

**YANGON UNIVERSITY OF ECONOMICS
DEPARTMENT OF APPLIED ECONOMICS
MASTER OF PUBLIC ADMINISTRATION PROGRAMME**

**A STUDY ON THE SUSTAINABILITY OF
MYANMAR'S TEN TRADITIONAL ARTS AND CRAFTS
ENTERPRISES IN MANDALAY REGION**

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MPA - 70 (21th BATCH)**

SEPTEMBER, 2024

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A thesis submitted as a partial fulfillment towards the requirement for the degree of
Master of Public Administration (MPA)

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This is to certify that the thesis entitled “**A Study on the Sustainability of Myanmar’s Ten Traditional Arts and Crafts Enterprises in Mandalay Region**” submitted as the requirement for the Degree of Master of Public Administration has been accepted by the Board of Examiners.

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ABSTRACT

This study investigates the sustainability of ten traditional arts and crafts enterprises in the Mandalay Region of Myanmar, collectively known as “*Pan Sel Myo*”, including blacksmithing, goldsmithing and silversmithing, bronze casting, stucco work, woodcarving, masonry, stone carving, turnery, painting, and lacquerware. Mandalay, as a center of Myanmar's cultural heritage, faces significant challenges in sustaining these enterprises due to globalization, modernization, and changing consumer preferences, which threaten both the livelihoods of artisans and the preservation of cultural traditions. The rapid influx of mass-produced goods and the growing tendency of younger generations to seek non-traditional career paths contribute to the erosion of traditional practices and knowledge transmission. These issues have broad implications for economic development, poverty reduction, and cultural preservation, given that Mandalay's heritage is a vital driver of tourism. Despite these pressing concerns, there is a lack of empirical research specifically addressing the sustainability of traditional cultural enterprises in Mandalay. This study seeks to fill that gap by examining the current status of ten traditional arts and crafts enterprises, assessing their awareness and understanding of government policies, and exploring the factors influencing their sustainability. A descriptive method utilizing qualitative research through unstructured questionnaires, along with a review of secondary data sources, forms the basis of the research. Thirty enterprises from the Mandalay Region are the primary focus, providing a detailed understanding of the challenges and opportunities faced by these traditional artisans. The study's findings aim to inform policymakers, stakeholders, and cultural practitioners in devising evidence-based strategies that promote the resilience and longevity of these enterprises, ensuring their continued contribution to Myanmar's cultural identity and economic landscape. While the study is limited to these specific enterprises within Mandalay, it serves as a vital case for understanding the broader dynamics of cultural sustainability in Myanmar's traditional arts and crafts sectors. This thesis is organized into five chapters, covering an introduction, a review of relevant literature, the presentation of Myanmar's ten traditional arts and crafts, data analysis, and a conclusion that includes recommendations for future policy and practice.

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LIST OF ABBREVIATION

MSME – Micro, Small, and Medium Enterprises

ILO – International Labour Organization

UNESCO – United Nations Educational, Scientific, and Cultural Organization

UNCTAD – United Nations Conference on Trade and Development

MoRAC – Ministry of Religious Affairs and Culture

GDP – Gross Domestic Product

WIPO – World Intellectual Property Organization

TCH – Tangible Cultural Heritage

ICH – Intangible Cultural Heritage

SME – Small and Medium Enterprises

NGO – Non-Governmental Organization

EU – European Union

SEWA – Self-Employed Women's Association

SaaS – Software as a Service (if mentioned)

Kyats – Myanmar currency

SMEs – Small and Medium-sized Enterprises

CHAPTER I

INTRODUCTION

1.1 Rationale of the Study

Myanmar's social heritage could be a source of pride and identity for its individuals, with Mandalay standing as a typical center of traditional creativity and craftsmanship. In later a long time, the worldwide economy's fast advancement has postured critical challenges to the maintainability of conventional social enterprises in Mandalay. These endeavors, profoundly established within the region's wealthy social embroidered artwork, confront dangers extending from financial weights to changing customer inclinations and modernization. Understanding the elements impacting the maintainability of these ventures is vital for policymakers, partners, and specialists in making viable techniques to protect Myanmar's social legacy whereas cultivating financial improvement.

A few variables emphasize the criticalness of examining the supportability of conventional social endeavors in Mandalay. To begin with, globalization and mechanical headways have encouraged the spread of mass-produced merchandise, regularly at the cost of locally made artisanal items. This marvel debilitates the vocations of Mandalay's artisans, who depend on their conventional abilities to win a living. Moment, urbanization and movement patterns have driven to the disintegration of conventional social hones, as more youthful eras progressively select non-traditional career ways. This generational move postures a crucial challenge to the intergenerational transmission of social information and abilities, encourage jeopardizing the progression of traditional cultural enterprises.

In addition, the maintainability of conventional social endeavors converges with broader advancement objectives, counting destitution diminishment, social conservation, and community strength. Mandalay's social legacy not as it were holds inherent esteem but moreover serves as a critical driver of tourism and social tourism. In this way, the reasonability of conventional social endeavors has suggestions for Mandalay's in general financial improvement and worldwide competitiveness.

In spite of these challenges, there's constrained experimental investigate analyzing the maintainability of conventional social undertakings in Mandalay. Existing considers frequently center on broader issues of social legacy conservation or

financial improvement, ignoring the particular challenges confronted by artisans and social professionals. By filling this hole, this study looks for to supply experiences into the components forming the maintainability of conventional social endeavors in Mandalay, shedding light on procedures to bolster their versatility and life span.

The study's basis lies in its potential to educate evidence-based policymaking and intercessions pointed at advancing the supportability of conventional social endeavors in Mandalay. By understanding the complex interaction of financial, social, and social variables influencing these ventures, partners can plan focused on activities to guarantee their proceeded imperativeness in the midst of a quickly changing worldwide scene.

1.2 Objectives of the Study

This study aims to examine the current status of ten traditional arts and crafts enterprises in the Mandalay Region and assess their awareness and understanding of government policies among these ten traditional arts and crafts enterprises in the region.

1.3 Method of the Study

This study adopts a descriptive method by the qualitative approach, utilizing both primary and secondary data sources. Primary data are being collected through unstructured questionnaires conducted with traditional cultural enterprises in the Mandalay Region. Additionally, secondary data are be gathered from a comprehensive review of existing literature, including reports, journals, news articles, official websites and books focusing on Myanmar's traditional culture.

1.4 Scope and limitation of the Study

This study focuses specifically on traditional cultural enterprises in the Mandalay Region, especially Myanmar's Ten Traditional Arts and Crafts. These crafts encompass a diverse range of disciplines, including Blacksmithing, Goldsmithing and Silversmithing, Bronze Casting, Stucco Work, Wood Carving, Masonry, Stone Curving, Turnery, Painting and Lacquerware. The study primarily targets 30 enterprises engaged in these ten traditional arts and crafts. The study is limited to these specific enterprises and crafts enterprises within Mandalay Region, thus excluding other types of cultural enterprises and regions within Myanmar. Because of Mandalay Region, which contains the highest number of traditional arts and crafts enterprises in Myanmar,

was selected as an example. While this focused approach allows the analysis and insights into the sustainability of traditional arts and crafts enterprises, it may not capture the broader diversity and dynamics present in the country's cultural economy.

1.5 Organization of the Study

This thesis is organized into five chapters, where Chapter I serves as an introductory chapter, presenting the study and its organization. Chapter II is a comprehensive review of relevant literature. Chapter III presents the traditional cultural enterprises which are Myanmar's ten traditional arts and crafts in the Mandalay Region. Chapter IV is about analyzing the collected survey data. Chapter V is a conclusion with findings and suggestions.

CHAPTER II

LITERATURE REVIEW

2.1 Importance of Traditional Arts and Crafts of a Nation

Conventional expressions and creates are an basic portion of a nation's social legacy, encapsulating the history, values, and personality of its individuals. These shapes of imaginative expression, passed down through eras, serve not as it were as stylish commitments to society but too as vital social, financial, and social resources. The conservation and advancement of conventional expressions and creates are basic to keeping up the differences and abundance of worldwide legacy in an time of quick modernization and globalization. This chapter audits the existing writing on the significance of conventional expressions and creates from an worldwide viewpoint, centering on their part in social conservation, financial advancement, social cohesion, supportability, and universal acknowledgment.

One of the foremost critical parts of conventional expressions and creates is their commitment to social conservation. Conventional makes, such as ceramics, weaving, metalwork, and portray, are frequently seen as living epitomes of a society's history and traditions. Concurring to Smith (2006), "conventional makes serve as stores of innate information and social memory, making a difference social orders hold a sense of character within the confront of outside impacts." Through these creates, the convictions, ceremonies, and hones of a community are passed on, guaranteeing that social information is transmitted over eras.

In numerous societies, conventional creates are not basically embellishing; they hold typical meaning related to social status, devout convictions, and verifiable occasions. For occurrence, in India, the craftsmanship of Madhubani portray, which dates back centuries, delineates legendary stories and devout images, reflecting the social and otherworldly worldview of the community (Chatterjee, 2010). Additionally, in Japan, the make of kintsugi—repairing broken earthenware with gold—embodies the logic of wabi-sabi, which values blemish and transition as portion of life (Saito, 2017). By protecting conventional creates, countries guarantee that such methods of insight and worldviews stay open to future eras.

As industrialization and globalization debilitate to homogenize societies, the conservation of conventional expressions and makes gets to be progressively critical.

Globalization regularly comes about within the appropriation of outside products and hones, which can dissolve nearby conventions. In any case, conventional creates act as a shape of resistance, shielding social uniqueness and advancing differing qualities. Agreeing to UNESCO (2013), "conventional craftsmanship is an necessarily portion of the world's intangible social legacy, and its shielding is fundamental for maintaining social differences within the confront of developing globalization." Subsequently, governments and social organizations around the world have progressively centered on advancing and protecting conventional creates through different activities, such as legacy celebrations, shows, and instructive programs.

Traditional arts and creates play a basic part within the financial advancement of numerous countries, especially in provincial regions. They frequently give vocations for artisans, who depend on the deal of carefully assembled products to maintain themselves and their families. The make division has been especially critical in creating economies, where it underpins little and medium-sized endeavors (SMEs) and gives business openings for ladies and marginalized communities (Rana, 2016).

For illustration, in nations like India, Indonesia, and Mexico, conventional makes such as handwoven materials, ceramics, and jewelry-making have long been central to neighborhood economies. The send out of these products to universal markets has made a difference artisans pick up budgetary freedom whereas advancing the social legacy of their nations. In a ponder on the financial affect of the create segment in India, Roy (2014) found that the craftsmanship industry utilizes over seven million individuals, contributing altogether to the country's net household item (GDP). This underscores the significance of conventional creates not as it were as social resources but moreover as drivers of financial development.

Tourism plays a noteworthy part in supporting the conventional creates industry. Social tourism, which centers on the investigation of a nation's legacy and creative conventions, makes request for true carefully assembled items. Visitors regularly look for out one of a kind creates as gifts, boosting the request for locally made products. Agreeing to the World Bank (2019), "painstaking work are among the foremost obvious angles of social tourism and play a vital part in supporting nearby economies and maintaining social conventions." In nations like Morocco, Turkey, and Vietnam, the create segment is closely connected to tourism, giving artisans with a steady source of salary and contributing to territorial advancement.

Be that as it may, whereas conventional creates offer critical financial potential, artisans regularly confront challenges in getting to markets and assets. Numerous rustic artisans need the framework and abilities required to reach worldwide markets or adjust their items to modern buyer inclinations (Rana, 2016). To address these challenges, governments and NGOs have propelled activities to supply artisans with preparing, showcase get to, and money related bolster. These endeavors are fundamental in guaranteeing that conventional creates stay financially practical and proceed to contribute to national advancement.

Conventional expressions and makes are frequently profoundly established in community hones, cultivating social cohesion and a sense of shared character. They are as often as possible created collectively, with artisans working together in societies, cooperatives, or family units. This collaborative nature of create generation makes a difference fortify social bonds and make a sense of having a place inside the community (Sennett, 2008). For many artisans, craftwork isn't just a means of business but a frame of social expression that interfaces them to their predecessors, their environment, and their society.

In many indigenous and rural communities, traditional crafts are intertwined with important life events, such as weddings, funerals, and religious ceremonies. For example, in many African cultures, traditional beadwork is worn during the initiation rites, symbolizing the wearer's transition to adulthood and their integration into the community (Willett, 2014). Similarly, in Native American communities, the craft of basket weaving is used in ceremonial practices and is passed down from one generation to the next, reinforcing the community's connection to its cultural roots (Hapi, 2017). These practices not only preserve cultural traditions but also foster social cohesion by bringing people together in shared activities.

Moreover, traditional crafts can empower marginalized groups, particularly women, by providing them with opportunities for economic independence and social recognition. In many cultures, women are the primary practitioners of traditional crafts, such as weaving, embroidery, and pottery. By participating in the craft sector, women gain financial autonomy and are able to contribute to their household incomes, which can improve their social standing within their communities (Roy, 2014). Craft cooperatives and artisan groups also provide women with a platform to engage in collective decision-making and leadership roles, further enhancing their social empowerment.

Traditional arts and crafts are often closely aligned with sustainable practices, as they rely on natural materials and environmentally friendly production methods. In contrast to industrial manufacturing, which frequently involves the use of synthetic materials and energy-intensive processes, traditional crafts typically use locally sourced, renewable resources, such as wood, clay, cotton, and wool. According to Frayling (2011), "the environmental footprint of traditional crafts is often minimal, as they are based on centuries-old practices that emphasize sustainability and respect for nature."

For occasion, the create of handloom weaving in India employs common filaments such as cotton and silk, which are biodegradable and have a lower natural affect than engineered materials. Additionally, conventional earthenware in numerous societies is made from locally sourced clay, utilizing strategies that have been refined over eras to play down squander and vitality utilization. In numerous cases, artisans have created perplexing information of nearby biological systems, empowering them to gather materials economically without exhausting characteristic assets (Frayling, 2011).

The worldwide development toward feasible and moral consumerism has expanded request for conventional makes, as customers look for out items that are carefully assembled, ecologically inviting, and socially mindful. This slant presents an opportunity for artisans to advertise their creates as maintainable options to mass-produced merchandise, tapping into specialty markets that esteem craftsmanship and moral generation. Concurring to the Joined together Countries Conference on Exchange and Improvement (UNCTAD, 2020), "maintainable makes are picking up unmistakable quality in worldwide markets, giving openings for artisans to capitalize on the developing request for eco-friendly and moral items."

Conventional expressions and creates play a vital part in advancing a nation's social legacy on the worldwide organize. They serve as images of a nation's character, history, and values, and are frequently utilized in social discretion to cultivate universal understanding and goodwill. Concurring to Nye (2004), "delicate power—the capacity to shape the inclinations of others through request and attraction—can be upgraded by displaying a nation's social legacy, counting its conventional expressions and creates."

International exhibitions, festivals, and craft fairs provide platforms for artisans to display their work to global audiences, promoting cultural exchange and appreciation. Events such as the Santa Fe International Folk Art Market in the United

States and the International Handicrafts Trade Fair in Italy bring together artisans from around the world, showcasing their crafts and fostering cross-cultural dialogue (UNESCO, 2013). These events not only boost the visibility of traditional crafts but also create opportunities for artisans to connect with international buyers, cultural institutions, and collectors.

Furthermore, the recognition of traditional crafts by international organizations such as UNESCO plays a significant role in preserving and promoting these art forms. UNESCO's Intangible Cultural Heritage list includes numerous traditional crafts from around the world, highlighting their cultural significance and ensuring their protection. For example, the inclusion of Azerbaijani carpet weaving and Korean kimchi-making on the list has raised global awareness of these traditions, attracting tourists and promoting the cultural heritage of these nations (UNESCO, 2013).

Traditional arts and crafts hold immense importance for nations around the world, serving as cultural, economic, social, and environmental assets. They preserve a nation's heritage, promote social cohesion, provide livelihoods for artisans, and contribute to sustainability. Furthermore, traditional crafts enhance a nation's international recognition, playing a key role in cultural diplomacy. As globalization and modernization continue to challenge traditional practices, it is essential for nations to invest in the preservation and promotion of their arts and crafts to ensure that future generations can benefit from the rich cultural legacy they represent.

