the overall visitor experience.

Positive perceptions regarding accessibility, convenience of opening hours, staff assistance, admission fees, comfort, and cultural heritage preservation reflect the museum's effectiveness in meeting visitor needs and expectations. However, the variability in responses, as indicated by the standard deviations, suggests that there are inconsistencies in the visitor experience. By addressing these inconsistencies, such as improving staff interactions and enhancing the physical comfort of the environment, the museum can create a more consistent and universally positive experience.

Moreover, it is crucial to maintain and strengthen the museum's strong points, particularly in the preservation of Myanmar's cultural heritage, which garnered the

highest mean score. This will help foster a deeper connection with visitors and reinforce the museum's importance as a cultural institution.

The survey results provide valuable feedback for the ongoing development and sustainability of the National Museum in Yangon. Leveraging these insights will enable the museum to continue evolving, improving its services, and ensuring its position as a vital resource for both local and international visitors. The alignment between the overall mean and median of 3.66 underscores a consistent trend of positive perceptions, though with areas of variability that need to be addressed for the museum's long-term success.

4.3.3 Analysis of Perception on Exhibit Evaluation

To Analyse on the Exhibit Evaluation, the descriptive statistics for each survey item are summarized in Table 4.4. It is provided a comprehensive overview of visitor perceptions regarding the various dimensions of the exhibit experience at the National Museum in Yangon.

Table 4.3 Perception on Exhibit Evaluation

| No | Characteristics | Mean | Std. Deviation |
|----|---|-------------|----------------|
| 1 | The variety and quality of exhibitions at the National Museum in Yangon are excellent. | 3.49 | 1.008 |
| 2 | The information provided alongside the exhibits is clear and informative. | 3.52 | 1.022 |
| 3 | The exhibits at the National Museum in Yangon are accessible to visitors with disabilities. | 3.20 | 1.117 |
| 4 | The visitor routes within the museum are clearly marked and easy to follow. | 3.42 | 1.065 |
| 5 | The lighting system at the museum effectively enhances the visibility and presentation of the exhibits. | 3.20 | 1.190 |
| 6 | The museum's exhibits provide a deep and engaging insight into Myanmar's cultural heritage. | 3.70 | 1.048 |
| | Overall Mean | 3.42 | |

Source: Survey Data, July 2024

According to Table (4.3), To evaluate the quality and effectiveness of the exhibits at the National Museum in Yangon, a survey was conducted among 210 visitors. The results revealed varying levels of visitor satisfaction, with mean scores ranging from 3.20 to 3.70, and an overall mean score of 3.42. This indicates that while visitors generally have positive perceptions of the museum's exhibits, there are several areas where improvements can be made.

The variety and quality of exhibitions received a mean score of 3.49, suggesting that while visitors find the exhibitions good, there is potential for further enhancement. The standard deviation of 1.008 reflects moderate consistency in visitor opinions, with some feeling that the diversity and caliber of the exhibitions could be improved.

The clarity and informativeness of exhibit information was rated with a mean score of 3.52, indicating that most visitors find the information clear and informative. However, the standard deviation of 1.022 points to some variability in responses, suggesting that certain visitors may perceive the exhibit labels and explanations as needing more detail or clarity.

In terms of accessibility for visitors with disabilities, the exhibits received a mean score of 3.20, one of the lower scores in the survey. The standard deviation of 1.117 indicates significant variability in visitor experiences, highlighting an area where the museum could focus on improving accessibility features to provide a more inclusive experience for all visitors.

The ease of navigation within the museum was rated with a mean score of 3.42, showing that visitors generally find the routes within the museum clear. However, the standard deviation of 1.065 suggests that improvements in signage and wayfinding could create a more seamless visitor experience.

The effectiveness of the lighting system received a mean score of 3.20, with a higher standard deviation of 1.190, indicating varied experiences among visitors. Some may find the lighting system adequate, while others believe improvements in lighting could significantly enhance exhibit visibility and overall satisfaction.

The educational value of the exhibits was rated the highest, with a mean score of 3.70. This reflects strong visitor agreement that the museum provides deep and engaging insights into Myanmar's cultural heritage. The standard deviation of 1.048 suggests that, while the museum excels in this area, there is still potential to further enhance the educational impact of the exhibits.

Implications for Museum Management

The survey results point to several areas where the National Museum in Yangon can enhance the visitor experience. Key areas for improvement include enhancing accessibility for visitors with disabilities, optimizing the lighting system for better exhibit visibility, and improving wayfinding to make navigation smoother. The overall mean score of 3.42 indicates that visitors have a generally positive experience, with clear opportunities for enhancement in certain areas.

4.3.4 Analysis of Perception on Educational Impact

To analyze on the Educational Impact, the descriptive statistics for each survey item are summarized in Table 4.5. It is provided a comprehensive overview of visitor perceptions regarding the educational effectiveness of the museum's exhibits and programs.

Table 4.4 Perception on Educational Impact

| No | Characteristics | Mean | Std. Deviation |
|----|--|-------------|----------------|
| 1 | The exhibits at the National Museum in Yangon provide valuable educational content and effectively deepen understanding of Myanmar's historical and cultural heritage. | 3.59 | 1.167 |
| 2 | The National Museum in Yangon plays a significant role in promoting Myanmar's national identity | 3.70 | 1.121 |
| 3 | The museum's educational programs, workshops, and explanations provided to the audience are of high quality and engaging. | 3.35 | 1.088 |
| 4 | The exhibits at the National Museum in Yangon are well-aligned with educational curricula. | 3.52 | 1.022 |
| 5 | After visiting the museum, I feel that I have gained a significant amount of knowledge in areas such as history, natural science, archaeology, traditional crafts, ethnography, and iconography. | 3.64 | 1.094 |
| 6 | The National Museum in Yangon effectively uses technology to enhance the educational impact of its exhibits. | 3.37 | 1.083 |
| | Overall Mean | 3.53 | |

Source: Survey Data, July 2024

According to Table 4.4, to assess the educational impact of the National Museum in Yangon, a survey was conducted among 210 visitors to gather insights into their perceptions of the museum's educational offerings. The results show that mean scores ranged from 3.35 to 3.70, generally indicating positive visitor feedback, with an overall mean of 3.53, suggesting that the museum is effective in delivering valuable learning experiences.

The educational content and depth of understanding received a mean score of 3.59, showing that visitors perceive the exhibits as enriching, helping them gain a deeper understanding of Myanmar's historical and cultural heritage. However, the standard deviation of 1.167 indicates some variability in how different visitors feel about the depth of the educational content, suggesting that while many find the exhibits educationally valuable, others may not feel as strongly.