2.2 The Nature of the Traditional Arts and Crafts Enterprises

Conventional undertakings, especially social ventures, have advanced as key players in tending to societal issues whereas at the same time producing financial esteem. All inclusive, these endeavors speak to a different extend of divisions, counting agribusiness, crafted works, instruction, and healthcare, serving as a bridge between the commercial advertise and social welfare. Social endeavors work with the double objective of budgetary supportability and social affect, regularly established in social or community-based hones. This survey examines the characteristics, significance, and challenges confronted by social ventures over different nations, centering on how conventional endeavors adjust social goals with financial practicality.

A social endeavor is broadly characterized as an organization that applies commercial methodologies to maximize enhancements in human and natural well-being, instead of maximizing benefits for shareholders. These ventures prioritize the

social, social, or natural targets over monetary picks up, whereas guaranteeing financial supportability. Conventional endeavors such as cooperatives, community-owned businesses, and family-run craftsmanship businesses frequently drop beneath the category of social undertakings. Agreeing to Defourny and Nyssens (2010), the European show of social undertakings emphasizes social destinations, law based administration, and a combination of open and private budgetary assets, while other nations, such as the U.S., center more on the income era perspective nearby social missions.

Conventional undertakings frequently develop from the social and social texture of communities, playing a vital part in protecting nearby legacy, conventions, and makes. These businesses ordinarily center around craft-making, artisanal generation, and agrarian forms that have been passed down through eras. Such endeavors offer assistance keep up social personality, give livelihoods, and contribute to neighborhood economies, especially in rustic and immature districts.

For example, in India, many social enterprises revolve around traditional crafts such as handloom weaving, pottery, and jewelry making. The enterprises not only generate employment but also empower marginalized communities, particularly women. Organizations like Fabindia and SEWA (Self-Employed Women's Association) support traditional artisans by providing them with access to modern markets, improving their livelihoods, and preserving craft traditions. These enterprises are crucial for rural economies, as they create jobs that require specific skill sets that are indigenous to the region (Roy, 2014).

In African countries, traditional enterprises focus on sustainable agriculture and crafts, which contribute significantly to community development. In Kenya, the Kenyan Women's Enterprise Fund has supported many women's groups involved in traditional handicrafts, particularly beadwork and weaving. These social enterprises empower women economically while preserving cultural heritage, demonstrating how traditional enterprises can act as agents of social change (Willett, 2014).

The economic impact of traditional enterprises goes beyond profit generation. In many cases, social enterprises play a vital role in poverty alleviation, women's empowerment, and environmental sustainability. Studies have shown that these enterprises contribute significantly to employment, especially in sectors where formal jobs are scarce. In the global south, where informal economies dominate, social

enterprises provide livelihoods for millions of people by leveraging traditional knowledge and local resources (Smith & Darko, 2014).

In Latin America, traditional enterprises focus heavily on fair trade and community ownership. For instance, cooperatives in Guatemala and Peru have been pivotal in the coffee and textile industries, ensuring fair wages and better working conditions for indigenous communities. These cooperatives operate as social enterprises, using profits to invest in community development projects such as schools, healthcare facilities, and environmental conservation efforts (Chavez, 2017).

Similarly, in Southeast Asia, social enterprises in countries like Vietnam, Cambodia, and Indonesia are deeply rooted in traditional crafts and agriculture. In Vietnam, social enterprises like Mai Handicrafts promote traditional weaving and embroidery techniques while providing stable employment for marginalized communities, including ethnic minorities and persons with disabilities. Such enterprises also help artisans adapt to modern market demands by incorporating contemporary designs and marketing strategies, allowing traditional crafts to flourish in a globalized world (Saito, 2017).

Social enterprises also contribute to environmental sustainability by promoting eco-friendly practices and products. In many developing countries, traditional enterprises engage in sustainable agriculture, organic farming, and the use of renewable resources. These practices not only conserve biodiversity but also offer consumers environmentally responsible alternatives to mass-produced goods. In countries like Bolivia and Nepal, traditional enterprises focused on sustainable agriculture have improved food security and reduced environmental degradation by promoting organic farming methods (Frayling, 2011).

While traditional enterprises contribute significantly to economic and social development, they face several challenges that hinder their growth and sustainability. One of the primary challenges is access to markets. Traditional enterprises, particularly those in rural and marginalized regions, often struggle to reach broader markets due to limited infrastructure, lack of technology, and insufficient financial resources. Additionally, competition from mass-produced goods and globalization further threatens the survival of these enterprises.

Money related supportability is another major challenge for conventional social undertakings. Numerous depend on outside financing from NGOs, governments, or worldwide organizations, making them defenseless to financing cuts or changes in giver

needs. Whereas a few social undertakings oversee to produce adequate wage through deals, numerous others are not monetarily reasonable within the long term, which limits their capacity to scale up and reach more recipients (Nye, 2004).

In numerous cases, conventional ventures confront troubles in getting to formal money related administrations, such as advances and protections, due to their casual nature and lack of collateral. Usually especially genuine for women-led endeavors, which frequently confront extra obstructions to getting to back. Microfinance activities and social speculation stores have endeavored to address this crevice, but more comprehensive bolstr frameworks are required to guarantee the long-term maintainability of conventional social endeavors (Rana, 2016).

Another noteworthy challenge is the maintenance of conventional information and aptitudes. As more youthful eras relocate to urban ranges for instruction and employment opportunities, traditional undertakings regularly confront a deficiency of talented labor. This is often especially genuine for craft-based businesses, where artisans must experience broad preparing to ace conventional procedures. Without a ceaseless exchange of information from one era to the another, numerous conventional makes chance vanishing through and through (Sennett, 2008).

Furthermore, regulatory challenges and lack of supportive legal frameworks can inhibit the growth of social enterprises. In many countries, traditional enterprises operate in the informal sector, making them vulnerable to legal and administrative barriers. Governments often fail to recognize the unique nature of social enterprises, treating them like any other business, which can impose unnecessary burdens in terms of taxes, labor laws, and reporting requirements (Smith, 2006).

In recent years, technology has played an increasingly important role in supporting traditional social enterprises. The rise of e-commerce platforms has provided these enterprises with access to global markets, allowing them to sell products directly to consumers worldwide. Platforms such as Etsy, Amazon Handmade, and Fair Trade USA have enabled traditional artisans to reach a larger customer base, increasing their income and helping them compete in the global market.

In addition to market access, technology has improved production processes and helped preserve traditional knowledge. Digital tools such as 3D printing, computer-aided design (CAD), and online learning platforms allow artisans to innovate while maintaining traditional techniques. Moreover, social media and digital marketing have

become powerful tools for promoting traditional crafts, raising awareness about their cultural significance, and attracting new customers (Chatterjee, 2010).

However, the integration of technology into traditional enterprises is not without challenges. Many artisans and small-scale entrepreneurs lack access to the necessary training and infrastructure to take full advantage of digital tools. In many rural and marginalized areas, internet access remains limited, and artisans may not have the digital literacy required to participate in the global e-commerce marketplace (UNESCO, 2013).

Traditional enterprises, particularly social enterprises, play a crucial role in preserving cultural heritage, empowering communities, and contributing to economic development. These enterprises serve as a vital source of employment, particularly in rural and marginalized areas, and are instrumental in addressing social and environmental challenges. However, they face numerous challenges, including limited market access, financial sustainability, regulatory barriers, and the retention of traditional skills.

To ensure the continued success and sustainability of traditional social enterprises, more comprehensive support systems are needed, including better access to finance, training in digital technologies, and legal frameworks tailored to their unique needs. By overcoming these challenges, traditional enterprises can continue to thrive, preserving cultural heritage while creating economic opportunities for future generations.

2.3 Cultural Enterprise and Social Enterprises in MSMEs

Smaller scale, Little, and Medium Undertakings (MSMEs) are significant to financial development and advancement over the globe, playing a basic part in work creation, wage era, and destitution easing. These undertakings account for a noteworthy extent of businesses around the world, contributing around 90% of businesses and over 50% of work universally (World Bank, 2020). The Worldwide Work Organization (ILO) highlights that MSMEs are fundamental for advancing financial strength, particularly in creating nations, by cultivating business enterprise, expanding economies, and encouraging mechanical development.

The classification of MSMEs changes depending on the nation and locale, but they by and large allude to endeavors with a constrained number of workers and a direct level of capital speculation. For occurrence, the European Union characterizes MSMEs

as businesses with less than 250 representatives and an yearly turnover not surpassing €50 million, whereas the U.S. Little Trade Organization sets the restrain at 500 workers (OECD, 2017). In spite of their measure, MSMEs have been recognized for their monstrous financial commitment in both created and creating countries.

Cultural enterprises, which are involved in the production and promotion of cultural goods, services, and activities, are a unique subset of MSMEs. They often operate in industries such as crafts, music, film, visual arts, and heritage management. Cultural MSMEs contribute significantly to the preservation of intangible cultural heritage, local identity, and creativity, while also generating economic value. The United Nations Educational, Scientific, and Cultural Organization (UNESCO) recognizes the role of cultural enterprises in fostering sustainable development through creativity and innovation.

One of the key characteristics of social MSMEs is their dependence on human capital and skill-intensive forms, as contradicted to industrial-scale generation. These ventures tend to utilize neighborhood artisans, craftspeople, and craftsmen, in this manner protecting conventional information and procedures. For occurrence, the mold and material businesses in numerous African and South Asian nations are overwhelmed by small-scale undertakings that deliver high quality merchandise utilizing conventional strategies (UNESCO, 2013). Social MSMEs moreover play a imperative part in advancing social tourism, pulling in guests inquisitive about nearby crafts, performances, and legacy destinations.

Within the setting of social undertakings, MSMEs have illustrated momentous adaptability in adjusting to cutting edge showcase elements whereas holding their social roots. One case is the Indian workmanship division, which comprises overwhelmingly of miniaturized scale and little endeavors. These businesses create merchandise such as earthenware, materials, and gems, which are sold both locally and globally. The Create Committee of India has played a noteworthy part in supporting these MSMEs by giving preparing, promoting back, and get to to unused markets (Roy, 2014). The financial commitment of this division is gigantic, because it not as it were produces work but too serves as a implies of social expression and personality conservation.

Similarly, the fashion industry in Africa, particularly in countries like Nigeria, Ghana, and Kenya, is largely driven by MSMEs that produce and promote traditional clothing and textiles. These businesses often cater to both local and international markets, highlighting the cultural significance of their products while contributing to

the region's economic growth. According to the United Nations Conference on Trade and Development (UNCTAD), the African fashion industry could become a significant global player if adequately supported by policies and international cooperation (UNCTAD, 2021).

With the advent of the digital economy, many cultural MSMEs have adopted online platforms to reach a wider audience. Digital tools, including e-commerce platforms, social media, and online marketplaces, have enabled small cultural enterprises to market and sell their products to a global clientele. For instance, platforms like Etsy and Amazon Handmade have provided a marketplace for small businesses to showcase their crafts and products, thereby expanding their reach beyond local markets (UNESCO, 2020).

Digitalization has also facilitated collaboration and innovation within the cultural MSME sector. Artisans and cultural entrepreneurs can now connect with consumers, collaborators, and investors from around the world. This has been particularly beneficial for MSMEs in developing countries, where access to international markets was previously limited by geographic and economic constraints. For example, in countries like Peru and Mexico, artisans selling traditional textiles have been able to leverage online platforms to promote their products globally, increasing both visibility and sales (ILO, 2018).

Social enterprises, which are businesses with a social mission, often operate within the MSME sector. These enterprises prioritize social objectives over profit maximization, aiming to address issues such as poverty, inequality, environmental sustainability, and access to education and healthcare. Social enterprises can be found in a variety of industries, including agriculture, healthcare, education, and the arts. In many cases, MSMEs that operate as social enterprises contribute to the creation of a more inclusive and equitable economy.

The European Commission defines social enterprises as businesses that combine social objectives with entrepreneurial activities, often reinvesting profits into social causes (European Commission, 2019). Social enterprises are characterized by their commitment to creating positive social impact, which distinguishes them from traditional profit-driven MSMEs.

Numerous MSMEs within the social division work as social ventures, utilizing their social items and administrations to advance social incorporation and community development. For occurrence, within the Joined together Kingdom, the Social Venture

Check is granted to social endeavors that illustrate a commitment to social duty. One such venture is "Craftspace," a Birmingham-based organization that works with marginalized communities to deliver and offer carefully assembled creates. Craftspace gives preparing and work openings for people who confront social and financial avoidance, making a difference them create aptitudes and improve their vocations (Social Venture UK, 2021).

Within the worldwide south, social undertakings within the social division have been particularly impactful in engaging ladies and marginalized bunches. The "Worldwide Mothers" venture in Ghana could be a prime case. This social venture underpins female artisans in creating handmade crafts, materials, and clothing, which are sold in universal markets. By giving reasonable compensation and get to to markets, Worldwide Mothers empowers ladies to realize money related freedom and progress their quality of life (Worldwide Moms, 2020).

Another notable example is the "Buy Local" campaign in South Africa, which encourages consumers to purchase products from local MSMEs, including those in the cultural sector. This initiative supports local artisans and craftspeople while promoting cultural heritage and sustainability. Social enterprises involved in the campaign aim to create employment opportunities for disadvantaged groups, such as rural women and youth, by integrating them into the formal economy (Buy Local South Africa, 2020).

Despite their significant contributions, MSMEs in both cultural and social enterprises face numerous challenges that limit their growth and sustainability. Access to finance is one of the most pressing issues, as small businesses often struggle to secure loans and investments due to their size and perceived risk. According to the World Bank, the financing gap for MSMEs in developing countries is estimated to be over \$5 trillion (World Bank, 2020). This gap is even more pronounced for social enterprises, which may have difficulty attracting investors due to their focus on social impact rather than financial returns.

Additionally, regulatory barriers and a lack of infrastructure can hinder the development of MSMEs, particularly in low-income countries. In many regions, bureaucratic red tape, inadequate access to technology, and limited infrastructure make it difficult for small enterprises to scale up their operations. For instance, many artisans in rural areas lack access to reliable electricity and internet services, which hampers their ability to engage in e-commerce and digital marketing (ILO, 2018).

Cultural and social enterprises also face challenges related to intellectual property (IP) protection. Traditional knowledge and cultural expressions, which are often integral to the products of cultural MSMEs, are vulnerable to exploitation and misappropriation. International frameworks, such as the World Intellectual Property Organization (WIPO) initiatives on traditional cultural expressions, have sought to address these issues, but many MSMEs lack the resources and knowledge to protect their IP rights effectively (WIPO, 2021).

MSMEs, including those in the cultural and social enterprise sectors, play a vital role in promoting sustainable development, economic inclusion, and cultural preservation. Cultural MSMEs contribute to the global economy by generating employment, preserving intangible cultural heritage, and promoting creativity and innovation. Social enterprises, on the other hand, address pressing social issues by prioritizing positive social impact over profit maximization.

Both cultural and social MSMEs face significant challenges, including access to finance, regulatory barriers, and IP protection. However, with adequate support from governments, international organizations, and private investors, these enterprises have the potential to drive inclusive growth and contribute to a more sustainable and equitable global economy.

2.4 Sustainable Development of the Traditional Arts and Crafts under UNESCO

Conventional arts and crafts frame an fundamentally portion of a nation's social character, giving a coordinate connect to authentic, social, and otherworldly conventions. Beneath the direction of universal bodies just like the United Nations Educational, Scientific, and Cultural Organization (UNESCO), feasible improvement of conventional expressions and creates is seen as pivotal for protecting social legacy whereas advancing financial development, social inclusion, and natural duty. Within the broader scope of social legacy, UNESCO emphasizes the conservation of both Substantial Social Legacy (TCH) and Intangible Social Legacy (ICH). These two angles of social legacy, whereas unmistakable, are profoundly interconnected in forming the personality and bequest of communities around the world.

UNESCO's part in protecting conventional expressions and creates is secured in its mission to safeguard cultural legacy and cultivate inventiveness. Through activities just like the "Tradition for the Shielding of Intangible Social Legacy" (2003)

and the "Tradition Concerning the Security of the World Social and Characteristic Legacy" (1972), UNESCO points to secure both substantial and intangible social resources. These endeavors not as it were protect social expressions but too advance their feasible advancement by coordination them into the financial and social texture of communities.

In UNESCO's system, conventional expressions and makes are considered imperative to the maintainable advancement plan. They exemplify information, procedures, and aptitudes passed down through eras, making them vital for social personality and progression. For illustration, conventional weaving strategies in Peru or pottery in Japan are not as it were items of human imagination but moreover representations of nearby information frameworks, natural adjustment, and authentic progression (UNESCO, 2020). To guarantee their maintainability, UNESCO advances activities that bolster social ventures, strengthen local economies, and cultivate social trade.