The highest score of 3.70 was attributed to the museum's role in promoting Myanmar's national identity, reflecting strong visitor agreement that the museum plays a key role in fostering national pride and awareness. The relatively consistent responses, with a standard deviation of 1.121, underscore the museum's effectiveness in this area.

In terms of the quality and engagement of educational programs, a mean score of 3.35 indicates that visitors find the museum's programs to be of reasonable quality, but there is still room for improvement. The standard deviation of 1.088 points to differing levels of engagement, suggesting that while some visitors are highly engaged, others may feel that the programs could be more captivating or interactive.

The museum's alignment with educational curricula was rated with a mean score of 3.52, showing that visitors perceive the exhibits as moderately aligned with formal educational standards.

Visitors' knowledge acquisition was rated positively, with a mean score of 3.64, indicating that most visitors feel they gained substantial knowledge in various subjects such as history, natural science, archaeology, traditional crafts, ethnography, and iconography after their visit. The standard deviation of 1.094 suggests a relatively consistent perception of the museum's educational effectiveness.

Lastly, the use of technology to enhance educational impact scored 3.37, indicating moderate visitor agreement on the effectiveness of technological elements in improving the educational experience. The standard deviation of 1.083 shows some variability in responses, suggesting that further investment in educational technology could enhance visitor learning outcomes.

Implications for Museum Management

The survey results highlight several areas where the National Museum in Yangon can further enhance its educational impact. Improving the quality and engagement of educational programs, as well as expanding the use of technology to support learning, are areas where significant improvements can be made.

By focusing on these key areas, the National Museum in Yangon can continue to provide meaningful learning experiences that contribute to a deeper understanding of Myanmar's cultural heritage for both local and international visitors. The overall mean score of 3.53 reflects a positive foundation, with clear opportunities for growth in enhancing the educational impact of the museum's exhibits and programs.

4.3.5 Analysis of Perception on Satisfaction of visitors

Regarding the analysis of Visitor Satisfaction, the descriptive statistics for each survey item are summarized in Table 4.6. It is provided a comprehensive overview of visitor perceptions regarding the satisfaction with various aspects of the museum.

Table 4.5 Perception on Satisfaction of visitors

| No | Characteristics | Mean | Std. Deviation |
|----|---|-------------|----------------|
| 1 | The National Museum in Yangon meets my expectations in terms of exhibit variety. | 3.41 | 1.073 |
| 2 | The museum provides adequate signage and directions within the premises. | 3.36 | 1.008 |
| 3 | Visitors are satisfied with the quality and relevance of the museum's educational offerings at the National Museum in Yangon. | 3.39 | 1.085 |
| 4 | The cleanliness and maintenance of the National Museum in Yangon meet my expectations. | 3.41 | 1.069 |
| 5 | The staff at the National Museum in Yangon contribute to a welcoming and helpful atmosphere. | 3.51 | 1.146 |
| 6 | Overall, I am satisfied with the quality of museum services provided at the National Museum in Yangon. | 3.63 | 1.065 |
| | Overall Mean | 3.45 | |

Source: Survey Data, July 2024

According to Table (4.5), Visitor satisfaction is a crucial measure for assessing the overall performance of the National Museum in Yangon. The survey results reveal a moderate level of satisfaction among visitors, with mean scores ranging from 3.36 to 3.63, and an overall mean of 3.45. This suggests that while visitors generally appreciate the museum's offerings, there are areas where improvements can be made. The variety of exhibits received a mean score of 3.41, indicating that visitors find the range of exhibits to be acceptable, though not particularly remarkable. The standard deviation of 1.073 reflects some variability in responses, suggesting that while many visitors are content with the variety of exhibits, others believe there is room for enhancement.

For signage and directions, the mean score was 3.36, reflecting moderate satisfaction with the clarity of navigation within the museum. The standard deviation of 1.008 shows that while some visitors found the signage and directions adequate, others encountered difficulties in navigating the museum, highlighting an area where improvements in wayfinding could enhance the visitor experience.

The quality and relevance of the educational offerings received a mean score of 3.39, indicating general satisfaction with the museum's educational programs. However, the standard deviation of 1.085 suggests that there are mixed perceptions, with some visitors finding the educational content more relevant and engaging than others.

The museum's cleanliness and maintenance were rated with a mean score of 3.41, showing that most visitors are satisfied with the level of upkeep. However, the standard deviation of 1.069 indicates some variability in experiences, pointing to a need for more consistent cleaning and maintenance efforts to ensure a uniformly positive experience for all visitors.

The staff helpfulness and atmosphere received a mean score of 3.51, reflecting that visitors generally appreciate the welcoming and helpful demeanor of the museum staff. However, the relatively high standard deviation of 1.146 suggests that not all visitors had consistently positive interactions, indicating the need for a focus on improving staff interactions to ensure a more uniformly positive experience.

Finally, the overall satisfaction with museum services achieved the highest mean score of 3.63, indicating that visitors are generally pleased with the quality of services offered at the museum. The standard deviation of 1.065 suggests that while most visitors are satisfied, there may still be some room for improvement in delivering consistently high-quality services.

Implications for Museum Management

The survey results indicate several areas where the National Museum in Yangon could focus its efforts to enhance visitor satisfaction.

By addressing these areas, the museum can create a more engaging and satisfying experience for visitors, encouraging repeat visits and strengthening relationships with both local and international audiences. Enhancing visitor satisfaction is vital for the museum's long-term sustainability and its mission to serve as a key cultural and educational resource. The overall mean score of 3.45 reflects a solid foundation of visitor approval, with clear opportunities for growth in specific areas.

4.3.6 Analysis of Perception on Sustainable Development

Regarding the analysis of Sustainable Development, the descriptive statistics for each survey item are summarized in Table 4.7. It is provided a comprehensive overview of visitor perceptions regarding the sustainable development practices of the museum.

Table 4.6 Perception on Sustainable Development

| No | Characteristics | Mean | Std. Deviation |
|----|---|-------------|----------------|
| 1 | The National Museum in Yangon implements environmentally friendly practices in its operations. | 3.36 | 0.998 |
| 2 | The museum actively involves the community in its sustainable development efforts. | 3.42 | 1.074 |
| 3 | The National Museum in Yangon has a long-term plan for its sustainable development. | 3.42 | 1.074 |
| 4 | The museum is effective in both preserving Myanmar's cultural artifacts and educating the public on sustainability and cultural preservation. | 3.55 | 1.098 |
| 5 | The current infrastructure of the National Museum in Yangon is adequate to support its sustainable development. | 3.35 | 1.085 |
| 6 | The National Museum in Yangon faces significant challenges in securing sufficient funding for its operations and development. | 3.40 | 1.013 |
| | Overall Mean | 3.42 | |

Source: Survey Data, July 2024

According to Table (4.6), The survey results regarding the sustainable development practices at the National Museum in Yangon reveal a moderate level of visitor agreement, with mean scores ranging from 3.35 to 3.55. The overall mean score for sustainable development efforts is 3.42, indicating that while visitors acknowledge the museum's efforts, there are several areas where improvement is needed to enhance its sustainability practices.

The implementation of environmentally friendly practices received a mean score of 3.36, reflecting moderate perceptions of the museum's efforts in this area. The relatively consistent responses, with a standard deviation of 0.998, suggest that while many visitors appreciate the museum's eco-friendly practices, there is still room to enhance and promote these initiatives further. Community involvement in sustainability efforts was rated with a mean score of 3.42. This suggests that visitors recognize the museum's efforts to engage the community in its sustainability initiatives. However, the standard deviation of 1.074 indicates variability in responses, with some visitors feeling that community involvement could be more robust or visible.

Similarly, long-term sustainable development planning also received a mean score of 3.42, indicating moderate agreement that the museum has a strategic plan in place for sustainability. The standard deviation of 1.074 points to differing opinions, suggesting that the museum could better communicate its sustainability goals or further refine its plans to make them more actionable and transparent to visitors.

The highest mean score of 3.55 was given to the museum's effectiveness in preserving cultural artifacts and educating the public on sustainability. This reflects general visitor satisfaction with the museum's dual role in cultural preservation and sustainability education. However, with a standard deviation of 1.098, some visitors believe there is still room for improvement in how effectively these goals are pursued and communicated.

Regarding the adequacy of the museum's infrastructure to support sustainable development, the mean score of 3.35 reflects a moderate perception, with the standard deviation of 1.085 highlighting a range of opinions. Some visitors find the infrastructure sufficient, while others feel that improvements are necessary to better support sustainable practices within the museum.

Finally, the challenges in securing sufficient funding for the museum's operations and sustainable development efforts were recognized with a mean score of 3.40. The standard deviation of 1.013 suggests that visitors consistently recognize

these challenges, although some may perceive the funding issue as more pressing than others.

Implications for Museum Management

The survey results provide valuable insights into areas where the National Museum in Yangon can strengthen its sustainable development practices. By focusing on these areas, the museum can enhance its role as a leader in sustainable museum practices, ensuring that it not only preserves Myanmar's cultural heritage but also integrates sustainability into its core operations. The overall mean score of 3.42 indicates that visitors generally recognize the museum's efforts, but there is potential for significant improvement in several key areas.

4.3.7 Analysis of Perception on Museum Services

To analyse on the Museum Services, the descriptive statistics for each survey item are summarized in Table 4.8. It is provided a comprehensive overview of visitor perceptions regarding the services offered by the museum.

Table 4.7 Perception on Museum Services

| No | Characteristics | Mean | Std. Deviation |
|-----------|--|-------------|-----------------------|
| 1 | The staff at the National Museum in Yangon are knowledgeable and able to answer visitors' questions effectively. | 3.42 | 1.083 |
| 2 | The museum staff are courteous and make the visit experience more enjoyable. | 3.50 | 1.032 |
| 3 | The facilities at the National Museum in Yangon, such as restrooms and seating areas, are well-maintained and clean. | 3.26 | 1.081 |
| 4 | The signage and informational materials provided within the museum are clear and helpful for navigating the exhibits. | 3.38 | 1.029 |
| 5 | The museum offers adequate accessibility services for visitors with disabilities. | 3.24 | 1.058 |
| 6 | The educational programs and interpretive materials at the National Museum in Yangon enhance the understanding and appreciation of the exhibits. | 3.47 | 1.054 |
| | Overall Mean | 3.38 | |

Source: Survey Data, July 2024

According to Table (4.7), The survey results regarding the museum services at the National Museum in Yangon indicate varying levels of visitor satisfaction, with mean scores ranging from 3.24 to 3.50. The overall mean score for all service dimensions is 3.38, reflecting moderate satisfaction with the museum's offerings, though certain areas demonstrate more variability in visitor responses.

The knowledge and effectiveness of the museum staff received a mean score of 3.42, indicating that visitors generally find the staff knowledgeable and capable of answering questions effectively. The standard deviation of 1.083 highlights some variability in experiences, suggesting that while many visitors had positive interactions with the staff, others found room for improvement in this area.

The highest score, 3.50, was attributed to staff courtesy and visitor experience, suggesting that visitors overwhelmingly perceive the museum staff as courteous and believe that their presence significantly enhances the overall visit experience. The relatively low standard deviation of 1.032 indicates consistent satisfaction across most respondents.

In terms of facility maintenance and cleanliness, the mean score of 3.26 reflects moderate satisfaction. The standard deviation of 1.081 points to differences in visitor experiences, with some respondents finding the facilities, such as restrooms and seating areas, clean and well-maintained, while others feel there is room for improvement.

For signage and informational materials, the mean score of 3.38 shows that visitors generally find the signage within the museum helpful for navigating the exhibits. However, the standard deviation of 1.029 suggests that some visitors feel there is potential for improving the clarity and usefulness of these materials.

The lowest score, 3.24, was for accessibility services for visitors with disabilities, reflecting moderate satisfaction in this area. The standard deviation of 1.058 highlights variability, indicating that while some visitors view the accessibility services as adequate, others feel that enhancements are necessary to improve inclusivity.

The educational programs and interpretive materials received a mean score of 3.47, indicating that visitors generally agree these programs enhance their understanding and appreciation of the exhibits. The standard deviation of 1.054 suggests relatively consistent perceptions, although there is still a small portion of visitors who believe further enhancements could be made.

Implications for Museum Management

The findings highlight several areas for improvement that could enhance the overall visitor experience. Ensuring that staff continue to be courteous and knowledgeable will also contribute positively to the visitor experience. By addressing these areas, the National Museum in Yangon can create a more engaging and satisfying environment, encouraging repeat visits and fostering stronger connections with both local and international audiences. Improving the quality of services will be critical to the museum's long-term sustainability and its mission to serve as an essential cultural and educational resource. The overall mean of 3.38 reflects a solid foundation of satisfaction, with opportunities for further development in specific areas.

4.3.8 Analysis of Perception on Museum Promotion

The descriptive statistics for each survey item are summarized in Table 4.8. It is provided a comprehensive overview of visitor perceptions regarding the promotional efforts of the museum.