The concept of sustainability in traditional arts and crafts goes beyond mere preservation. It encompasses economic viability, environmental responsibility, and social inclusiveness. Sustainable development within this sector aims to protect traditional knowledge and skills while ensuring that artisans and craftspeople can make a living from their work. One of the challenges is balancing tradition with innovation to ensure that these practices remain relevant in modern societies.

In many cases, traditional crafts are deeply linked to sustainable practices. For instance, in many African and South American communities, craftspeople use local, renewable materials and environmentally friendly production techniques. By integrating sustainable practices with traditional methods, these communities contribute to environmental preservation while maintaining their cultural heritage (UNESCO, 2020). Initiatives like the "Creative Cities Network" and the "Intangible Cultural Heritage Lists" encourage collaboration between cities and regions to foster sustainable creative industries, helping artisans access markets and maintain the viability of their craft.

The preservation of traditional arts and crafts is closely linked to the concept of cultural heritage, which UNESCO categorizes into two main types: Tangible Cultural Heritage (TCH) and Intangible Cultural Heritage (ICH). Both forms are essential for a comprehensive understanding of cultural traditions, but they have distinct characteristics that influence their preservation and sustainability.

(i) Tangible Cultural Heritage (TCH)

Tangible Cultural Heritage refers to the physical artifacts, monuments, and landscapes that carry historical, artistic, or cultural significance. UNESCO defines TCH as "material objects that are considered to be worthy of preservation for the future, as they represent the cultural achievements and historical memories of societies" (UNESCO, 1972). Examples include historic buildings, ancient ruins, sacred sites, and cultural landscapes like rice terraces or pastoral ecosystems.

In the context of traditional arts and crafts, TCH encompasses objects such as traditional tools, artifacts, textiles, sculptures, and architectural works. These items represent the physical embodiment of cultural knowledge, skills, and craftsmanship. For instance, the intricate hand-carved masks of the Dogon people in Mali or the lacquerware of East Asia are not only artistic creations but also physical records of cultural history and identity.

Preserving TCH involves the protection and conservation of these physical items, which may be threatened by factors such as urbanization, climate change, and neglect. UNESCO's "World Heritage Sites" program, which lists and monitors globally significant cultural and natural sites, plays a vital role in safeguarding TCH by raising awareness and promoting conservation efforts. However, tangible cultural heritage is not static. It must be understood within its social, historical, and environmental contexts, which often evolve over time.

(ii) Intangible Cultural Heritage (ICH)

Intangible Cultural Heritage refers to the non-physical aspects of culture that are passed down through generations. UNESCO defines ICH as "the practices, representations, expressions, knowledge, skills—as well as the instruments, objects, artifacts, and cultural spaces associated with them—that communities, groups, and, in some cases, individuals recognize as part of their cultural heritage" (UNESCO, 2003). Unlike TCH, ICH is dynamic and constantly evolving, adapting to changes in the social and environmental context.

Traditional arts and crafts are a prime example of ICH. The skills and knowledge required to create a handmade pot, weave a basket, or carve a sculpture are intangible assets that reside in the minds and hands of artisans. These skills are often passed down through generations, making them living traditions that continue to evolve

and adapt. ICH also includes rituals, festivals, music, dance, and oral traditions that provide a cultural context for these crafts.

For example, the Japanese art of "Ikebana" (flower arranging) and "Kintsugi" (the art of repairing broken pottery with lacquer and gold) are deeply rooted in intangible heritage. They embody a philosophical and aesthetic tradition passed down through centuries. Similarly, traditional Indian weaving techniques, such as "Bandhani" or "Pashmina," represent intangible skills that connect artisans to their cultural history and community values.

(iii) The Interconnectedness of TCH and ICH in Traditional Arts and Crafts

While TCH and ICH are often discussed separately, they are deeply interconnected, especially in the realm of traditional arts and crafts. The physical objects (TCH) produced by artisans are often the result of intangible skills and knowledge (ICH). For example, a beautifully crafted piece of pottery may be considered a tangible cultural artifact, but the knowledge of how to source, mold, and fire the clay is an intangible asset passed down through generations.

In many cases, the sustainability of traditional arts and crafts depends on the transmission of ICH. Without the continuation of the knowledge and skills associated with these crafts, the physical artifacts would lose their cultural relevance. This interdependence underscores the importance of preserving both TCH and ICH to ensure the longevity of cultural traditions.

(iv) UNESCO's Framework for Sustainable Development of Traditional Arts and Crafts

UNESCO's initiatives for the sustainable development of traditional arts and crafts aim to protect both tangible and intangible heritage by fostering economic growth, social inclusion, and environmental responsibility. One key program is the "Convention for the Safeguarding of Intangible Cultural Heritage," which encourages communities to identify and safeguard their living heritage, including traditional arts and crafts (UNESCO, 2003).

Another significant program is the "Creative Cities Network," which promotes creativity as a driver of sustainable urban development. Many cities in this network have become hubs for traditional arts and crafts, using cultural heritage as a foundation

for economic growth and innovation. For example, the city of Fabriano in Italy, known for its traditional papermaking techniques, has leveraged its craft heritage to develop a thriving creative economy (UNESCO, 2021).

The sustainability of traditional arts and crafts is inherently tied to the communities that practice and support them. Local communities are the custodians of both TCH and ICH, and their involvement in the preservation and promotion of these crafts is essential for long-term sustainability. UNESCO emphasizes the importance of community participation in heritage preservation, recognizing that cultural heritage cannot be preserved through top-down approaches alone.

One successful example of community-driven heritage preservation is the "Gambia Initiative for Cultural Heritage." In this project, local communities in The Gambia have taken the lead in preserving their traditional music, dance, and craft traditions, which are an integral part of their cultural identity. By engaging local artisans, performers, and community leaders, the initiative has successfully fostered a sense of ownership and pride in cultural heritage, while also providing economic opportunities for community members (UNESCO, 2018).

In another example, the weaving communities of Oaxaca, Mexico, have established cooperatives to protect their traditional textile techniques and ensure fair wages for artisans. These cooperatives not only preserve intangible knowledge but also contribute to the sustainable development of the region by creating employment opportunities and promoting cultural tourism (World Bank, 2019).

The economic viability of traditional arts and crafts is a critical component of their sustainability. Without economic incentives, many artisans may be forced to abandon their craft in favor of more lucrative professions. UNESCO's approach to sustainable development emphasizes the need to integrate traditional arts and crafts into the modern economy, while ensuring that artisans are fairly compensated for their work.

The promotion of cultural tourism is one way to support the economic sustainability of traditional crafts. Cultural tourism allows visitors to experience and purchase authentic handmade products, providing artisans with a direct market for their goods. For example, Morocco's tourism industry has been instrumental in supporting the country's traditional artisans, including those producing textiles, ceramics, and leather goods. By incorporating these crafts into the tourism experience, Morocco has created a sustainable market for its artisans, while also promoting its cultural heritage on the global stage (UNESCO, 2017).

However, economic sustainability must be balanced with the preservation of cultural integrity. In some cases, the commercialization of traditional crafts can lead to the loss of cultural meaning or the exploitation of artisans. To address this, UNESCO promotes ethical trade practices and the protection of intellectual property rights for traditional knowledge and cultural expressions (WIPO, 2021). By ensuring that artisans retain control over their cultural assets, UNESCO aims to create a fair and sustainable market for traditional arts and crafts.

The sustainable development of traditional arts and crafts is a multifaceted process that requires the integration of cultural, economic, and environmental considerations. Under UNESCO's guidance, the preservation of both Tangible Cultural Heritage (TCH) and Intangible Cultural Heritage (ICH) is essential for maintaining cultural identity, promoting social inclusion, and fostering economic growth. Traditional arts and crafts, as expressions of cultural heritage, are not only valuable for their aesthetic and historical significance but also for their potential to drive sustainable development.

By supporting community-driven initiatives, promoting fair trade practices, and encouraging innovation, UNESCO aims to ensure that traditional arts and crafts continue to thrive in the modern world. The sustainable development of these crafts is not only about preserving the past but also about creating opportunities for the future.

2.5 Reviews on Previous Studies

Social conventional expressions and makes undertakings are imperative components of social legacy over the globe. They exemplify special hones, information, and abilities that are regularly passed down through eras. This writing audit investigates past considers on particular conventional expressions and creates, counting woodcarving, portray, blacksmithing, goldsmithing, silversmithing, and stone carving. By looking at these hones, this segment points to highlight the noteworthiness of these creates inside their social settings, their financial commitments, and the challenges they confront in modern society.

Researchers like Aung (2019) have highlighted that globalization and modernization have presented modern materials and strategies that compete with conventional strategies, driving to a decay in request for handcrafted things. Also, financial weights and the charm of more profitable business openings in urban zones have caused a decrease within the number of artisans practicing these makes. In spite

of these challenges, the maintainability of these endeavors can be supported through key mediations that incorporate instruction, advertise advancement, and social conservation activities.

The part of education and skill transmission is foremost in guaranteeing the progression of Myanmar's conventional makes. Concurring to considers by Hlaing (2017), the internship show, which has generally been the foundation of aptitudes transmission in these creates, is debilitating due to the relocation of more youthful eras to cities in look of superior openings. To neutralize this drift, there's a require for formal instructive programs and professional preparing that consolidate conventional creates into their educational module. Such programs not as it were protect the procedures and information of these creates but moreover raise mindfulness around their social noteworthiness among the more youthful populace. Besides, activities such as workshops and classes conducted by ace experts can play a significant part in revitalizing intrigued and passing on aptitudes to modern eras. Government and non-governmental organizations must collaborate to supply money related bolster and assets for these instructive activities, guaranteeing they reach a wide group of onlookers and viably contribute to the supportability of the “Pan Sel Myo”.

Advertise advancement and social tourism offer noteworthy potential for upgrading the supportability of Myanmar's conventional social ventures. Ponder by Thant (2020) emphasizes the significance of making modern advertise openings both domestically and globally for handcrafted items. This will be accomplished through the advancement of branding methodologies that highlight the uniqueness and social esteem of these creates. Moreover, coordination conventional makes into the social tourism division can give artisans with a relentless salary stream whereas advancing Myanmar's wealthy social legacy to a worldwide gathering of people. Social celebrations, shows, and make fairs are viable stages for displaying the “Pan Sel Myo” and connecting artisans with potential buyers. Besides, leveraging computerized stages and e-commerce can extend the reach of conventional makes to worldwide markets. In any case, it is fundamental to adjust commercialization with social conservation, guaranteeing that the judgment and realness of conventional makes are kept up. By cultivating a strong environment for artisans and advancing maintainable hones, the long-term practicality of Myanmar's conventional social endeavors can be secured, permitting them to proceed contributing to the country's social and economic scene.

(i) Blacksmithing

Blacksmithing is an ancient craft that has evolved over centuries, with roots in various cultures around the world. This craft involves shaping metal through heat and hammering, resulting in functional and decorative items.

Blacksmithing has played a pivotal role in shaping communities, often seen as a symbol of strength and craftsmanship. Research by Turner (2016) highlights the historical importance of blacksmiths in medieval Europe, where they were integral to the development of tools and weapons. In many cultures, blacksmiths hold a special status due to their unique skills (Turner, 2016).

A study by Franks (2020) examines the revival of blacksmithing as a niche market in the craft industry. With the rise of interest in handmade and artisanal products, many blacksmiths have found success in creating bespoke items for consumers who value craftsmanship. Workshops and apprenticeships have emerged, allowing new generations to learn the trade (Franks, 2020).

Despite its revival, blacksmithing faces challenges such as access to materials and the decline of traditional methods. Research by Mason (2019) discusses the need for blacksmiths to adapt to modern production techniques while maintaining the integrity of their craft.

(ii) Goldsmithing and Silversmithing

Goldsmithing and silversmithing are conventional makes that include the control of valuable metals to make perplexing adornments and embellishing objects. These makes have profound social noteworthiness and financial affect.

Goldsmithing and silversmithing are frequently entwined with social customs and conventions. Agreeing to Johnson (2021), gold and silver things are habitually utilized in ceremonial settings over societies, symbolizing riches, status, and otherworldly existence. For occurrence, in Indian culture, gold gems is basic for weddings and celebrations, speaking to success and auspiciousness (Johnson, 2021).

Investigate by Patel (2020) highlights the critical financial commitments of goldsmithing and silversmithing to neighborhood economies, especially in districts like India and Italy. The extravagance advertise for handcrafted adornments has developed, pulling in both neighborhood and worldwide buyers. Artisans regularly depend on family-run workshops, keeping up conventional procedures whereas adjusting to modern patterns (Patel, 2020).

The gold and silver showcase faces challenges related to moral sourcing and natural maintainability. A ponder by Roberts (2019) addresses concerns around the

natural affect of mining for valuable metals and calls for more noteworthy straightforwardness within the supply chain to guarantee moral hones.

(iii) Stone Carving

Stone carving is an ancient craft that involves shaping and finishing stones to create artistic and functional works. This craft has been practiced in various cultures for thousands of years, often associated with monumental architecture and sculptures.

Stone carving holds profound cultural significance, often tied to religious and historical contexts. It is learnt that the role of stone carving in ancient civilizations, where it was used to create monuments and religious icons. In contemporary contexts, stone carving continues to serve as a medium for cultural expression, connecting artists to their heritage (Williams, 2018).

The growth of the craft sector significantly highlights the economic viability of stone carving. For instance, it is learnt that the potential for stone carving to contribute to cultural tourism, where visitors are attracted to regions known for their unique stone sculptures and architecture. This influx of tourism can create job opportunities for local artisans (Miller, 2020).

However, stone carving faces challenges such as declining interest among younger generations and competition from modern materials and techniques. It is emphasized that the need for educational programs to promote stone carving as a viable career option for aspiring artists (Brown, 2019).

(iv) Woodcarving

Woodcarving is a revered traditional art form practiced in various cultures worldwide. This craft involves the skillful shaping of wood to create intricate designs and functional objects. Studies have documented the significance of woodcarving in preserving cultural identity, as it often reflects the beliefs, values, and history of a community.

It is emphasized that the role of woodcarving in indigenous cultures, where it serves not only as a craft but also as a means of storytelling and cultural expression. For example, the woodcarvings of the Maori in New Zealand are rich in symbolism, conveying narratives of ancestry and spiritual beliefs (Hutton, 2015). Similarly,

woodcarving in Africa often features designs that represent social status and community heritage (Ehlers, 2018).

A study by O'Connor (2017) highlights the economic contributions of woodcarving to local economies. In regions where woodcarving is prevalent, such as Bali, Indonesia, this craft supports livelihoods through tourism and export markets. Artisans often participate in workshops that promote their skills and create networks for selling their products, thereby enhancing their economic sustainability (O'Connor, 2017).

Despite its significance, woodcarving faces challenges such as environmental degradation, which threatens the availability of quality materials. Moreover, it highlights the impact of deforestation on traditional woodcarving practices and emphasizes the need for sustainable sourcing methods to ensure the longevity of this art form (Anderson, 2020).

(v) Painting

Painting, as a traditional art form, has a rich history across various cultures. From cave paintings to contemporary folk art, this craft captures the essence of human experience and cultural identity.

Studies have shown that painting serves as a medium for cultural storytelling. For instance, Smith (2019) investigates the significance of indigenous Australian art, where painting is used to convey Dreamtime stories, connecting the community to their land and ancestors. Similarly, traditional Japanese painting embodies philosophical concepts and reflects the relationship between nature and humanity (Yamamoto, 2016).

The economic viability of traditional painting is well documented. The traditional painting markets have expanded through global interest, leading to increased sales for artisans. Art fairs and exhibitions have become platforms for promoting traditional artworks, fostering cultural exchange and economic growth (Chen, 2021).

However, traditional painting faces the challenge of modernization, where younger generations are often drawn to contemporary styles and techniques. Lee (2018) explores the impact of globalization on traditional painting practices, arguing that there is a risk of cultural erosion if traditional methods are not actively taught and preserved.

The previous studies reviewed in this chapter underscore the significance of traditional arts and crafts enterprises in preserving cultural heritage while contributing to economic sustainability. Blacksmithing, Goldsmithing & Silversmithing, Stone

carving, Woodcarving, and Painting, each hold unique cultural meanings and economic potential. However, these crafts also face challenges that threaten their survival in contemporary society. To ensure the sustainability of traditional arts and crafts, it is crucial to support artisans, promote ethical practices, and foster intergenerational knowledge transfer. Continued research and documentation are needed to further understand the evolving nature of these crafts and their place in a globalized world.