Table 4.8 Perception on Museum Promotion

| No | Characteristics | Mean | Std. Deviation |
|----|--|-------------|----------------|
| 1 | The National Museum in Yangon effectively promotes its exhibitions and events through various media channels. | 3.22 | 1.146 |
| 2 | The museum's social media presence is engaging and informative. | 3.17 | 1.145 |
| 3 | The promotional materials (e.g., leaflets, brochures) for the National Museum in Yangon are visually appealing and informative. | 3.28 | 1.095 |
| 4 | I often hear about upcoming events and exhibitions at the National Museum in Yangon through word-of-mouth or recommendations. | 3.15 | 1.095 |
| 5 | The National Museum in Yangon effectively targets both local and international audiences in its promotional efforts. | 3.37 | 1.168 |
| 6 | The marketing strategies of the National Museum in Yangon effectively attract a diverse range of visitors, including families, tourists, and educational groups. | 3.20 | 1.193 |
| | Overall Mean | 3.23 | |

Source: Survey Data, July 2024

According to Table (4.8), The overall mean score for the museum promotion characteristics is approximately 3.23, indicating a moderate level of visitor satisfaction with the promotional efforts of the National Museum in Yangon.

The analysis of the survey results for museum promotion reveals a moderate level of visitor perceptions regarding the museum's promotional efforts, with mean scores ranging from 3.15 to 3.37.

The effectiveness of media channels received a mean score of 3.22, indicating that visitors view the museum's efforts to promote its exhibitions and events through various media as moderately effective. The standard deviation of 1.146 suggests some variability in how visitors experience these promotional efforts, with some finding them effective and others feeling there is room for improvement.

Social media engagement was rated with a mean score of 3.17, reflecting a moderate agreement that the museum's social media presence is engaging and informative. However, the standard deviation of 1.145 indicates variability in visitor perceptions, with some respondents finding the content engaging, while others believe it could be more impactful.

For promotional materials, the mean score of 3.28 shows moderate satisfaction with the museum's leaflets and brochures. While many visitors find these materials visually appealing and informative, the standard deviation of 1.095 suggests that some feel there is potential for enhancement in design or content.

Word-of-mouth promotion received the lowest mean score of 3.15, indicating that visitors moderately hear about the museum's events through recommendations and informal channels. The standard deviation of 1.095 suggests that while some visitors rely on word-of-mouth promotion, others depend on different promotional channels. Strengthening this form of promotion could enhance visitor engagement.

The targeting of local and international audiences received the highest mean score of 3.37, indicating that visitors perceive the museum's efforts to reach a broad audience as moderately effective. However, the standard deviation of 1.168 reflects varying opinions, suggesting that while the museum is seen as generally successful in this area, there is room to further refine these strategies.

The diversity of marketing strategies received a mean score of 3.20, indicating moderate agreement that the museum's marketing efforts are attracting a diverse range of visitors. The standard deviation of 1.193 highlights variability in perceptions, with some visitors feeling that the museum's strategies could be more inclusive.

Implications for Museum Management

The findings point to several areas where the National Museum in Yangon can enhance its promotional efforts. Improving the effectiveness of social media engagement, refining promotional materials, and expanding word-of-mouth promotion could address the lower-scoring areas. Furthermore, continuing to effectively target both local and international audiences and attracting a diverse range of visitors are key to strengthening the museum's overall promotional impact. The overall mean score of 3.23 reflects moderate satisfaction, suggesting both strengths and opportunities for improvement in the museum's promotional strategies.

4.3.9 Analysis of Perception on Community Engagement and Sustainable Practices

To analyse on the Community Engagement and Sustainable Practices, the descriptive statistics for each survey item are summarized in Table 4.10. It is provided a comprehensive overview of visitor perceptions regarding the museum's community engagement and sustainable practices.

Table 4.9 Perception on Community Engagement and Sustainable Practices

| No | Characteristics | Mean | Std. Deviation |
|----|---|--------------|----------------|
| 1 | The National Museum in Yangon actively collaborates with local communities to promote cultural preservation. | 3.19 | 1.071 |
| 2 | The museum organizes workshops and events that encourage community participation in sustainable practices. | 3.25 | 1.084 |
| 3 | Local schools and educational institutions are regularly involved in the museum's community outreach programs. | 3.38 | 1.105 |
| 4 | The National Museum in Yangon provides opportunities for volunteers to contribute to its sustainable development initiatives. | 3.20 | 1.105 |
| 5 | The museum effectively raises awareness about environmental sustainability through its exhibitions and public programs. | 3.28 | 1.077 |
| 6 | The National Museum in Yangon regularly collaborates with local and international partners to host special exhibitions that engage the community. | 3.35 | 1.084 |
| | Overall Mean | 3.28. | |

Source: Survey Data, July 2024

According to Table (4.9), The analysis of the survey results for community engagement and sustainable practices at the National Museum in Yangon indicates a moderate level of visitor satisfaction with the museum's initiatives in these areas. The overall mean score for all characteristics is 3.28, suggesting a general agreement that the museum is making efforts to engage with the community and promote sustainability, though there is room for improvement in some aspects.

The collaboration between the museum and local communities to promote cultural preservation received a mean score of 3.19. This suggests that while visitors acknowledge the museum's efforts, there is a moderate perception of its effectiveness in community collaboration, as indicated by a standard deviation of 1.071, reflecting a range of differing opinions.

Workshops and events organized by the museum to encourage community participation in sustainable practices were rated with a mean score of 3.25, again pointing to a moderate level of satisfaction. The standard deviation of 1.084 suggests variability in visitor responses, with some perceiving these efforts more positively than others.

The highest mean score, 3.38, was attributed to the museum's involvement with local schools and educational institutions in its community outreach programs. This indicates that visitors generally perceive these efforts favorably, though the standard deviation of 1.105 shows that satisfaction levels still vary.

Volunteer opportunities for sustainable development initiatives were rated at 3.20, reflecting moderate visitor perceptions of the museum's offerings in this area. The standard deviation of 1.105 indicates some variability in how these opportunities are viewed, suggesting that improvements could be made to make the volunteer programs more impactful.

Raising awareness about environmental sustainability through exhibitions and public programs received a mean score of 3.28, demonstrating moderate agreement among visitors that the museum is effective in promoting sustainability. The standard deviation of 1.077 suggests that perceptions are relatively consistent, though there is still room for the museum to make these efforts more prominent.

Collaboration with local and international partners for special exhibitions was rated with a mean score of 3.35, indicating that visitors moderately recognize the museum's efforts in this area. The standard deviation of 1.084 shows some variability in responses, with opportunities to strengthen the impact of these collaborations.

The overall mean of 3.28 across various characteristics indicates a moderate level of agreement with the museum's community engagement and sustainable practices. This highlights areas where management could focus on improvement, particularly in enhancing the visibility and effectiveness of initiatives related to collaboration, education, and sustainability. Visitors moderately accept the museum's efforts in volunteer opportunities and community collaboration, with scores of 3.20 and 3.19, respectively. To strengthen these areas, the museum should expand its volunteer programs and establish stronger partnerships with local communities to encourage greater participation and engagement. Accessibility and lighting also received moderate scores of 3.20. Enhancing accessibility features for disabled visitors and upgrading lighting systems would create a more inclusive and visually appealing environment for all.

In terms of visitor satisfaction, the museum's signage and educational offerings received moderate acceptance, with scores of 3.36 and 3.39. Improving wayfinding systems and refining educational programs to better align with visitors' expectations could further enhance their learning experience. Similarly, the museum's promotional efforts, including media channels, social media engagement, and word-of-mouth marketing, received scores ranging from 3.15 to 3.22. To improve in this area, the museum should strengthen its media campaigns, enhance social media content, and foster more word-of-mouth recommendations through community events and partnerships with influencers.

By prioritizing improvements in communication, physical features like accessibility and lighting, and expanding community programs, the National Museum in Yangon can transition from moderate visitor satisfaction to stronger approval. Investing in better outreach, visitor-centric services, and more effective promotional strategies will allow the museum to elevate its overall performance and ensure long-term success.

The survey results from the National Museum in Yangon show that the museum is performing at an acceptable level across several areas, but there are clear opportunities for improvement. While the museum excels in cultural preservation, visitor satisfaction, and promoting national identity, areas with moderate performance scores (3.1 to 3.8) indicate room for growth in enhancing overall visitor engagement.

For example, accessibility for visitors with disabilities scored 3.20, suggesting moderate acceptance but highlighting the need for improvements in accessibility.

features. Similarly, staff helpfulness (3.46) and exhibit variety (3.49) reflect general satisfaction but not strong approval. These areas represent key opportunities for the museum to refine its services and visitor experiences. A score of 3.70 for staff helpfulness, though positive, indicates potential to elevate service quality even further.

By addressing areas with moderate acceptance, such as accessibility, exhibit diversity, and community collaboration, the museum can enhance its offerings and increase visitor satisfaction. For instance, volunteer opportunities and community engagement scored 3.20 and 3.19, suggesting the need for stronger partnerships and more visible volunteer programs. Additionally, improvements in lighting and signage (3.20) could create a more inclusive and visually engaging environment.

Museum promotion, including media and social media efforts, also scored moderately (ranging from 3.15 to 3.22). Enhancing these channels through better media campaigns and stronger social media engagement will attract a wider audience and encourage more word-of-mouth marketing.

Based on the Mean SDI Chart, which interprets SDI values according to performance levels, the survey findings from the National Museum (Yangon) indicate that the mean scores across various aspects consistently approximate 3.0 on a 5-point scale. This translates to an SDI value around 1.25, situating the museum's performance solidly within the 'Acceptable' range of the SDI scale. These results suggest a generally satisfactory visitor experience, with room for targeted improvements to further enhance the museum's offerings and visitor satisfaction. This baseline of acceptability, with an SDI value close to 1.25, suggests that while the museum meets many operational goals effectively, there are specific areas where further refinement and development could lead to an elevated visitor experience and more robust sustainable practices.

The museum can improve its ratings by focusing on targeted strategies that enhance communication, physical accessibility, and community programs. By investing in better outreach, improving visitor-centric services, and refining promotional efforts, the National Museum in Yangon can transition from moderate visitor satisfaction to strong approval, reinforcing its position as a cultural leader and enhancing its long-term sustainability. These improvements will not only strengthen the museum's reputation but also ensure its role in preserving Myanmar's rich cultural heritage for future generations.

Table 4.10 Overall Mean Summary of Perceptions on Various Museum Aspects

| Table. No | Particular | Overall Mean |
|----------------------|--|-------------------------|
| 4.2 | Perception of Respondents | 3.66 |
| 4.3 | Perception on Exhibit Evaluation | 3.42 |
| 4.4 | Perception on Educational Impact | 3.53 |
| 4.5 | Perception on Satisfaction of visitors | 3.45 |
| 4.6 | Perception on Sustainable Development | 3.42 |
| 4.7 | Perception on Museum Services | 3.38 |
| 4.8 | Perception on Museum Promotion | 3.23 |
| 4.9 | Perception on Community Engagement and Sustainable Practices | 3.28 |

Source: Survey Data, July 2024

Based on the overall mean summary of perceptions on various aspects of the National Museum in Yangon, it is clear that visitors generally have positive experiences, though there are areas for improvement. The highest rating was in the Perception of Respondents category, with a mean score of 3.66. Visitors found the museum easily accessible, appreciated the convenient opening hours, and felt that the staff were welcoming and helpful. Admission fees were also considered reasonable, contributing to overall visitor satisfaction. The Exhibit Evaluation category scored 3.42, indicating that while the exhibits are generally well-received, with visitors appreciating the deep insights they provide into Myanmar's cultural heritage, there are still opportunities to improve accessibility and enhance the lighting system.

The Educational Impact category received a strong rating of 3.53, reflecting the museum's significant role in promoting Myanmar's national identity and providing valuable educational programs that align with school curricula. Visitors left the museum feeling they had gained meaningful knowledge. In terms of Visitor Satisfaction, with a mean score of 3.45, respondents were pleased with the variety and quality of exhibits, as well as the overall cleanliness and friendliness of the staff. However, the museum could further improve certain aspects to increase overall satisfaction.

The Sustainable Development category also scored 3.42, indicating that while the museum is making efforts to integrate environmentally friendly practices and

engage with the community, challenges remain, particularly regarding securing sufficient funding for long-term sustainability. Museum Services were rated at 3.38, with visitors appreciating the knowledge and helpfulness of the staff as well as the cleanliness of the facilities, though there is room for improvement in accessibility services. Museum Promotion received the lowest score of 3.23, suggesting that the museum's current promotional efforts, including its social media presence and marketing strategies, are not as effective as they could be in reaching and engaging a wider audience.

Lastly, the Community Engagement and Sustainable Practices category received a moderate score of 3.28. While there is some collaboration with local communities and schools, there is potential for the museum to enhance its engagement efforts and further promote cultural preservation through more robust partnerships and volunteer opportunities.

In conclusion, while the National Museum in Yangon performs well in cultural preservation, educational impact, and overall visitor satisfaction, there is a clear need for improvement in areas such as promotion and community engagement to ensure the museum remains a vital institution for both locals and international visitors.

4.4 Feedback from Key Informant Interviews (KII)

To develop a comprehensive understanding of the sustainability challenges and opportunities faced by the National Museum in Yangon, 20 open-ended questions were presented to eight stakeholders, including museum administrators, staff, visitors, and cultural experts. This qualitative approach provided insights into internal and external factors impacting the museum's sustainability efforts. The findings identify key areas for improvement and outline essential steps to position the museum as a leading cultural institution in Myanmar.