CHAPTER III

OVERVIEW ON MYANMAR'S TEN TRADITIONAL ARTS AND CRAFTS ENTERPRISES

3.1 Historical Background of Myanmar's Ten Traditional Arts and Crafts

Myanmar's Ten Traditional Arts and Crafts, known collectively as *Pan Sel Myo* or "The Ten Flowers," are an integral part of the country's rich cultural heritage. These crafts—blacksmithing (*Ba-be*), goldsmithing and silversmithing (*Ba-din*), bronze casting (*Ba-tin*), stucco work (*Pan-daw*), wood carving (*Pan-yun*), masonry (*Pan-be*), stone carving (*Pan-u*), turnery (*Pan-lon*), painting (*Par-si*), and lacquerware (*Pan-yan*)—have been shaped by the country's political, religious, and social evolution over centuries. The following sections will trace the historical development and transformation of these crafts through key periods in Myanmar's history, from their ancient origins through the modern era.

Pre-Bagan Era (Before 11th Century): The roots of Myanmar's traditional arts and crafts can be traced back to the early civilizations of the Pyu and Mon, which flourished before the establishment of the Bagan Kingdom in the 11th century. These early societies were influenced by Indian culture, which had a profound impact on religious and cultural practices, leading to the development of craft traditions that would later evolve into the *Pan Sel Myo*. The Pyu, in particular, were skilled in pottery, weaving, and metalwork, producing items for daily use and religious purposes (Sein, 1999). Monuments from the Pyu period, such as stupas and temples, reflect the early craftsmanship of masons, stone carvers, and blacksmiths.

Bagan Dynasty (11th–13th Century): The rise of the Bagan Dynasty marked a golden era for Myanmar's traditional arts and crafts. Under the rule of King Anawrahta (1044–1077), Theravada Buddhism was introduced to Myanmar, and with it came a significant demand for religious art and architectural embellishments. Artisans played a key role in constructing the grand pagodas and temples for which the Bagan period is known. Stone masons, wood carvers, and bronze casters were employed to decorate religious sites such as the Ananda and Shwezigon Pagodas, where stucco work, stone carving, and bronze sculptures were extensively used to depict Buddhist iconography (Aung,

2004). Wood carving and lacquerware production also flourished during this period, with artisans creating intricate designs for religious and royal purposes. Lacquerware from Bagan became highly sought after due to its fine craftsmanship and aesthetic appeal, and it remains a staple of Myanmar's traditional arts today (Thant, 2015).

Ava and Taungoo Dynasties (14th–18th Century): After the decline of the Bagan Kingdom, the arts and crafts of Myanmar continued to flourish during the Ava and Taungoo Dynasties. During the Ava period, the craft of blacksmithing became increasingly sophisticated, with artisans creating weapons, tools, and ceremonial objects for the royal court. Goldsmithing and silversmithing also reached new heights, with artisans producing intricate jewelry and religious items. These crafts were highly prized by the royalty and were often used to display wealth and power (Sein, 1999). The Taungoo Dynasty (1510–1752) saw the further development of lacquerware, particularly in Bagan, where artisans perfected the techniques of incising intricate designs and applying vivid colors to lacquered surfaces. Bagan became the center of lacquerware production, a reputation it maintains to this day. Wood carving also evolved during this period, with artisans creating elaborate designs for royal palaces, religious monuments, and everyday objects (Thant, 2015).

Konbaung Dynasty (18th–19th Century): The Konbaung Dynasty, the last Myanmar dynasty before British colonization, was a time of great patronage for Myanmar's traditional arts and crafts. The kings of this era, particularly King Mindon (1853–1878), were known for their support of artisans and craftsmen, who were employed to work on royal commissions in the capitals of Amarapura and later Mandalay. Mandalay became the cultural center of Myanmar during this period, with artisans from across the kingdom summoned to contribute to the construction of the Mandalay Palace and other significant structures (Aung, 2004). Goldsmithing and silversmithing reached their zenith during the Konbaung period, with artisans creating intricate filigree designs and repoussé work that were widely admired. Myanmar court painting, influenced by Western styles introduced by European traders, added new dimensions to traditional painting, which had primarily focused on religious themes. The fusion of Western and Myanmar artistic traditions during this period is particularly evident in the portraits and decorative arts commissioned by the royal court (Thant, 2015). Stone carving also advanced during the Konbaung era, particularly in the creation of Buddha images and

temple sculptures. The artisans of this period were known for their attention to detail and their ability to work with different materials, including marble and jade (Sein, 1999).

Colonial Period (19th–20th Century): British colonization brought significant changes to Myanmar's traditional arts and crafts. The decline of royal patronage, combined with the influx of imported goods, led to a reduction in the demand for handmade items. However, many traditional crafts survived by adapting to the new economic conditions. Artisans began producing works for the colonial elite and foreign tourists, leading to the commercialization of certain crafts, particularly lacquerware and silverware (Aung, 2004). During the colonial period, there was also a growing fusion of Myanmar and Western artistic styles. This was especially evident in painting, where Myanmar artists began to incorporate Western techniques such as perspective and shading into their work. Furniture design also began to reflect Western influences, with Myanmar artisans adapting their traditional skills to meet the tastes of European customers (Thant, 2015). Despite these changes, many traditional crafts continued to be associated with religious practices. Stone carving, stucco work, and wood carving remained essential for the construction and decoration of pagodas and temples. The religious significance of these crafts helped to preserve them during a time of political and social upheaval (Sein, 1999).

Post-Independence Era (1948–1988): After Myanmar gained independence in 1948; there was a revival of interest in the country's cultural heritage. The government, under Prime Minister U Nu, promoted the preservation of traditional arts and crafts as a way of strengthening national identity. Craft schools were established to train new generations of artisans in the "*Pan Sel Myo*", and efforts were made to document and preserve the techniques used in these crafts (Aung, 2004). However, political instability, economic hardships, and the shift toward industrialization led to the decline of traditional craftsmanship in many areas. Many artisans found it difficult to compete with mass-produced goods, and younger generations often chose not to pursue careers in traditional crafts. Nonetheless, certain crafts, such as lacquerware and stone carving, remained vital due to their association with religious practices and tourism (Thant, 2015).

Modern Era (1988–Present): In recent decades, Myanmar’s traditional arts and crafts have faced both challenges and opportunities. The forces of globalization and modernization, combined with the influx of cheap, mass-produced goods, have threatened the livelihoods of many traditional artisans. Younger generations are increasingly opting for non-traditional career paths, leading to concerns about the continuity of traditional skills and knowledge (Sein, 1999). Despite these challenges, there has been a resurgence of interest in preserving Myanmar’s cultural heritage, driven in part by the rise of cultural tourism. Mandalay, in particular, remains a center for traditional arts and crafts, with artisans continuing to produce works for both domestic and international markets. Lacquerware, silverware, and textiles are among the most popular exports, and many artisans have adapted their techniques to appeal to modern tastes while maintaining the core elements of their craft (Aung, 2004). Government and non-governmental organizations have also played a role in promoting the preservation of Myanmar’s traditional crafts. Programs aimed at supporting artisans and promoting cultural tourism have helped to ensure the survival of many crafts, particularly those associated with Buddhist religious practices, such as stucco work and stone carving for pagodas (Thant, 2015).

The evolution of Myanmar’s Ten Traditional Arts and Crafts reflects the country’s complex history and its deep connection to religious, cultural, and social life. From their origins in the Pyu and Mon civilizations to their flourishing during the Bagan and Konbaung dynasties, these crafts have adapted to changing political regimes, economic conditions, and cultural influences. While modernization and globalization pose significant challenges to the continuity of these traditional crafts, efforts to preserve and promote them have helped to ensure their survival. Today, Myanmar’s artisans continue to contribute to the country’s cultural identity, producing works that reflect both their rich heritage and the demands of the modern world.

3.2 Defining Myanmar's Ten Traditional Arts and Crafts (*Pan Sel Myo*)

Myanmar’s traditional arts and crafts, in term of Myanmar known as “*Pan Sel Myo*” or “Ten Flowers,” represent a wide array of skills that have been passed down through generations. So, the traditional arts and handicrafts of Myanmar could be classified into ten groups based on their raw materials and artistic-detail,

1. Panbe (Blacksmithing): Referred to as “Babear,” this craft involves tempering iron to create tools like oxcart axles, knives, and hoes. It’s a tradition that dates back to the early Bagan era.
2. Patain (Goldsmithing and Silversmithing): “Badain” in pronunciation, this art form crafts objects from precious metals like gold and silver.
3. Pante (Bronze Casting): Also pronounced “Badee,” this is the art of creating materials from copper, bronze, or brass, including gongs, pots, and cymbals.
4. Pantaut (Stucco Work): This craft creates decorative floral designs with stucco, often seen on ceilings, doorways, and figures of lions and dragons.
5. Panyan (Masonry): This art, “Payan” in pronunciation, is about constructing buildings with brick, stone, and cement, including houses and pagodas.
6. Punpu (Sculpture): “Bapu” in pronunciation, this is the art of creating figures and floral motifs from wood. It has its roots in the Bagan period and showcases Myanmar’s rich history through intricate carvings.
7. Pantamaut (Stone Carving): This involves carving stone into Buddha images, pillars, and other decorative items.
8. Panpoot (Turnery): Known as “Baput,” this involves shaping materials on a lathe to create items such as umbrella shafts, table legs, and stair railings.
9. Panchi (Painting): Known as “Bagyi,” this art form involves painting lively animals, beings, and objects using various colors. It’s a way to capture life and stories on canvas.
10. Panyun (Lacquerware): Pronounced “Payun,” this handicraft uses bamboo and a thick black varnish called “sis-se” to create beautiful and functional items like bowls and boxes.

These arts are not only a testament to Myanmar’s cultural heritage but also play a critical role in everyday life and the economy, attracting both locals and tourists alike (Aye Chen, 2016).

(i) Blacksmithing (Panbe)

Myanmar's traditional blacksmithing is a venerable craft with deep cultural and historical roots. Blacksmithing in Myanmar involves the skilled manipulation of metal, primarily iron, to create a variety of tools, weapons, and decorative items. Blacksmithing in Myanmar has a long history, with evidence of its practice found in

archaeological sites and historical records. It has played a crucial role in the development of agriculture, warfare, and daily life. Traditional blacksmiths were highly respected members of society, providing essential tools and weapons. The primary material used by Myanmar blacksmiths is iron, but they also work with steel and sometimes brass and bronze. Blacksmithing is integral to Myanmar's cultural heritage and daily life. Traditional blacksmiths contribute to various cultural and religious practices, providing tools for agricultural rituals and crafting items used in religious ceremonies. While traditional techniques and designs are still prevalent, modern blacksmiths in Myanmar have incorporated contemporary methods and materials. This blend of tradition and innovation allows the craft to evolve and stay relevant.

(ii) Goldsmithing and Silversmithing (Pantain)

Myanmar's traditional arts of goldsmithing and silversmithing, collectively known as "Pantain," represent a highly esteemed and intricate craft that has been an essential part of the country's cultural heritage for centuries. These crafts are renowned for their exquisite craftsmanship and intricate designs, often reflecting religious, cultural, and historical motifs. Goldsmithing and silversmithing in Myanmar have a long history, with roots dating back to ancient times. These crafts were historically associated with royalty, religious institutions, and the wealthy elite. The fine metalwork produced by goldsmiths and silversmiths has been used for ceremonial purposes, as religious artifacts, and as symbols of status and wealth. While traditional methods and designs remain highly valued, contemporary goldsmiths and silversmiths in Myanmar have begun incorporating modern techniques and styles. This fusion of tradition and innovation helps keep the craft relevant in today's market.

(iii) Bronze Casting (Pante)

Myanmar's traditional art of bronze casting known as "Pante," is a highly skilled craft that has been practiced for centuries, contributing significantly to the country's cultural and artistic heritage. This art form involves the intricate process of melting bronze and pouring it into molds to create various objects, including religious artifacts, ceremonial items, and decorative pieces. Bronze casting in Myanmar has a long history dating back to ancient times, particularly during the Pyu and Mon periods (1st to 11th centuries) when bronze artifacts were crafted for religious and ceremonial purposes. The craft flourished during the Bagan period (11th to 13th centuries) when bronze

statues of Buddha and other deities adorned temples and pagodas. Pante reflects Myanmar's cultural and religious traditions, with bronze objects serving as important symbols of devotion, status, and craftsmanship. Pante plays a significant role in Myanmar's cultural and religious practices, with bronze objects serving as focal points of devotion in temples and monasteries. The craftsmanship of Pante artisans is highly respected, reflecting the cultural and spiritual significance of the objects they create. While traditional methods and designs are still highly valued, contemporary Pante artisans in Myanmar are adapting to modern techniques and tastes. This includes using advanced tools and technologies for more precise casting, experimenting with new forms and styles, and incorporating innovative materials into their work.

(iv) Stucco work (Pantaut)

Myanmar's traditional art of creating floral designs in stucco, known as "Pantaut," is a highly skilled and ornamental craft that has been practiced for centuries. This art form involves the creation of intricate floral and decorative designs in stucco to adorn religious buildings, palaces, and other important structures. Pantaut has a long history in Myanmar, with its origins traced back to the early days of the country's architectural development. The use of stucco in decoration became prominent during the Bagan period (11th to 13th centuries), where it was extensively used to embellish temples and pagodas. Stucco work holds cultural and religious significance, as it is often used to depict stories from Buddhist mythology and to symbolize various spiritual themes.

(v) Masonry (Panyan)

Myanmar's traditional art of masonry, known as "Panyan," is a vital and enduring craft that has shaped the country's architectural landscape for centuries. This craft involves the construction and decoration of buildings, particularly religious structures such as temples, pagodas, and monasteries, using various materials and techniques. Masonry has a long history in Myanmar, dating back to the early periods of the country's civilization. The art of masonry saw significant development during the Bagan period (9th to 13th centuries), where it played a crucial role in the construction of thousands of temples and pagodas. These structures not only served religious purposes but also stood as symbols of the country's architectural and cultural achievements.

(vi) Woodcurving (Panbu)

Myanmar's traditional art of wood sculpting, known as "Panbu," is a highly respected and intricate craft. This art form is a significant part of Myanmar's cultural heritage, showcasing the country's rich history, religious beliefs, and artistic expression. Wood sculpting in Myanmar has ancient origins, with evidence of its practice found in historical temples, palaces, and monasteries. The craft has been an essential part of religious and cultural life, often used to create sculptures of deities, mythical creatures, and intricate decorations for buildings. The primary material used in Panbu is wood, with teak being the most favored due to its durability and fine grain. Other woods used include sandalwood, padauk, and yamane.

(vii) Stone Curving (Pantamaut)

Myanmar's traditional art of stone sculpting, known as "Pantamaut," is a revered and ancient craft that has contributed significantly to the country's cultural and religious heritage. This art form involves the carving and sculpting of stone into intricate and often monumental works of art, ranging from religious icons to decorative elements for temples, palaces, and other architectural structures. Stone sculpting in Myanmar has a long history dating back to ancient times, with evidence of stone carvings found in archaeological sites and historical monuments throughout the country. The art form flourished during the Bagan period (9th to 13th centuries), where it was prominently used to adorn temples, pagodas, and royal buildings. Stone sculptures served religious, decorative, and commemorative purposes, reflecting Myanmar's rich cultural and artistic heritage. While traditional methods and designs are still highly valued, contemporary stone sculptors in Myanmar are exploring new styles and techniques. This includes combining traditional motifs with modern aesthetics and using advanced tools and materials to create sculptures that appeal to contemporary tastes.

(viii) Wood Turnery (Panpoot)

Myanmar's traditional art of creating designs on a lathe, known as "Panpoot," is a highly specialized craft that involves the intricate carving and embellishment of wooden and ivory objects using a lathe. This art form has deep roots in Myanmar's cultural heritage and craftsmanship, producing beautifully decorated items that serve both functional and ornamental purposes. Panpoot has a long history in Myanmar,

dating back to ancient times when skilled artisans used lathes to craft intricate designs on wooden and ivory objects. These objects served various purposes, from ceremonial and religious items to everyday household utensils and decorative pieces. The art of Panpoot reflects Myanmar's rich artistic traditions and the craftsmanship passed down through generations. While traditional methods and designs are still valued, contemporary Panpoot artisans in Myanmar are adapting to modern tastes and preferences. This includes experimenting with new materials, incorporating innovative designs, and combining traditional techniques with contemporary aesthetics.

(ix) Painting (Panchi)

Myanmar's traditional art of painting, known as "Panchi," is a rich and diverse form of artistic expression that reflects the country's cultural, religious, and historical heritage. Panchi encompasses a wide range of styles and techniques, often drawing inspiration from Buddhist themes, mythology, nature, and daily life. The history of painting in Myanmar can be traced back to ancient times, with murals and frescoes in temples and monasteries serving as early examples of the art form. These paintings not only decorate religious sites but also serve as visual narratives of Buddhist teachings and Myanmar's historical events. Traditional painting has always been an integral part of Myanmar's cultural identity. Panchi plays a vital role in Myanmar's cultural and religious life. Paintings in temples and monasteries serve as visual aids for teaching Buddhist principles and moral lessons. They also enhance the spiritual atmosphere of religious sites. In addition, Panchi paintings are used in festivals, ceremonies, and as decorative elements in homes and public spaces. While traditional Panchi remains highly valued, contemporary Myanmar artists are exploring new styles and mediums. This includes using acrylics, watercolors, and mixed media, as well as incorporating abstract and modernist elements into their work. These adaptations help keep the art form vibrant and relevant in today's world.

(x) Lacquerware (Panyun)

Myanmar's traditional art of lacquering, known as "Panyun," is a sophisticated and enduring craft that has been practiced for centuries. The lacquerware produced through this technique is renowned for its beauty, durability, and intricate designs. The lacquering tradition in Myanmar dates back to at least the 13th century, with the city of Bagan being a major center for lacquerware production. Lacquerware has been used for both utilitarian and decorative purposes and is deeply ingrained in Myanmar's cultural and religious practices.

3.3 Safeguarding the Ten Traditional Arts and Crafts Enterprises in Myanmar

The Ministry of Religious Affairs and Culture in Myanmar plays a pivotal role in safeguarding the country's traditional arts and crafts, particularly the “*Pan Sel Myo*”, or the Ten Traditional Arts and Crafts. These policies and regulations are designed to promote cultural heritage, protect artisans, and ensure the sustainability of these crafts amid challenges posed by globalization and modernization. The Ministry's commitment to safeguarding the “*Pan Sel Myo*” is evident in several key areas, including legal frameworks, educational initiatives, and community engagement.

One of the foundational elements of the Ministry's approach is the establishment of the **Cultural Heritage Law** in 2019, which aims to protect and preserve cultural heritage, including traditional crafts (MoRAC, 2019). This law encompasses measures for the registration and recognition of traditional artisans and their works, providing a legal basis for the protection of intellectual property rights related to traditional crafts. Furthermore, the Ministry has implemented a **National Policy for the Preservation of Cultural Heritage**, which emphasizes the importance of traditional arts and crafts in fostering national identity and cultural pride. This policy outlines strategies for protecting cultural sites, promoting traditional craftsmanship, and ensuring that artisans receive the support they need to thrive (MoRAC, 2019).

Education and training are also crucial components of the Ministry's efforts to safeguard the “*Pan Sel Myo*”. The establishment of craft schools and training programs has been a priority, aimed at equipping new generations of artisans with the skills and knowledge necessary to continue these traditions. These initiatives often involve collaboration with local artisans, allowing for the transmission of traditional techniques and practices (Aung, 2021). Moreover, the Ministry organizes cultural festivals and exhibitions that showcase traditional arts and crafts, providing platforms for artisans to

display their work, share their stories, and engage with the public (Thant, 2020). Such events help raise awareness about the significance of the “*Pan Sel Myo*” and foster appreciation for the artisans' contributions to Myanmar's cultural landscape.

In addition to legal and educational measures, the Ministry actively engages in international collaborations and partnerships aimed at promoting Myanmar's traditional crafts on a global scale. Through participation in cultural exchanges and trade fairs, the Ministry seeks to connect Myanmar's artisans with broader markets, providing opportunities for them to showcase their work and gain access to new customers (MoRAC, 2021). This international exposure not only enhances the economic viability of traditional crafts but also contributes to the preservation of cultural heritage by encouraging artisans to adapt and innovate within their craft while maintaining traditional techniques.

In summary, the policies and regulations implemented by the Ministry of Religious Affairs and Culture are critical to safeguarding Myanmar's Ten Traditional Arts and Crafts, or “*Pan Sel Myo*”. Through legal frameworks, educational initiatives, and community engagement, the Ministry aims to protect cultural heritage, support artisans, and promote traditional craftsmanship as a vital part of Myanmar's national identity.

The government has laid down the social objectives for the conservation, preservation, promotion and propagation of Myanmar cultural heritage, and the Ministry of Religious Affairs and Culture plays the vital role in this regard. In order to preserve and safeguard the Myanmar cultural heritage and, to produce outstanding professionals of performing arts and arts & crafts, the government has organized the Myanmar Traditional Performing Arts Competitions yearly since 1993. There has been increasing interest and encouragement to the traditional cultures and arts by the national races, as witnessed by increasing number of the contestants year by year and their improving skills, with the hub of ministries and NGOs to safeguard Myanmar culture. In those organizations, Myanmar Theatrical Association was formed to wards the emergence of theatrical arts beneficial to the country and the people, Myanmar Music Association was established with the aim of the strength of the music supports the development of the country and Myanmar Traditional Arts and Artisans Association was formed with the artists and craftsmen of traditional crafts. The preventive measures are taken to preserve the traditional crafts, artifacts and antiquities in all aspects. Together with the Ministry of Culture, other related ministries, regional authorities and

non-profit social organizations and associations are working in close collaboration making the concerted efforts for the preservation and safeguarding of intangible culture heritage. Moreover, conducting the competition, exhibitions, traditional dishes contests and publication in the preservation of cultural heritage are being promoted through the establishment of museum & archeological site museums and media channels. Ministry of Cultural formed the Myanmar National Committee for Intangible Cultural Heritage Safeguarding and Promoting, led by Union Minister, in 2017. And then the Department of Archaeology, National Museum and Library conducted the ICH inventory in the nationwide and formed the Regional or State committee for ICH inventory. Department of Archaeology, National Museum and Library laid down the 3 major tasks for implementation of –

- (a) Inventory making
- (b) Safeguarding Framework
- (c) Enacting of National Intangible Cultural Heritage Act.

According to these tasks, the National Expert Team for examination and the Regional and State Expert Teams were formed by the ministry. Data on Intangible Cultural Heritage (ICH) from various ethnic groups in the states and regions have already been collected. In this context, the structure of the department should be explained. The country is composed of 7 States and 7 Regions, with over 100 ethnic groups residing in their respective areas. To safeguard Myanmar's cultural heritage, branch offices of the Department of Archaeology, National Museum, and Library were established in the states and regions. Museums and libraries are being established, and they are being opened to the public for educational purposes. Research on ethical cultures is also being conducted. However, due to limited staff, comprehensive research on the intangible cultural heritage of each region cannot be fully conducted. Since the importance of safeguarding ICH has been recognized by the government, a steering committee was founded, and the Department of Archaeology, National Museum & Library was made primarily responsible for the implementation of ICH research and inventory processes. The research and inventory of ICH are being carried out in collaboration with the Department of Higher Education, Yangon University, and the National University of Art & Culture. Plans for a more detailed ICH inventory in all states and regions are in place for the near future. Intangible Cultural Heritage represents a fundamental part of the spiritual and social life of people. It serves as a source of identity, diversity, and creativity. As society undergoes rapid changes due to

globalization, traditional culture, including ICH, is at risk of disappearing. Globalization, however, is not support to be viewed as destructive, and the approach to it not supports to be defensive. The younger generation needs to be strengthened both academically and culturally (MoRAC, 2024).

At the eighth meeting of the Myanmar National Culture Central Committee held on July 23, 2024, it was emphasized that the responsibility for sustaining Myanmar's cultural heritage must be shared by all Myanmar citizens, ensuring that traditional Myanmar cultural practices are maintained as long as the world exists. Efforts to protect and preserve this heritage are being led by the Ministry of Religious Affairs and Culture. In addition to the safeguarding of ancient artifacts and buildings, research activities are being conducted, and maps are being drawn to prevent and minimize the impact of natural disasters. Law regarding the protection and preservation of ancient artifacts and structures has been enacted, including those related to the restoration of pagodas damaged in the earthquake of August 24, 2016. It was highlighted that the nation's good reputation and traditions, along with the promotion of Myanmar cultural heritage, must remain a central focus of the committee. Members attending the meeting were urged to engage in better discussions, and efforts to identify, preserve, and promote the country's cultural legacy were called for. Myanmar tangible and intangible cultural heritage is being identified for submission to the World Heritage List. Plans for upgrading cultural museums, designating natural heritage sites, and protecting traditional ethnic cultural heritage were discussed. Additionally, the use of digital technology in creating Buddhist pagodas and efforts to promote national pride and protect national cultural arts and sciences were explained. It was noted that necessary laws and rules for the preservation of cultural heritage have been drafted and published. To increase public awareness, the Myanmar Museums Bill and the Intangible Cultural Heritage Preservation and Promotion Law (Draft) were identified as essential for the proper development of private museums and the preservation of museum materials (MoRAC, 2024).

To preserve this traditional art form, several efforts are underway:

- (1) Training Programs: Apprenticeships and vocational training to pass on skills to the younger generation.
- (2) Cultural Exhibitions: Showcasing traditional blacksmithing at festivals and cultural events.
- (3) Support from Organizations: Government and NGOs supporting artisans through funding, resources, and marketing opportunities. And the Department of Archeology and National Museum will open an art museum soon. The museum is preparing to display a few of the 10 types of flowers, and now the Myanmar National Intangible Cultural Heritage list (the first time) collected in 2020 is being re-examined, and the list of Intangible Cultural Heritage in the regions and states is given as follows (MoRAC, 2024).

Table (3.1)
Number of Tradional Arts and Crafts Enterprises in Myanmar

No.	Regions and States	Number of Enterprises	(%)Pertage of the Total Enterprises
1	Kachin State	50	6.031%
2	Kayah State	48	5.790%
3	Kayin State	11	1.326%
4	Chin State	23	2.774%
5	Mon State	103	12.424%
6	Rakhine State	31	3.739%
7	Shan State	130	15.681%
8	Sagaing Region	42	5.066%
9	Taninthary Region	30	3.618%
10	Bago Region	70	8.443%
11	Magway Region	46	5.548%
12	Mandalay Region	177	21.351%
13	Yangon Region	6	0,723%
14	Ayeyarwady Region	57	6.875%
15	Nay Pyi Taw	5	0.603%
Total Enterprises	-	829	-

Source: Ministry of Religious Affairs and Culture (2024)

The table above shows that the highest number of traditional crafts is found in the Mandalay Region, with a total of 177. As a percentage, this accounts for 21.351%. Shan State has the second largest number of traditional crafts, with 130, representing 15.681%. Therefore, the Mandalay Region, which contains the highest number of traditional handicrafts in Myanmar, was selected as an example.

3.4 The interrelation between the Ten Traditional Arts and Crafts Enterprises and MSMEs

Myanmar's Ten Traditional Cultural Enterprises, in term of Myanmar, known as the "*Pan Sel Myo*," encompass blacksmithing (Panbe), goldsmithing and silversmithing (Pantain), bronze casting (Pantin), stucco work (Pantaut), wood carving (Panbu), masonry (Panyan), stone carving (Pantamault), wood turnery (Panpoot), painting (Panchi) and lacquerware (Panyun). According to the studies, there cannot be found that laws and regulations that Myanmar's Ten Traditional Cultural Enterprises are under the categories of the MSMEs, but the artisans and enterprises that involved in these crafts typically run small and medium-sized enterprise (MSMEs) that play a vital role in preserving these traditions while also contributing to the local economy.

Moreover, they are integral to Myanmar's cultural heritage, reflecting centuries of artistic excellence and craftsmanship. However, the sustainability of traditional arts and crafts are increasingly threatened by economic, social, technological, and environmental challenges, heading to a decline in interest, demand, and sustainability. The detailed description of MSMEs will be explained as follows.

In Myanmar, Micro, Small, and Medium Enterprises (MSMEs) are defined under the Myanmar Companies Law of 2017 and the Myanmar Small and Medium Enterprise Development Law of 2015. These definitions categorize MSMEs based on two main factors: the number of employees and the amount of capital investment. The specific criteria vary depending on the sector, such as manufacturing, services, or trading. In all six sectors, a Micro Enterprises are defined as those with fewer than 10 employees and capital of less than 50 million Kyats.

A Small Enterprise is defined as one in which the value of land is excluded from the capital investment. In the manufacturing sector, small enterprises must have no more than 50 permanent employees and a capital investment of up to 500 million kyats. For labor-intensive or piecework businesses, the employee count can go up to 300, but the capital limit remains 500 million kyats. In the wholesale sector, small enterprises

should not exceed 30 employees, and their annual income from the previous year must not exceed 100 million kyats. Similarly, retail and service businesses are categorized as small if they employ no more than 30 workers, with the retail sector having an annual income cap of 50 million kyats and the service sector limited to 100 million kyats. Other businesses that do not fall under these categories are also considered small if they meet the employee cap of 30 and an annual income threshold of 50 million kyats.

A Medium Enterprise is characterized by the exclusion of land value from capital investment. In manufacturing, a medium enterprise can have up to 300 employees and a capital investment ranging from 500 million to 1,000 million kyats. For labor-intensive or piecework businesses, the employee cap rises to 600, with the same capital investment range. Wholesale businesses categorized as medium can employ up to 60 people, with an annual income of 100 million to 300 million kyats. Retail businesses should not exceed 60 employees and must have an annual income between 50 million and 100 million kyats. Service businesses classified as medium can have up to 100 employees, with an income range of 100 million to 200 million kyats. Other businesses can qualify as medium if they employ no more than 60 people and have an annual income of 50 million to 100 million kyats. These definitions guide the registration, support, and policies for MSMEs under government initiatives aimed at fostering their development.

The interrelation between the ten traditional crafts and MSMEs is significant because these enterprises serve as both cultural custodians and economic drivers. By fostering a business environment that supports traditional arts, MSMEs help to ensure the continuity of Myanmar's cultural heritage while also contributing to local and international markets (International Labour Organization, 2021).

However, without adequate financial support, infrastructure development, and market access, the long-term sustainability of these crafts may be threatened, especially in the face of globalized competition and the rising popularity of mass-produced goods.

3.5 The Ten Traditional Arts and Crafts Enterprises in Mandalay Region

Mandalay Region is composed of a diverse array of townships, each contributing to the region's cultural, economic, and geographic landscape. Key urban centers include Aung Myay Tharzan, Chan Aye Tharzan, Chanmyathazi, Maha Aung Myay, and Pyigyidagon, which form the core of Mandalay city. Surrounding these are townships like Amarapura and Patheingyi, which have a blend of historical significance

and growing urbanization. Kyaukse, Myittha, and Tada-U townships lie to the south, known for their agricultural outputs. Further rural townships include Singaing, Mahlaing, Wundwin, and Thazi, forming a corridor of agricultural productivity in the central plains. Meikhtila and Yamethin, located in the southern part, serve as key transit points, while Myingyan, Nahtogyi, Ngazun, and Taungtha contribute to regional commerce and farming. To the north, Madaya and Mogok are known for their mining activities, especially in precious gemstones, while Pyinoolwin serves as a cooler highland retreat and agricultural hub. In the eastern part, Singu, Thabeikkyin, and Kyaukpadaung are known for their natural beauty and traditional crafts, while Nyaung-U, home to the Bagan archaeological zone, is a UNESCO heritage site, further adding to the cultural richness of the region. According to the registration list from the Department of Archaeology, National Museum, and Library in the Mandalay Region under the Ministry of Religious Affairs and Culture, traditional arts and crafts enterprises reveal a rich tapestry of skills and craftsmanship located across various townships, primarily in the Mandalay Region of Myanmar (MoRAC, n.d.). The following is a summary of the enterprises categorized by their respective townships:

1. **Aung Myay Tharzan Township:** This area is notable for a diverse array of crafts, primarily focused on traditional musical instruments, such as the Sáung and Hné, as well as gold embroidery and embellishment businesses. These enterprises emphasize skilled craftsmanship and heritage, reflecting the cultural significance of music and art in Myanmar. The region hosts several businesses engaged in inlay painting and other decorative arts, showcasing a vibrant local market.
2. **Amarapura Township:** Home to artisans specializing in traditional musical instruments and unique artistic expressions, Amarapura boasts a strong emphasis on local crafts, including bottle painting. The presence of traditional artisans highlights the township's commitment to preserving and promoting Myanmar's rich cultural heritage.
3. **Tada-U (Inwa) Township:** Known for its diverse handicrafts, Tada-U features enterprises engaged in masonry, lacquerware, and bean paste production, alongside traditional crafts like stucco work. This township reflects a blend of functional craftsmanship and artistic expression, contributing to both local culture and economy.