4.4.1 Internal Factors Influencing Sustainability

1. Financial Constraints

Interviewees highlighted financial limitations as a major constraint, with administrative staff emphasizing the need for stable funding. Interviewee 4 noted, "Budget limitations restrict us from investing in necessary preservation technologies and improving visitor facilities," while Interviewee 5 explained that "the inconsistent

flow of funding is a constant hurdle.” These financial constraints limit the museum's ability to support long-term sustainability initiatives.

2. Professional Development for Staff

Staff expressed a need for professional development to improve operational efficiency and align with international standards. Interviewee 7 remarked, “We need more resources and training to stay updated on innovative museum practices.” Interviewee 8 echoed this, adding, “International workshops and conferences would give us exposure to global best practices.” This indicates a desire among staff for skill enhancement to modernize museum operations.

3. Technological Constraints

Technological limitations were frequently cited as barriers to sustainability. Interviewee 9 mentioned, “Digital cataloging and energy-efficient lighting could improve operational efficiency and reduce our environmental footprint.” Staff suggested establishing a sustainability-focused committee to foster inter-departmental collaboration on sustainability goals.

4. Preservation Challenges

Preservation needs for high-value artifacts present internal challenges, with Interviewee 4 noting that “maintaining artifacts of this caliber demands substantial investment.” This highlights the extensive resources required for long-term preservation.

5. Balancing Accessibility with Preservation

Interviewee 8 discussed the challenge of balancing accessibility and preservation, stating, “Greater public access could lead to deterioration, which requires us to carefully allocate resources for protection while ensuring public benefit.” This balance calls for internal policies to safeguard artifacts while meeting visitor expectations.

4.4.2 External Factors Influencing Sustainability

1. Community Engagement and Public Perception

Interviewees emphasized the museum's importance in cultural preservation and the need to connect with future generations. Interviewee 1 noted, “The museum is vital for cultural sustainability, but it needs to modernize its practices.” Interactive and multimedia exhibits, as suggested by Interviewee 11, could make the museum more engaging and relevant, especially to younger audiences.

2. International Partnerships

International partnerships were widely viewed as essential for securing funding and expertise. Interviewee 2 remarked, “Partnerships with international museums could bring invaluable expertise and training,” which supports sustainable museum practices. Museum administrators also saw partnerships as a means for financial and operational improvement, with Interviewee 6 noting, “Such partnerships give us both the financial resources and knowledge for sustainable management.”

3. Regulatory Environment

The need for regulatory clarity and strategic planning for sustainability was underscored by interviewees. Interviewee 3 noted, “A strategic plan will guide the museum’s development,” while Interviewee 8 recommended advocacy campaigns to gather public and private support, enabling the museum to meet its objectives.

5. Public Interest and Potential for Funding

High-value artifacts create opportunities to attract visitors and strengthen community ties. Interviewee 2, a cultural expert, remarked, “These artifacts offer a direct connection to our past, which is invaluable for education and cultural preservation.” This appeal fosters partnerships, increases funding opportunities, and supports special exhibits, enhancing the museum’s standing both locally and globally.

The Key Informant Interviews provide a comprehensive view of internal and external factors influencing the sustainability of the National Museum in Yangon. Internal challenges-such as financial and technological limitations, preservation needs, and professional development-restrict the museum’s operational sustainability. Conversely, external opportunities like community engagement, international partnerships, and regulatory support offer promising pathways for growth. By addressing these internal limitations and capitalizing on external opportunities, the National Museum can enhance its role as a dynamic institution dedicated to preserving Myanmar’s cultural heritage and adapting to societal needs.

CHAPTER V

CONCLUSION

5.1 Finding

This study has thoroughly assessed the current status of the National Museum of Myanmar, particularly focusing on the Yangon National Museum, and has identified both challenges and opportunities for its sustainable development. The museum plays a vital role in preserving Myanmar's cultural heritage, educating the public, and promoting social cohesion, but strategic interventions are essential for long-term sustainability.

Visitor data shows significant fluctuations from 2012 to 2023, with external factors such as political instability and the COVID-19 pandemic causing an 80%-98% decline in visitor numbers in 2020-2021. However, the recovery observed in 2022 and 2023 presents an opportunity to rebuild public interest. The findings of the study on the "Sustainable Development of Museums in Myanmar: Challenges and Opportunities (Case Study: National Museum in Yangon)" indicate several areas that require attention for further enhancement. Visitor satisfaction, while moderate, highlights the need for specific improvements in exhibit quality, lighting, and accessibility for individuals with disabilities. The museum's role in preserving Myanmar's cultural heritage is appreciated, but visitors expressed a desire for more engaging and diverse exhibits, improved accessibility, and better overall services.

Educational programs, though recognized for promoting national identity, also showed room for enhancement, particularly through the integration of more interactive technologies to enrich the learning experience. Financial constraints are a key challenge, limiting the museum's ability to modernize and implement sustainable practices. The lack of professional development opportunities for staff further exacerbates this issue, restricting the museum's ability to adopt innovative museum practices.

Community engagement was identified as an area in need of strengthening. The museum's current level of engagement with the local community, while present, is limited, and there is a call for more active participation and collaboration with both local and international stakeholders. Promoting the museum more effectively through stronger media campaigns and a more vibrant social media presence was another

recommendation, as current promotional efforts are not reaching their full potential in attracting a diverse and broad audience.

In summary, the National Museum in Yangon has established a strong foundation in cultural preservation and visitor satisfaction, but several critical challenges remain. To ensure long-term growth and sustainability, it is essential to enhance exhibit quality, improve accessibility, strengthen community engagement, invest in staff development, and refine promotional strategies. Additionally, securing sustainable financial resources will be vital for the museum's continued success. By addressing these challenges through strategic interventions and capitalizing on identified opportunities, the National Museum in Yangon can solidify its position as a vital cultural institution in Myanmar and maintain its relevance in an increasingly digital and inclusive world.

5.2 Suggestions

Based on the study's findings, several key suggestions emerge to support sustainable development at the National Museum in Yangon. First, enhancing financial stability is essential; securing stable and diversified funding sources will allow the museum to support its operations and preservation needs effectively. Establishing partnerships with international cultural institutions and exploring grants specific to museum sustainability, as well as engaging with both public and private sectors, are practical avenues for achieving financial resilience. Secondly, investment in staff development is crucial. Regular training programs should be implemented to align museum practices with global standards and build staff capacity in sustainable museum management. Workshops on best practices in conservation, visitor engagement, and operational efficiency will equip staff to contribute more effectively to the museum's mission. Technological improvements represent another vital area for advancement. Integrating digital tools and environmentally-friendly technologies, such as digital cataloging, energy-efficient lighting, and enhanced environmental control systems, will support artifact preservation and streamline operational efficiency, contributing to the museum's overall sustainability goals. Furthermore, fostering community engagement is recommended to build local support and increase visitor engagement. Community-oriented programs, such as interactive exhibits and cultural events that appeal to diverse audiences, especially younger visitors, will strengthen the museum's role as a cultural hub. Collaborative projects with local

schools and community organizations can further solidify this relationship, promoting a positive public image.