4. **Kyaukse Township:** The bamboo craft business stands out in this township, representing the adaptability of artisans in utilizing local resources to create functional and decorative items. The craft's prevalence suggests a strong cultural connection to the environment and local traditions.
5. **Chanmyathazi Township:** This township hosts a variety of traditional crafts, including bronze casting, jade carving, and wood carving. The presence of multiple enterprises producing musical instruments further signifies a strong community of artisans dedicated to preserving traditional craftsmanship and promoting their cultural legacy.
6. **Maha Aung Myay Township:** This area is characterized by its extensive engagement with gold-related businesses, including gold foil and leaf production, as well as unique crafts like iron and gold umbrella making. The prevalence of these enterprises suggests a thriving market that caters to both local and regional demands.
7. **Nyaung U Township:** Known for a mixture of traditional crafts and food-related enterprises, Nyaung U features businesses such as oil pressing, stucco work, and wood carving. The diversity of crafts reflects the township's broader cultural heritage and its adaptation to contemporary market needs.
8. **Chan Aye Tharzan Township:** Enterprises in this township include traditional monk's umbrella making and stone painting, illustrating the intersection of cultural and spiritual craftsmanship. These businesses not only preserve traditional techniques but also serve specific cultural functions within the community.

In summary, the profile of traditional arts and crafts enterprises across these townships showcases the enduring legacy of craftsmanship in Myanmar. Each township contributes uniquely to the cultural fabric of the region, emphasizing the importance of preserving traditional skills while adapting to modern challenges. The interplay between heritage, market demand, and community support highlights the significance of these enterprises in sustaining local economies and cultural identities (MoRAC, n.d.).

Following table provides a comprehensive list of registered enterprises specializing in traditional arts and crafts across the Mandalay Region. The table categorizes various enterprises by the type of traditional arts and crafts (T.A.C) they specialize in, such as bronze casting, gold embroidery, wood carving, and musical

instrument making. Each entry details the enterprise's name, the specific craft they focus on, and their geographic location within Mandalay's townships. This list highlights the diversity of craftsmanship within the region, ranging from well-established family businesses to individual artisans renowned for their expertise. The compilation reflects both the historical significance and the current state of Myanmar's cultural heritage preservation efforts, emphasizing the role these enterprises play in maintaining traditional skills in the face of modernization (Mandalay Regional Department of Archaeology and National Museum, 2024).

Table (3.3)

List of the Registrar Enterprises of Traditional Arts and Crafts in Mandalay

No.	Lists of Enterprise	Enterprise Name	Type of T.A.C Enterprise	Location
1	Myanmar Traditional Musical Instrument (Sáung)	U Aye Aung Win, Skilled Sáung Maker	Panpu	Aung Myay Tharzan
2	Gold Embroidery Business	U Sein Myint, Myanmar Shwe Gold Embroidery	Pantain	Aung Myay Tharzan
3	Inlay Painting Business	U Aung Myint Thein, Inlay Painting	Panchi	Aung Myay Tharzan
4	Gold Embellishment Business	Aung Thamadi Shwe Thant Sin Business and Shwe	Pantain	Aung Myay Tharzan
5	Myanmar Traditional Musical Instrument (Hné)	U Kan Htun, Hman Tan Ward, Kwat Thit, Amarapura	Panpu	Amarapura
6	Bottle Painting Business	U Phon Shein Wa	Panchi	Amarapura
8	Bean Paste Business	Sayar Kyi, Bean Paste Business	Panbe	Tada-U (Inwa)

Table (3.3)
List of the Registrar Enterprises of Traditional Arts and Crafts in Mandalay
(Continued)

No.	Lists of Enterprise	Enterprise Name	Type of T.A.C Enterprise	Location
9	Masonry Business	-	Panyan	Tada-U (Inwa)
10	Lacquerware Buisiness	Mye Thwe Taik Village	Panyun	Tada-U (Inwa)
11	Bamboo Craft Business	U Tar	Panpu	Kyaukse
12	Myanmar Traditional Musical Instrument (Linkwin)	Tampawaddy	Pante	Chanmyathazi
13	Myanmar Traditional Musical Instrument (Maung)	Tampawaddy	Pante	Chanmyathazi
14	Bronze Casting Business (Pan Din)	U Nay Win, Bandula Bronze Casting	Pante	Chanmyathazi
15	Wood Carving Business	U Aye Ko, Daw Khin Ohn Myint, Ratanabon Wood	Panpu	Chanmyathazi
16	Jade Carving Business	Aung Siha Jade Carving	Pantamaut	Chanmyathazi
17	Traditional Monk's Umbrella Making	Zarmani Monastery	Panpu	Chanmyathazi
18	Bronze Casting Business	Mam Buddha Statue Busines	Pante	Maha Aung Myay

Table (3.3)
List of the Registrar Enterprises of Traditional Arts and Crafts in Mandalay
(Continued)

No.	Lists of Enterprise	Enterprise Name	Type of T.A.C Enterprise	Location
19	Myanmar Traditional Gold Paper Business	U Zaw Min Aung, Expert in Gold Leaf Making	Pantain	Maha Aung Myay
20	Myanmar Traditional Thanakha Grinding Business	U Win Myint	Panpoot	Maha Aung Myay
21	Iron Umbrella Making Business	-	Panbe	Maha Aung Myay
22	Gold Umbrella Business	-	Panpoot	Maha Aung Myay
23	Gold Foil Business	Galon Min, Gold Leaf Business	Pantain	Maha Aung Myay
24	Stucco Work Business	Shwe Hinth Business	Pantaut	Maha Aung Myay
25	Gold Leaf Business	hwe Kammawaw Central Office	Pantain	Maha Aung Myay
26	Bead Making Business	-	Panpoot	Nwa Hto Gyi
27	Traditional Monk's Umbrella Making	Eain Taw Yar	Panpoot	Chan Aye Tharzan
28	Stone Painting Business	U San Win, Daw Ma Thoo Min Nyo	Panchi	Chan Aye Tharzan
29	Oil Pressing Materials Business	-	Pantamaut	Nyaung U
30	Stucco Work Business	U Than Zaw	Pantaut	Nyaung U
31	Sword and Spear Business	U Han San	Panbe	Nyaung U
32	Woodcurving Business	U Win Kyaing	Panpu	Nyaung U
33	Goldsmithing Business	U Zaw Myint Lwin	Pantain	Nyaung U
34	Stone Curving Business	U Kyaw Yin	Pantamaut	Nyaung U

Source: Mandalay Regional Department of Archeology and National Museum (2024).

CHAPTER IV

SURVEY ANALYSIS

4.1 Profile of Survey Area

According to the list collected in 2024 in the Mandalay Region, there are 30 enterprises related to 10 types of traditional Myanmar flowers were selected for this survey from among the 177 traditional handicrafts. The profile of the survey area focuses on the Myanmar traditional arts and crafts enterprises located across various townships. In Pyaw Bwe Township, the blacksmithing industry is prominent, with three enterprises actively contributing to this traditional craft. Aung Myay Tharsan Township is known for its expertise in gold and silversmithing, with three businesses specializing in intricate metalwork. Chanmyatharsi Township has a strong presence of bronze casting and wood turning, where artisans continue to produce high-quality pieces using traditional techniques, with three enterprises in each craft. Maha Aung Myay Township is recognized for its stucco and plaster carving, with three enterprises engaging in this art form, often used for decorative architecture in religious and cultural sites. Pyinoolwin Township has a strong masonry tradition, with three businesses focused on this craft, producing materials for construction and ornamental purposes. Amarapura Township is a hub for both wood carving and stone carving, housing three enterprises each, as well as for drawing and painting, where four enterprises actively preserve and promote these art forms. Lastly, in Nyaung U Township, lacquerware production is a key traditional craft, with two enterprises maintaining the region's long-standing reputation for this intricate art. These townships collectively form a vital part of the country's heritage by sustaining the ten traditional arts and crafts of Myanmar.

Table (4.1)
List of the Enterprises and the Locations of Survey Area.

No.	Type of Arts and Crafts	Enterprises on Survey	Common Locations
1	Blacksmithing	3	Pyaw Bwe Township
2	Goldsmithing and Silversmithing	3	AungmyayTharsan Township
3	Bronze Casting	3	Chanmyatharsi Township
4	Stucco work	3	Maha Aungmyay Township
5	Masonry	3	Pyinoolwin Township
6	Wood curving	3	Amarapura Township
7	Stonecurving	3	Amarapura Township
8	Wood Turnery	3	Chanmyatharsi Township
9	Drawing and Painting	4	Amarapura Township
10	Lacquerware	2	Nyaung U Township
-	Total Enterprises	30	Mandalay Region

Source: Survey Data (2024)

4.2 Survey Design

The method of study is descriptive and based on primary data, which is collected from key informant interviews (KII) with the 30 enterprise owners engaged in these traditional arts and crafts in Mandalay region and secondary data collected from the government sector, documents, websites. The research used qualitative data analysis, and data were collected using a unstructured questionnaire as the main tool for the study. Thirteen five questions are prepared for the key informant interview to figure out the situation of the sustainability of Myanmar's ten traditional arts and crafts enterprises in Mandalay.

4.3 Results of the Survey

(i) Blacksmithing

Part I: Profile of the Enterprises

The participants in this study are primarily involved in traditional crafts and family-inherited trades, with their businesses starting between the 1970s to the late 1980s. These businesses are often small to medium-sized, with operations typically passed down from generation to generation. Most enterprises are located within specific regions like Amarapura, and they are generally focused on specialized craft production, such as metalwork or stone carving. Many rely heavily on local markets, with some export opportunities to Canada and neighboring country like Thailand.

Part II: Vocational Awareness

The vocational expertise of the participants is deeply rooted in traditional methods learned either through inheritance or hands-on practice. Formal education is rare, as most of the skills were acquired from family members or through observation. There is a strong sense of pride in the craftsmanship, with some individuals feeling they are the only ones capable of producing certain items within the country. However, this vocational knowledge is not widely shared with outsiders due to concerns over protecting trade secrets. There is a notable lack of institutional support, such as vocational schools or training programs to formalize or advance these skills.

Part III: Policy Awareness

When it comes to policy awareness, the responses highlight a significant gap in government support. Most of the participants were unaware of any government assistance, and those who were aware reported that they had not received any. Many face difficulties in sourcing raw materials, particularly due to the political instability affecting trade routes and access to resources. The absence of professional organizations or trade unions for craftsmen further exacerbates these challenges, as there is no collective voice advocating for their needs.

Part IV: Technological Awareness

In terms of technological awareness, the majority of respondents have minimal engagement with digital platforms or technological advancements in their business operations. Some have children who handle online sales, but most business owners themselves have little knowledge or interest in digital tools. Awareness of digital marketing and e-commerce is almost non-existent, although one participant mentioned limited exposure to Facebook. Despite this, there is a recognition that the field is evolving, particularly in relation to export and import dynamics. However, technological advancements are seen as a potential threat rather than an opportunity for growth, as they struggle to keep pace with modern machinery and digital trends.

From a cultural standpoint, the participants take immense pride in their work and its contribution to the preservation of traditional Myanmar crafts. They express a desire to continue their trades despite challenges, and there is a general consensus that their crafts will not disappear due to their cultural significance. However, the sustainability of these trades is under threat, as younger generations show less interest in continuing the family business.

(ii) Goldsmithing and Silversmithing

Part I: Profile of the Enterprises

Both enterprises operate in **gold and silver smithing**, with one established in 2004 and the other in 1990. One respondent began their business by working with their parents before moving to Yangon, while the other learned the craft under painting masters as a hobby before entering the goldsmithing trade. Both entrepreneurs reported having achieved professional skill levels after about 3-4 years of practice, allowing them to manage any design or work within their craft. In terms of business size, one enterprise operates with two branches and primarily serves customers between Yangon and Mandalay, while the other works with 14 students, serving domestic markets such as Taungu and local gold shops. Profit margins and market impressions vary, with one enterprise reporting that their customers are up to 95% satisfied, and the other noting moderate profit margins based on gold prices.

Part II: Vocational Awareness

In terms of vocational skills, both entrepreneurs learned their craft through traditional apprenticeship models. One learned from their parents, while the other honed their skills at the **Shwe Pham Tim shop**. They each maintain a commitment to teaching the next generation of artisans, with one working with 20 students and the other training 13. However, there is little awareness or involvement in national-level gatherings for arts and crafts professionals, and neither has received government sponsorship for academic purposes. Both artisans expressed a strong desire to pass down their knowledge and preserve the craft, ensuring that it continues to thrive through the training of new students.

Part III: Policy Awareness

Enterprises expressed concerns over **unstable gold prices**, which significantly affect their businesses. This volatility in raw material costs poses a challenge to their ability to maintain profitability. Despite these challenges, neither enterprise has received government support, particularly in the form of MSME loans or other forms of aid that might stabilize the industry or improve logistics for raw material supply. The respondents feel that the government could play a larger role in stabilizing gold prices, which would directly benefit their businesses. Both artisans are proud of their work and express a strong emotional connection to their profession. They believe that traditional arts and crafts enterprises play a critical role in preserving Myanmar's cultural heritage, though they acknowledge the difficulties in maintaining financial stability in the industry.

Part IV: Technological Awareness

Both enterprises show some degree of technological awareness but are still in the early stages of fully integrating digital tools into their business operations. One enterprise has some work posted online and shows familiarity with the internet, while the other has more recently adopted a digital website for promotion. There is awareness of the role that online platforms and digital technology could play in expanding their business reach, but their level of engagement remains low. Neither respondent expressed familiarity with using digital tools for self-employment or scaling their business through the internet, though they acknowledge the potential. In terms of technological progress within the industry, both businesses recognize improvements in

the tools and equipment used for their craft, which have increased their work's precision and breadth.

In conclusion, both enterprises exhibit a strong commitment to their craft, passing down skills to future generations and maintaining a steady customer base despite the challenges they face. However, they are limited by external factors such as unstable gold prices and a lack of technological integration. Both artisans are optimistic about the future of their craft but recognize that further support from the government, particularly in stabilizing raw material costs, and increased use of technology could greatly enhance their operations. Despite the hurdles, they take pride in their contribution to preserving Myanmar's rich cultural traditions through Pantain (gold and silver smithing).

(iii) Bronze casting

Part I: Profile of the Enterprises

The enterprises studied, largely in the traditional crafts and metalworking industries, span decades of experience, ranging from 18 to over 27 years of operation. Many businesses are family-owned, handed down through generations. Owners began their journeys either through apprenticeship (as seen in the case of those working under experienced artisans) or by continuing family traditions. The size of the operations varies, with some running modest, family-based workshops, while others have expanded to operate multiple shops, some even reaching international markets like Thailand, India, and Germany. The primary clientele includes both local and international customers.

Part II: Vocational Awareness

Vocational skills among these enterprises are honed through years of hands-on experience. Many entrepreneurs learned their craft through practical work under the guidance of mentors or family members, with formal educational systems or training centers playing a minimal role. The enterprises face significant challenges in cultivating the next generation of skilled labor, as there appears to be a lack of interest among younger people. There are few if any structured training or apprenticeship programs, and the passing of skills is often within families or limited networks. This lack of organized vocational training presents a challenge for sustainability, as many businesses struggle to find replacements for skilled workers.

Part III: Policy Awareness

The enterprises have minimal interaction with or support from government policies. Many of the respondents expressed either a lack of knowledge about government support or claimed they had not received any. Awareness about relevant policies or funding programs is low, which could hinder growth and expansion. Several respondents also cited difficulties in sourcing raw materials and faced challenges from rising operational costs, such as the price of fuel and other commodities. There appears to be no formal government intervention or incentives to support traditional industries, which further complicates the business environment for these entrepreneurs.

Part IV: Technological Awareness

Technological awareness and adoption vary among these enterprises. While some are aware of digital platforms and express interest in leveraging them for growth, many have not adopted digital tools or marketing strategies. Some respondents mentioned using platforms like Facebook but have not explored other digital channels. The primary hurdle seems to be a lack of knowledge and resources to implement digital solutions. The majority of respondents indicated that they have not utilized digital websites or other online resources to expand their business operations, though they recognize the potential benefits of doing so. The general sentiment is that technological advancements could improve productivity, yet the actual implementation remains low.

In conclusion, the businesses analyzed show strength in their craftsmanship and experience but face significant challenges in terms of workforce development, technological adoption, and government support. Many are operating in traditional modes with little external assistance, relying on personal networks and family-based continuity. The path forward, as seen through the respondents' views, would benefit from increased support in vocational training, greater policy awareness, and improved access to digital tools and resources.

(iv) Stucco Work

Part I: Profile of the Enterprises

The enterprises surveyed are primarily involved in the traditional arts and crafts sector, with specializations in "Pantaut" (floral designs using masonry), among other crafts. The owners of these businesses have varying backgrounds, with some inheriting the craft from family traditions, while others began their careers through mentorship or self-started businesses. For example, one enterprise owner began their work at a young

age under the guidance of an uncle, while another joined the family business after their school closed. The time it took to become proficient in their respective fields varies, with some requiring five years to master their craft, while others attained basic skills in six to eight months. The sizes of these enterprises range from small, family-run businesses with as few as six employees to workshops employing up to 15 workers. The markets served are also diverse, including local patrons such as monks and donors, as well as merchants from Yangon, Hinthata, and even Thailand. While some businesses aim for profitability, others primarily cover costs due to the high material prices or market conditions. Overall, the enterprises seem to operate under varying scales and serve both domestic and foreign markets depending on their specialty and size.

Part II: Vocational Awareness

In terms of vocational training, most of the artisans learned their craft through informal means such as family mentorship or through close apprenticeships. None of the enterprises reported attending formal training schools or participating in vocational gatherings like forums, seminars, or workshops. There also seems to be no knowledge of a national assembly for arts and crafts professionals, suggesting a lack of institutional support or professional networking opportunities. Despite the absence of formal training programs, several enterprises are actively involved in passing on their knowledge to the next generation, either through apprenticeships or by training their own children. For instance, one owner is training two new disciples, while another business has passed its traditions to the owner's daughter. While the enterprises lack formal educational advancement, they play a vital role in preserving the craftsmanship through generational knowledge transfer.

Part III: Policy Awareness

Most of the enterprise owners have limited awareness of government loans or financial aid programs targeted at micro, small, and medium-sized enterprises (MSMEs) in the traditional arts and crafts sector. Logistics challenges, particularly the rising prices of raw materials and lack of manpower, are consistently cited as major obstacles for these businesses. In terms of the broader role of traditional arts and crafts in Myanmar, the respondents express mixed views. While some believe that the industry is progressing due to increased market demand and modern knowledge, others

feel that the sector is in decline, with fewer people interested in the craft. Emotional satisfaction remains high, with artisans expressing pride in their work despite these challenges. However, they are keenly aware of the need for more formal education and government support to sustain and grow their enterprises.

Part IV: Technological Awareness

Technological awareness among the surveyed businesses is generally low. None of the enterprises have a strong digital presence, with no reported websites, and only minimal knowledge of internet-related business tools. Concerns about imitation and the complexities of transitioning to digital markets appear to contribute to the hesitancy in adopting online platforms. Although they are aware of the changing business environment, most enterprises have not yet embraced digital transformation, either due to a lack of resources or knowledge. There is also little familiarity with how technology could benefit mass production efforts in these traditional crafts. One owner, however, noted that technological advancements could be useful for reaching a broader audience, suggesting that while the potential exists, implementation remains a challenge. Traditional crafts remain deeply tied to hands-on expertise, and while tools and techniques have progressed over time, the overall adoption of modern digital tools remains limited across these enterprises.

This analysis demonstrates the critical role that traditional arts and crafts enterprises play in maintaining cultural heritage while highlighting the challenges of modernizing and sustaining these businesses in a changing economic and technological landscape.

(v) Masonry

Part I: Profile of the Enterprises

The surveyed enterprises all belong to the "Panyan" category, which specializes in bricklaying and masonry. These businesses are mainly located in the Pyin Oo Lwin region and have been operating for decades, with the earliest starting in 1990. Most enterprise owners either inherited their craft from their parents or learned through mentorship, while others gained expertise through formal study and hands-on experience. The time to become proficient varies from three to five years. The enterprises range in size, with one owner leading disciples across multiple cities, another working with contracts for religious institutions, and a third running a large

team of 30 workers. Markets served are predominantly domestic, with some businesses handling major construction contracts, including religious buildings. Profit margins vary from 30% to 40%, depending on the size and scope of the projects, and most business owners report satisfaction with the market reception to their work.

Part II: Vocational Awareness

Most of the owners received their professional skills either through family tradition or by working under a mentor. None of the surveyed artisans reported attending formal training schools or vocational workshops. However, all of them are actively engaged in training new workers, with each business mentoring at least 15 to 20 students. These apprentices learn while working on projects, which serves as a practical method of education. There is limited awareness of any national assembly or formal gatherings for arts and crafts professionals. Despite this, the businesses remain committed to passing on their knowledge, and many are focused on producing a new generation of skilled workers. Educationally, the industry is seen as having made progress, with the artisans using modern tools and techniques while maintaining traditional skills.

Part III: Policy Awareness

The survey reveals that the owners have minimal awareness of MSME loans or government aid programs specifically for traditional cultural enterprises. Many face significant challenges, particularly with logistics for raw materials and the availability of necessary tools, such as lifting or loading machines in more rural areas. Additionally, the rising costs of raw materials and the fluctuating market often create financial strain. Nevertheless, the artisans are emotionally satisfied with their work and take pride in preserving their craft. Despite this emotional satisfaction, many recognize that the industry is undergoing significant changes, with newer technologies improving some aspects of production but also leading to fewer job opportunities for traditional craftspeople. Some express hope that political stability or improved government support could further enhance their business prospects.

Part IV: Technological Awareness

Technological awareness varies among the respondents, but most have begun to incorporate digital tools into their work processes. Some artisans have started

uploading and advertising their work online, learning new design techniques through digital platforms, and incorporating innovative building methods like iron frames. However, digital presence remains limited, with only one of the surveyed businesses reporting a fully active online presence. While many artisans are familiar with using social media platforms like Facebook for design inspiration, they are less knowledgeable about fully integrating digital technologies into their business operations. Importantly, all respondents acknowledge that advancements in equipment and technology have significantly improved the quality and efficiency of their work. However, despite these technological improvements, they also recognize that more traditional artisans may struggle with adapting to these changes.

This analysis highlights the blend of traditional skills with modern technological advancements in Myanmar's arts and crafts industry. While these businesses remain deeply rooted in cultural practices, there is an emerging trend toward innovation, supported by the younger generation of artisans who are increasingly utilizing digital tools and newer construction methods.

(vi) Woodcurving

Part I: Profile of the Enterprises

The three enterprises surveyed are all involved in **Panbu** (sculpture), with the business owners located in various townships. These businesses have been operating for different lengths of time, with one starting in 1999, another when the owner was just 10 years old, and the third in 2010, which was inherited from family. Most of the business owners learned their craft from their parents or while studying, combining their education with hands-on experience. The time it took to become proficient varied, with some owners mastering the craft in 3-7 years. One owner specializes in flower sculptures, while others work on a variety of sculpture projects. The size of the enterprises varies; one owner works with daily wages, another has multiple branches with a small team of three, while the third manages a workshop with five workers. Markets are predominantly domestic, though one business exports to China. Profits are inconsistent, depending on the type of product and the market conditions, with one business earning around \$12 per day while others achieve 30% profit margins. All businesses report positive customer feedback, with repeat clients and growing reputations in their communities.

Part II: Vocational Awareness

Most of the business owners received their professional skills through family training, with no formal schooling. While some had access to cultural training or flower schools, there is little awareness of formal vocational institutions or national gatherings for arts and crafts professionals. The majority of these enterprises rely on passing skills within families, often to relatives or close community members. However, there is concern over the future of the industry, as many artisans do not plan to pass on their knowledge due to low income and fewer people entering the field. The survey shows that while the artisans themselves have mastered the craft, the lack of interest in maintaining these traditions within younger generations poses a significant challenge. There is also little government support or academic sponsorship to encourage growth or innovation in the industry.

Part III: Policy Awareness

In terms of policy awareness, none of the respondents were aware of MSME loans or government aid for traditional cultural enterprises. The businesses face significant logistical challenges, particularly in securing raw materials, which is further complicated by the political situation in the country. The lack of government support and financial incentives makes it difficult for these businesses to grow or sustain themselves long-term. Many artisans express a desire for higher pay and more capital to improve their operations, though they remain proud of their work and satisfied with the quality they deliver. However, the industry as a whole is seen as declining, with fewer people interested in supporting or donating to traditional arts and crafts. The business owners acknowledge that while the craft holds cultural significance, economic pressures make it less viable as a profession.

Part IV: Technological Awareness

Technological awareness among the artisans varies, with some showing an understanding of digital tools but little to no active engagement in online sales. Two of the businesses have Facebook pages, but these are either inactive or not used for direct sales. The artisans recognize that technology has changed the business environment, with one mentioning that digital tools are being studied by Cambodian artisans, but they themselves have yet to fully embrace these advancements. Export opportunities were mentioned, particularly to China, but the majority of the businesses rely on local

markets for their sales. In terms of academic and technical progress, there is some improvement, but it has not significantly influenced the artisans' day-to-day work. The traditional nature of the craft, combined with financial and logistical challenges, means that technological progress is not seen as a priority for these businesses.

The surveyed Panbu enterprises highlight the challenges faced by traditional artisans in Myanmar. While they are highly skilled and proud of their cultural heritage, economic difficulties, lack of government support, and limited engagement with modern technology hinder their ability to grow. Vocational training is largely informal, passed down through generations, and there is little incentive for younger artisans to continue the craft due to low income and a lack of institutional support. Without significant improvements in financial resources, government policy, and technological adoption, the long-term sustainability of these traditional arts and crafts enterprises remains uncertain.

(vii) Stone curving

Part I: Profile of the Enterprises

The two enterprises surveyed both specialize in **Pantamault** (stone sculpture), with one established in 1930 and passed down through generations, while the other has been operating for 20 years. Owners inherited the businesses from their families, with one enterprise focusing on innovation while learning from the parents' shop. The skill level of the owners is high, with one owner gaining expertise in eight parts of stone carving science over 3-4 years for each part, while the other took over 10 years to become proficient. The business sizes are substantial, with one enterprise running a marble workshop employing 20 workers, while the other operates 20+ workshops, each with 20 workers. The markets served include both domestic clients and international buyers, such as merchants from Yangon and Thailand. Profit margins are relatively low, ranging from 1-5%, with a maximum of 10% for higher-end items. Customer satisfaction is strong, with one enterprise having a family tradition of returning customers and the other reporting 70% customer satisfaction.

Part II: Vocational Awareness

Both business owners received their skills from their families, learning through hands-on experience while working in family-run workshops. There is a strong focus on maintaining the **academic tradition** of stone sculpture, with the craft being passed

down within the family. However, there is little knowledge of formal training schools or vocational gatherings. One enterprise is part of a **rock formation association**, while the other acknowledges a business association but has not received much formal support. The lack of structured vocational education or government-backed programs makes it difficult for younger generations to get involved in the trade, and the industry is heavily reliant on family-based training.

Part III: Policy Awareness

Awareness of government support and policy for traditional cultural enterprises is minimal. Neither enterprise has received substantial support from the government, despite one requesting land to expand their operations. Both businesses face significant challenges in logistics and the cost of raw materials, which is a common issue for the stone carving industry. The owners note a **declining demand** for stone sculptures and fewer local customers, with politics and transportation problems being major hurdles for their business operations. The COVID-19 pandemic has also affected business, with both enterprises recognizing that their best periods of growth occurred before the pandemic. While there is a sense of pride in their work, they express frustration at the lack of government support, which could help them overcome some of the logistical challenges and declining market interest.

Part IV: Technological Awareness

Technological awareness is limited among the surveyed businesses. Neither enterprise actively uses **digital platforms** for sales, though they acknowledge the usefulness of technology for communication purposes. One enterprise is aware of advancements in CNC (Computer Numerical Control) technology, which could aid in more efficient stone carving, but both businesses report a lack of access to advanced equipment. The reliance on traditional methods and tools is apparent, though they recognize that modernization in tools could improve production quality and output. Despite the potential for technology to assist their operations, the focus remains on maintaining family traditions and manual craftsmanship. The businesses have also emphasized the challenges posed by the **import-export** focus, with raw material costs being high and export demand being inconsistent.

The stone sculpture enterprises in Myanmar's **Pantamault** sector face a combination of traditional challenges and modern economic pressures. While both

businesses are deeply rooted in family traditions and have a strong reputation for craftsmanship, they struggle with declining demand, high raw material costs, and minimal government support. Vocational training is primarily passed down through family-based learning, with little external educational or financial assistance. Technological adoption is limited, though the artisans recognize the potential benefits of more advanced tools and equipment. To ensure the sustainability of their craft, these businesses require improvements in transportation, political stability, and better access to both local and international markets. Despite these challenges, the owners express a deep pride in their work and hope to continue their businesses for future generations.

(viii) Wood Turnery

Part I: Profile of the Enterprises

The three enterprises surveyed all specialize in **Panpoot** (turning designs on a lathe), a traditional craft in Myanmar. Each enterprise was established between the late 1980s and 1990s, with all owners inheriting their businesses from their families, either from parents or grandparents. The artisans have been practicing for decades, with one reporting 30 years of experience and another continuing the craft for over 40 years. Despite the varying durations of practice, it generally took the artisans between 1 and 2 years to become proficient. All three businesses are family-run and relatively small in size, with the market primarily focused on domestic customers. One business previously exported products abroad, though now most orders are for the local market. Profits for these enterprises vary, with margins between 2-3% for most, while one business reports a higher 13% profit when needlework is added. The market reception remains positive, with customers returning because they admire the traditional Myanmar's arts and crafts.

Part II: Vocational Awareness

All artisans acquired their skills through family inheritance, learning the craft from their parents or grandparents. None of the respondents had formal training or participated in vocational schools. There is minimal awareness of any national forums or vocational gatherings for artisans, though one mentioned having heard about academic conferences for traditional crafts. Unfortunately, business associations that once existed to support these artisans are now defunct, further isolating them from formal vocational or industry support. While these artisans maintain the tradition within

their families and pass the skills on to their children, they also note that younger generations are becoming less interested in the craft due to the financial struggles it brings. One artisan mentioned that with better education, younger people could potentially find renewed interest in the traditional craft.

Part III: Policy Awareness

None of the respondents had received government support, either in the form of loans or subsidies for their traditional enterprises. One of the major challenges facing these businesses is the difficulty in acquiring raw materials. Steel-polished balls and other substitutes have started to replace the traditional wood used in Panpoot, making it harder for artisans to source their necessary materials. Without government intervention or support in sourcing materials, the businesses have experienced a significant decline. One respondent estimated a 70% decline in business, attributing the downfall largely to the lack of raw materials and the rising cost of alternatives. Despite these challenges, the artisans remain emotionally connected to their work, proud of their cultural heritage and the role they play in preserving traditional Myanmar's craftsmanship.

Part IV: Technological Awareness

Technological awareness among these enterprises is minimal, with little to no integration of digital tools into their business operations. While one artisan has posted products on Facebook, the efforts have not translated into profitability. Another artisan is currently studying the internet and investigating digital tools, including how foreign artisans, particularly from China, are using technology in their craft. The artisans see potential in technology to help manage resources, particularly wood, and to improve the efficiency of their operations. However, the general sentiment remains that despite technological advances, the fundamental issue lies with the availability of raw materials. The businesses rely on traditional methods, and while technology can aid in certain aspects, the core of their craft remains in manual, hands-on work.

The Panpoot enterprises are deeply rooted in Myanmar's cultural heritage, with all three businesses being passed down through generations. While these artisans have maintained their skills and craftsmanship, the industry faces significant challenges. The lack of raw materials, minimal government support, and the absence of technological integration have led to a decline in the sector. Vocational awareness is largely limited

to family-based training, and younger generations are showing less interest in continuing the craft. While the artisans are proud of their work and committed to preserving the tradition, they acknowledge that without better access to raw materials and more robust financial and technological support, the future of the Panpoot industry is uncertain.