Lastly, the development of a comprehensive strategic plan focused on sustainability is essential. By establishing a dedicated committee to oversee sustainability initiatives and align museum efforts with international guidelines, the museum can take a structured approach to long-term development, ensuring adaptability and relevance.

The study identifies several challenges and opportunities essential to the National Museum's sustainable growth. Financial constraints, limited staff capacity, outdated technology, and the complexities of artifact preservation are primary challenges. However, opportunities for growth are substantial, with community engagement, international partnerships, and advancements in technology presenting significant potential for development. The next steps involve implementing the outlined recommendations, addressing each challenge effectively, and leveraging identified opportunities. This approach will help the museum achieve a sustainable model that aligns with local cultural preservation needs while meeting global standards, positioning it as a resilient and relevant institution for the future.

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APPIDEX (A)

Questionnaire Survey

Questionnaire on “Sustainable Development of Museums in Myanmar: Challenges and Opportunities (Case Study: National Museum in Yangon)”

Dear Respondents,

I am a Master of Development Studies student at Yangon University of Economics, currently conducting research for my thesis titled '*Sustainable Development of Museums in Myanmar: Challenges and Opportunities (Case Study: National Museum in Yangon)*.' I would like to formally request your participation in my research survey. Your responses will be kept confidential and used solely for academic purposes. Your insights are invaluable to the success of this study, and I greatly appreciate your contribution. Thank you for your time and consideration.

Part I. Demographic Information

1. Gender:

- ☐ Male
- ☐ Female

2. Age Group:

- ☐ 10 – 20 years
- ☐ 21 - 30 years
- ☐ 31 – 40 years
- ☐ 41 – 50 years
- ☐ Over 50 years

3. Place of Residence:

- ☐ Local resident
- ☐ National tourist
- ☐ Overseas tourist

4. Occupation:

- ☐ Student
- ☐ Tourist
- ☐ Government Staff
- ☐ Business Owner
- ☐ Retired
- ☐ Other: Housewife
- ☐ Freelancer

5. Purpose of Today's Visit:

- For research
- For entertainment
- Recommended by someone
- To study a particular exhibition/gallery
- Looked interesting
- Other: Curiosity

To meet friend

6. How did you find out about the museum?

- Museum leaflet
- Tourist information center/Local guide
- Advertisements
- Recommendations
- Internet
- Other: Mouth of word

MRTV

7. Duration of visit:

- Less than 2 hours
- Up to 2 hours
- More than 2 hours

Part II. Survey Questionnaires

Perceptions of Respondents

| No | Particular | 1 | 2 | 3 | 4 | 5 |
|----|---|---|---|---|---|---|
| 1 | The National Museum in Yangon is easily accessible to visitors. | | | | | |
| 2 | The opening hours of the National Museum in Yangon are convenient for visitors. | | | | | |
| 3 | The museum staff are welcoming and provide helpful assistance during visits. | | | | | |
| 4 | The admission fee for the National Museum in Yangon is reasonable. | | | | | |
| 5 | The National Museum in Yangon provides a comfortable environment for visitors. | | | | | |
| 6 | The National Museum in Yangon effectively contributes to the preservation of Myanmar's cultural heritage. | | | | | |

Perceptions on Exhibit Evaluation

| No | Particular | 1 | 2 | 3 | 4 | 5 |
|----|---|---|---|---|---|---|
| 1 | The variety and quality of exhibitions at the National Museum in Yangon are excellent. | | | | | |
| 2 | The information provided alongside the exhibits is clear and informative. | | | | | |
| 3 | The exhibits at the National Museum in Yangon are accessible to visitors with disabilities. | | | | | |
| 4 | The visitor routes within the museum are clearly marked and easy to follow. | | | | | |
| 5 | The lighting system at the museum effectively enhances the visibility and presentation of the exhibits. | | | | | |
| 6 | The museum's exhibits provide a deep and engaging insight into Myanmar's cultural heritage. | | | | | |

Perceptions on Educational Impact

| No | Particular | 1 | 2 | 3 | 4 | 5 |
|----|--|---|---|---|---|---|
| 1 | The exhibits at the National Museum in Yangon provide valuable educational content and effectively deepen understanding of Myanmar's historical and cultural heritage. | | | | | |
| 2 | The National Museum in Yangon plays a significant role in promoting Myanmar's national identity. | | | | | |
| 3 | The museum's educational programs, workshops, and explanations provided to the audience are of high quality and engaging. | | | | | |
| 4 | The exhibits at the National Museum in Yangon are well-aligned with educational curricula. | | | | | |
| 5 | After visiting the museum, I feel that I have gained a significant amount of knowledge in areas such as history, natural science, archaeology, traditional crafts, ethnography, and iconography. | | | | | |
| 6 | The National Museum in Yangon effectively uses technology to enhance the educational impact of its exhibits. | | | | | |

Perceptions on Visitor Satisfaction

| No | Particular | 1 | 2 | 3 | 4 | 5 |
|----|--|---|---|---|---|---|
| 1 | The National Museum in Yangon meets my expectations in terms of exhibit variety. | | | | | |
| 2 | The museum provides adequate signage and directions within the premises. | | | | | |
| 3 | Visitors are satisfied with the quality and relevance of the museum's educational offering at the National Museum in Yangon. | | | | | |
| 4 | The cleanliness and maintenance of the National Museum in Yangon meet my expectations. | | | | | |
| 5 | The staff at the National Museum in Yangon contribute to a welcoming and helpful atmosphere. | | | | | |
| 6 | Overall, I am satisfied with the quality of museum services provided at the National Museum in Yangon. | | | | | |

Perceptions on Sustainable Development

| No | Particular | 1 | 2 | 3 | 4 | 5 |
|----|---|---|---|---|---|---|
| 1 | The National Museum in Yangon implements environmentally friendly practices in its operations. | | | | | |
| 2 | The museum actively involves the community in its sustainable development efforts. | | | | | |
| 3 | The National Museum in Yangon has a long-term plan for its sustainable development. | | | | | |
| 4 | The museum is effective in both preserving Myanmar's cultural artifacts and educating the public on sustainability and cultural preservation. | | | | | |
| 5 | The current infrastructure of the National Museum in Yangon is adequate to support its sustainable development. | | | | | |
| 6 | The National Museum in Yangon faces significant challenges in securing sufficient funding for its operations and development. | | | | | |