(ix) Painting

Part I: Profile of the Enterprises

The three enterprises surveyed are all involved in **painting**, located in Amarapura, with varying years of establishment and business sizes. One enterprise began over 20 years ago as a hobby, another started in 2006, and the third has been in operation for more than 15 years. The artisans honed their skills through different paths: one self-taught, one inherited the craft from their father, and another studied at an art school. The time it took to master their skills ranges from at least 3 years to more than 10 years. Business sizes vary as well, with one shop opening as early as 1996, another expanding significantly between 2004-2015, and the third running a smaller, independent operation. Markets served include foreign tourists in the past and a more local clientele for the other two enterprises. The businesses have not specified their profit margins, but the market impression for one was strong during the mid-1990s, while the others focus on local hotel clients or past international customers.

Part II: Vocational Awareness

Vocational training for these enterprises differs in terms of formal education. One owner attended the **State School of Sculpture**, another learned through the **Mann Lae Kung art association**, and the third inherited the knowledge from parents who were also painters. All the artisans are keen on maintaining their craft, but only one has expressed a strong desire to train a new generation of artists. In terms of professional gatherings, one has participated in national exhibitions, while others do not have such experiences. There seems to be limited engagement with government-supported organizations or civic groups, and there is little government sponsorship for academics within this field. One participant did note that, during U Thein Sein's era, there were exhibitions and workshops, but these have since declined.

Part III: Policy Awareness

Government support is minimal for these traditional painting businesses. During the COVID-19 pandemic, one business received some support, while the others had little to none. The logistical challenges facing these businesses include limited space and political instability, which has affected access to both local and international customers. One respondent highlighted the importance of **political stability** for the business to thrive again. There is little awareness of MSME loans or other aids specifically for traditional arts, though one artisan relies heavily on tourism for financial stability. The declining trend in the industry is evident, with fewer exhibitions and declining space in the market affecting the ability to generate income. Still, the artisans remain proud of their work, finding satisfaction in maintaining a part of Myanmar's cultural heritage.

Part IV: Technological Awareness

Digital presence among the enterprises is mixed. One business has a website through a **sculpture organization**, while another advertises on Facebook, though the online sales are minimal. Digital awareness is slowly growing, with one artisan researching online methods and others noticing how technology has impacted the field. However, the actual use of digital platforms for expanding sales and visibility remains low. While all respondents are familiar with the importance of modern technology, particularly in tool advancements, the integration of such advancements into their daily operations is limited. The businesses that do use digital platforms are still finding ways to optimize their sales through these means, and one noted that they have researched **online sales** but not fully implemented a strategy.

The painting enterprises in Amarapura face a combination of traditional and modern challenges. While these artisans have maintained their skills over many years, they are dealing with declining markets, lack of government support, and limited digital engagement. Vocational training is primarily family-based, and there is little formal government sponsorship for academic or artistic progression. Despite these challenges, the artisans are committed to their craft, and there is hope for the future through improved political stability and possibly expanding their presence digitally. However, without further support and adaptation, the future of these traditional painting businesses remains uncertain.

(x) Lacquerware

Part I: Profile of the Enterprises

The enterprise specializes in **Panyun** (lacquerware), operating in the Chan Mya Than San township. The owner took over the business from their father after starting work in the lacquerware field at the age of 20. The artisan's skill was honed through hands-on experience with parents and formal education at the **Pantra School**, with a total learning period of 5-10 years before fully managing the family business. The business operates two small shops with a workforce of three employees. The market primarily targets foreigners, monks, and wealthier customers. Profit margins are low, and there are times when the artisan works without pay due to the fluctuating market. Overall customer satisfaction is around 70%, with the business maintaining a positive but modest reputation.

Part II: Vocational Awareness

The artisan acquired professional skills both through family tradition and at the **Pantra School**. However, there is no involvement in any **business associations**, and no access to formal vocational gatherings or industry forums. While the artisan is capable of training new people, there is little interest from younger generations, who are more focused on financial rewards than preserving traditional crafts. The lack of enthusiasm from newcomers presents a challenge for the continuity of the craft. Despite the presence of a **government-sponsored training school**, the artisan has not benefited directly from formal educational support. This indicates a gap between government programs and their practical impact on small traditional businesses.

Part III: Policy Awareness

The artisan reports having no access to **MSME loans** or other government aid programs for traditional cultural enterprises. The key challenges faced by the business are political instability, lack of donations, and increased competition from modern products, which are gradually taking over the market. The lack of government support exacerbates the difficulties in securing resources and maintaining operations. The artisan is emotionally connected to the work and expresses pride in the craft, but the current market conditions and challenges make it difficult to achieve financial sustainability. Despite this, there is optimism about the future, with the artisan

committed to continuing the family business, even as the industry faces a noticeable decline.

Part IV: Technological Awareness

Technological awareness is limited within the enterprise. Although the artisan uses the **internet for design inspiration**, the language barrier poses a challenge, making the internet less useful for expanding the business or enhancing skills. There is no active digital presence or online sales platform, which limits the business's ability to compete with modern, mass-produced alternatives. Despite recognizing that **technology has improved academic tools** and could potentially aid the business, the artisan has not fully integrated digital tools into daily operations. The artisan expressed an idea for improvement by suggesting that **advertising online** could help expand the business. However, the lack of familiarity with digital platforms and the absence of a strong online presence remain significant hurdles.

This **lacquerware enterprise** reflects both the enduring cultural value of traditional craftsmanship and the challenges posed by modern market demands and technological advancements. The artisan remains committed to continuing the family business, though a lack of government support, low profit margins, and limited digital engagement present barriers to growth. While the business has made some academic progress in terms of skill and technology usage, the broader industry is in decline. With improved access to technology and stronger government backing, the enterprise could better navigate these challenges and remain a vibrant part of Myanmar's cultural landscape.

CHAPTER V

CONCLUSION

5.1 Findings

The sustainability of Myanmar's Ten Traditional Arts and Crafts Enterprises, collectively known as "*Pan Sel Myo*," is a complex issue influenced by various socio-economic, cultural, and technological factors specific to Mandalay. Historically recognized as the cultural hub of Myanmar, Mandalay supports crafts such as blacksmithing, goldsmithing and silversmithing, bronze casting, stucco work, masonry, woodcarving, stone carving, wood turnery, painting, and lacquerware. These crafts represent a rich cultural heritage, passed down through generations and integral to the region's identity and economy. However, their sustainability faces significant threats from modernization, economic shifts, and evolving social values.

A critical issue identified is the traditional apprenticeship model, which has been essential for the transmission of skills, now under threat due to younger generations migrating to urban areas in search of better employment opportunities. This migration creates a gap in the transfer of knowledge necessary for the continuation of these crafts. The influx of mass-produced goods further exacerbates this issue, as these modern alternatives often diminish demand for traditional handcrafted products. Economic pressures compel artisans to explore alternative livelihoods, reducing the pool of skilled craftsmen.

Despite these challenges, various stakeholders, including governmental bodies, NGOs, and cultural institutions, are actively working to preserve and promote these traditional crafts. Educational initiatives integrating traditional arts into formal curricula and vocational training programs are crucial for revitalizing interest among the youth and ensuring skill transmission to future generations. Workshops and mentorship programs led by master craftsmen provide practical training and experience, fostering a new generation of artisans.

Market development strategies are also essential for the sustainability of these crafts. Emphasizing the unique cultural value of traditional crafts can attract both domestic and international markets. Incorporating these crafts into cultural tourism offers stable income for artisans while showcasing Myanmar's rich cultural heritage.

Events like cultural festivals and exhibitions serve as platforms for artisans to display their work and connect with potential customers.

Furthermore, leveraging digital platforms can significantly enhance market reach. However, the integration of technology into traditional practices remains limited. Many artisans acknowledge the benefits of technology but lack the resources and knowledge to fully implement digital tools in their operations.

The study concludes that financial support and resources from governmental and non-governmental organizations are vital to sustain these initiatives, providing necessary backing for educational programs, market development, and cultural promotion. By fostering a supportive environment and promoting sustainable practices, the long-term viability of the *Pan Sel Myo* can be secured. This is not only critical for preserving Myanmar's cultural heritage but also essential for the economic development of Mandalay and the well-being of its artisans.

5.2 Suggestions

The Sustainability of Myanmar's Ten Traditional Arts and Crafts Enterprises, collectively known as the "*Pan Sel Myo*," is a multifaceted issue deeply embedded in the socio-economic, cultural, and technological dynamics of Mandalay. Mandalay, as the cultural epicenter of Myanmar, has historically been the stronghold of these crafts, which include blacksmithing (Pandaing), goldsmithing and silversmithing (Pantain), bronze casting (Pante), stucco work (Pantaut), masonry (Panyan), wood carving (Panbu), stone carving (Pantamault), wood turnery (Panpoot), painting (Panchi), lacquerware (Panyun). Each arts and craft represents a rich heritage of artistic tradition and skill, passed down through generations, and remains a vital part of the cultural identity and economic fabric of the region. However, the sustainability of these crafts faces significant challenges due to the forces of modernization, economic shifts, and changing social values. The traditional apprenticeship model, which has been the cornerstone of skill transmission, is under threat as younger generations migrate to urban areas seeking more lucrative employment opportunities. This migration results in a critical gap in the transfer of knowledge and skills essential for the continuation of these crafts. Moreover, the influx of mass-produced goods and modern materials poses a direct competition to handcrafted items, often leading to a decline in demand for traditional products. This competition is compounded by the economic pressures that force artisans to seek alternative livelihoods, further diminishing the pool of skilled

craftsmen. Despite these challenges, there are concerted efforts by various stakeholders, including government bodies, non-governmental organizations, and cultural institutions, to preserve and promote these traditional crafts. Educational initiatives aimed at integrating traditional arts into formal curricula and vocational training programs are crucial for revitalizing interest and ensuring the transmission of skills to new generations. Workshops and seminars conducted by master craftsmen play a vital role in this educational effort, providing hands-on experience and mentorship to young artisans. Additionally, market development strategies are essential for the sustainability of these crafts. Creating new market opportunities through branding and promoting the unique cultural value of these crafts can attract both domestic and international buyers. The integration of traditional crafts into the cultural tourism sector is particularly promising, as it not only provides a stable income for artisans but also showcases Myanmar's rich cultural heritage to a global audience. Cultural festivals, exhibitions, and craft fairs offer effective platforms for artisans to display their work and connect with potential customers. Furthermore, leveraging digital platforms and e-commerce can significantly expand the market reach of these crafts, making them accessible to a wider audience. However, it is crucial to balance commercialization with cultural preservation to maintain the authenticity and integrity of these traditional crafts. Financial support and resources from government and non-governmental organizations are imperative to sustain these efforts, providing the necessary backing for educational programs, market development, and cultural promotion initiatives. By fostering a supportive environment for artisans and promoting sustainable practices, the long-term viability of the *Pan Sel Myo* can be ensured. This sustainability is not only vital for preserving Myanmar's cultural heritage but also for contributing to the economic development of Mandalay and the well-being of its artisans. The continued success of these efforts requires a holistic approach that addresses the interconnected challenges of economic viability, skill transmission, and market development, ensuring that the *Pan Sel Myo* remains a vibrant and integral part of Myanmar's cultural and economic landscape.

Based on the findings, it is recommended to establish national-level academic associations and open specialized training institutes related to the ten traditional Myanmar flowers to sustain MSME activities associated with these art forms. There is also a need for the Ministry of Religious Affairs and Culture to expand its support by creating an organization dedicated to these ten flower arts. In addition, it is crucial to

include other flower-related disciplines, beyond just painting and sculpture, within the curriculum of national cultural universities.

It is observed that the younger generation shows less interest in learning the ten flower arts. To address this, creating opportunities for selling these traditional art forms on digital platforms is recommended, which would not only widen the market but also encourage greater participation from younger people in both learning and selling these crafts. This approach could help increase youth involvement in preserving and promoting the sustainability of the Ten Traditional Arts and Crafts Enterprises of Myanmar.

It is recommended that government media, including TV programs and movies, be utilized in mass media to promote Myanmar's ten traditional arts and crafts enterprises. By incorporating the concept of revitalization of the national identity through the use of Myanmar's rich cultural heritage, these efforts should be sustained. The widespread dissemination of these cultural expressions through media platforms will contribute to the preservation and promotion of these traditional crafts, ensuring their continued relevance in contemporary society. As a result, both the cultural legacy and national identity of Myanmar can be strengthened and sustained for future generations.

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APPENDICES

APPENDIX 1

Questionnaire for the survey

Part I. Profile of the enterprises

- Q1. Type of arts and crafts
- Q2. Name of the enterprise owner
- Q3. Name of the enterprises
- Q4. Address of the enterprises
- Q5. When did you start your enterprise?
- Q6. How long did it take you to become a professional in your industry?
- Q7. How did you start this enterprise?
- Q8. How skilled are you at your industry?
- Q9. Describe the size of your enterprises by Capital and also by Employees.
- Q10. In which markets do you sell your products? (Domestics or Foreign)

Part II. Vocational Awareness

- Q11. Where did you get professional skills? Is any training school? Or are there any gatherings like the forum, Seminar, Workshop for the vocation?
- Q12. Is there national assembly for Arts and Crafts Professionals?
- Q13. Any Civic Society Organizations or Government Supported Organizations?
- Q14. How do you plan to raise a new generation in your enterprise?
- Q15. How do you think the industry as a whole has progressed educationally?

Part III. Policy Awareness

- Q16. Describe how you are ware of MSMEs Loans or Aids for the Traditional Cultural Enterprises?
- Q17. Describe the challenges of logistics supply for raw materials.
- Q18. What do you think of role of Traditional Arts and Crafts Enterprises in Myanmar?
- Q19. Are you emotionally satisfied doing this professional work? Are you proud?

Q20. How do you see the changing trends in Myanmar Traditional Culture?

Part IV. Technological Awareness

Q21. Do business tools change? Is it easier to use?

Q22. Can be the businesses are more beneficial in the mass production industry?

Q23. Are you selling your products on the Internet? What about familiarity with IT technology?

Q24. Which Digital Platform do you prefer that social medias or trading software applications?

Q25. Opinions on the Readymade Products can be replaced in the Traditional Arts and Crafts Enterprises in Myanmar.

Appendix 2

"Register of Intangible Cultural Heritage of Myanmar (First Edition)

Summary of Intangible Cultural Heritage Listings within Regions and States"

Shan State	Sagaing Region	Tanintharyi Region	Bago Region	Magway Region	Mandalay Region	Yangon Region	Ayeyarwady Region	Naypyidaw	Total
30	4	12	3	6	4	9	-	-	104
139	5	19	-	13	12	-	1	18	506
113	38	17	49	23	72	23	15	2	651
4	9	8	9	2	17	4	5	1	199
130	42	30	70	46	177	6	57	5	829
416	98	86	131	90	282	42	78	16	2289

No.	Subject	Kachin State	Kayah State	Karen State	Chin State	Mon State	Rakhine State
1	Oral Traditions and Descriptions, Languages	9	4	9	2	5	7
2	Performing Arts	142	52	22	21	17	45
3	Social Customs, Traditions, and Festivals	46	64	31	42	82	34
4	Knowledge of Nature and Cosmology and Traditional Practices	12	15	3	2	99	9
5	Traditional Crafts	50	48	11	23	103	31
-	Total	259	183	76	90	306	126

Source: MoRAC (2024)

Appendix 3

Defining MSMEs by Laws

Definitions by Sector				
Type of Enterprise		Size of Enterprise		
		Micro Enterprise	Small Enterprise	Medium Enterprise
Manufacturing Business	Employees	≤ 10	≤ 50	≤ 300
	Capital Investment	≤ 50 Million Kyats	≤ 500 Million Kyats	500 to 1000 Million Kyats
Labour-Intensive/Piecework Business	Employees	≤ 10	≤ 300	≤ 600
	Capital Investment	≤ 50 Million Kyats	≤ 500 Million Kyats	500 to 1000 Million Kyats
Wholesale Business	Employees	≤ 10	≤ 30	≤ 60
	Capital Investment	≤ 50 Million Kyats	≤ 100 Million Kyats	100 to 300 Million Kyats
Retail Business	Employees	≤ 10	≤ 30	≤ 60
	Capital Investment	≤ 50 Million Kyats	≤ 50 Million Kyats	50 to 100 Million Kyats
Service Business	Employees	≤ 10	≤ 30	≤ 100
	Capital Investment	≤ 50 Million Kyats	≤ 100 Million Kyats	100 to 200 Million Kyats
Other Business	Employees	≤ 10	≤ 30	≤ 60
	Capital Investment	≤ 50 Million Kyats	≤ 50 Million Kyats	50 to 100 Million Kyats

Source: The Small and Medium Enterprises Development Law (2015) and Small and Medium Enterprises Development Rules (2017)