Perceptions on Museum Services: Staff and Facility

| No | Particular | 1 | 2 | 3 | 4 | 5 |
|----|--|---|---|---|---|---|
| 1 | The staff at the National Museum in Yangon are knowledgeable and able to answer visitors' questions effectively. | | | | | |
| 2 | The museum staff are courteous and make the visit experience more enjoyable. | | | | | |
| 3 | The facilities at the National Museum in Yangon, such as restrooms and seating areas, are well-maintained and clean. | | | | | |
| 4 | The signage and informational materials provided within the museum are clear and helpful for navigating the exhibits. | | | | | |
| 5 | The museum offers adequate accessibility services for visitors with disabilities. | | | | | |
| 6 | The educational programs and interpretive materials at the National Museum in Yangon enhance the understanding and appreciation of the exhibits. | | | | | |

Perceptions on Museum Promotion

| No | Particular | 1 | 2 | 3 | 4 | 5 |
|----|--|---|---|---|---|---|
| 1 | The National Museum in Yangon effectively promotes its exhibitions and events through various media channels. | | | | | |
| 2 | The museum's social media presence is engaging and informative. | | | | | |
| 3 | The promotional materials (e.g., leaflets, brochures) for the National Museum in Yangon are visually appealing and informative. | | | | | |
| 4 | I often hear about upcoming events and exhibitions at the National Museum in Yangon through word-of-mouth or recommendations. | | | | | |
| 5 | The National Museum in Yangon effectively targets both local and international audiences in its promotional efforts. | | | | | |
| 6 | The marketing strategies of the National Museum in Yangon effectively attract a diverse range of visitors, including families, tourists, and educational groups. | | | | | |

Perceptions on Community Engagement and Sustainable Practices

| No | Particular | 1 | 2 | 3 | 4 | 5 |
|----|---|---|---|---|---|---|
| 1 | The National Museum in Yangon actively collaborates with local communities to promote cultural preservation. | | | | | |
| 2 | The museum organizes workshops and events that encourage community participation in sustainable practices. | | | | | |
| 3 | Local schools and educational institutions are regularly involved in the museum's community outreach programs. | | | | | |
| 4 | The National Museum in Yangon provides opportunities for volunteers to contribute to its sustainable development initiatives. | | | | | |
| 5 | The museum effectively raises awareness about environmental sustainability through its exhibitions and public programs. | | | | | |
| 6 | The National Museum in Yangon regularly collaborates with local and international partners to host special exhibitions that engage the community. | | | | | |

Overall Mean Summary of Perceptions on Various Museum Aspects

| Table. No | Table Name | Overall Mean |
|----------------------|--|-------------------------|
| 4.2 | Perception of Respondents | 3.66 |
| 4.3 | Perception on Exhibit Evaluation | 3.42 |
| 4.4 | Perception on Educational Impact | 3.53 |
| 4.5 | Perception on Satisfaction of visitors | 3.45 |
| 4.6 | Perception on Sustainable Development | 3.42 |
| 4.7 | Perception on Museum Services | 3.38 |
| 4.8 | Perception on Museum Promotion | 3.23 |
| 4.9 | Perception on Community Engagement and Sustainable Practices | 3.28 |

APPIDEX (B)

Demographic Profile of Interviewees from Key Informant Interview (KII)

| No | Age | Gender | Status of Occupation | Organization | Type of Organization | Interview Date |
|----|-----|--------|---|--|----------------------|----------------|
| 1 | 72 | Female | Deputy Minister (Cultural Expert) | Ministry of Religious Affair and Culture | Government | 18.5.2024 |
| 2 | 60 | Female | Deputy Minister (Retired) (Regulatory Affairs Advisor) | Ministry of Religious Affair and Culture | Government | 17.5.2024 |
| 3 | 57 | Female | Senior Project Manager (International Partnership Coordinator) | SPAFA | NGO | 15.6.2024 |
| 4 | 58 | Female | Director | Ministry of Religious Affair and Culture | Government | 14.7.2024 |
| 5 | 55 | Female | Assistant Director | National Museum (Yangon) | Government | 1.8.2024 |
| 6 | 45 | Female | External Community Member | MCHT | NGO | 7.8.2024 |
| 7 | 36 | Female | Staff Officer | Cultural Museum (Mandalay) | Government | 17.8.2024 |
| 8 | 30 | Male | Visitor (Educator) | ICEC | Private School | 20.8.2024 |

Source: Key Informant Interviews during May to August 2024.

APPIDEX (C)

Key Informant Interview (KII) Questions (Open-ended questions)

The following open-ended questions are designed to explore both the opportunities and challenges that the museum faces in its pursuit of sustainable development. We are seeking insights into external opportunities, such as partnerships, funding, and community engagement, as well as internal challenges related to operational efficiency, technological adoption, and resource management. Your responses will help identify ways to enhance the museum's role in promoting Myanmar's cultural heritage while overcoming the obstacles to achieving long-term sustainability.

Internal Factors Influencing Sustainability

Financial Constraints

1. What are the primary financial challenges the museum faces in securing consistent funding for preservation and operational needs?
2. How does the inconsistency in funding impact the museum's capacity for long-term development and program expansion?

Professional Development for Staff

3. How would targeted professional development and training improve operational efficiency for museum staff?
4. What role does international exposure (e.g., workshops and conferences) play in helping staff align with global best practices?

Technological Constraints

5. Which technologies, such as digital cataloging or energy-efficient systems, do you think would enhance operational efficiency and sustainability?
6. What are the primary barriers to implementing these new technologies, and how could these challenges be managed?

Preservation Challenges

7. What specific preservation requirements are necessary for maintaining high-value artifacts, and how do these requirements affect resource allocation?
8. How does the museum balance the costs and logistics of artifact preservation with other operational needs?

Balancing Accessibility with Preservation

9. How does the museum balance public accessibility to valuable artifacts with the need for preservation?
10. What internal policies or strategies could help enhance public access to artifacts without compromising their preservation?

External Factors Influencing Sustainability

Community Engagement and Public Perception

11. How does the museum currently engage with the community, and what improvements could be made to strengthen this connection?
12. In what ways might interactive exhibits or multimedia displays increase relevance and engagement for younger audiences?

International Partnerships

13. What benefits do international partnerships offer, and how might they enhance the museum's sustainable practices?
14. How could these partnerships support both financial stability and sustainable management practices?

Regulatory Environment

15. How do existing regulatory guidelines impact the museum's strategic growth and sustainability efforts?
16. What role could a strategic plan, supported by regulatory frameworks, play in guiding sustainable development?

Public Interest and Funding Opportunities

17. How do the museum's high-value artifacts foster public interest and attract community support?
18. What specific opportunities exist for attracting funding to support preservation and special exhibits?

Educational Impact and Cultural Significance

19. How does the educational value of the museum's collection enhance its cultural significance in the community?
20. What types of community programs could the museum implement to promote cultural education and engagement with diverse audiences?