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PATAN MUSEUM AND ITS ROLE IN PROMOTING HERITAGE TOURISM IN NEPAL

MASTER THESIS SUBMITTED TO THE UOAS SALZBURG
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“A nation's culture resides in the hearts and in the
soul of its people”

Mahatma Gandhi

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II. List of abbreviations

EC	European Commission
EU	European Union
IBM	International Business Machines Corporation
ICOM	International Council of Museums
ICTs	Information and Communication Technologies
ICUN	International Union for Conservation of Nature
INGOs	International non-governmental organization
MoCTCA	Ministry of Culture, Tourism and Civil Aviation
NECSTouR	The Network of European Regions for Competitive and Sustainable Tourism
NGOs	Non-governmental organization
NTB	Nepal Tourism Board
OECD	Organisation for Economic Co-operation and Development
PATA	Pacific Asia Travel Association
RQ	Research Question
SAARC	South Asian Association for Regional Cooperation
SPSS	Statistical Package for the Social Sciences
UK	United Kingdom
UNDP	United Nations Development Programme
UNESCO	United Nations Educational, Scientific and Cultural Organization
UNWTO	United Nations World Tourism Organization
US	United States of America
USD	United States Dollar
WTTC	World Travel and Tourism Council

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V. Abstract

The importance of culture and heritage is growing in the tourism industry. From small villages to big cities, all are increasingly incorporating culture and heritage tourism to achieve economic and social development. This study provides insight into cultural and heritage tourism especially within the context of Nepal. Furthermore, it examines the role of historical sites in promoting cultural and heritage tourism in Nepal with a focus on Patan Museum.

This research includes both qualitative and quantitative methods. In the qualitative approach, various experts were interviewed to understand the overall cultural tourism situation in Nepal and whether Patan Palace Square contributed to this. The role of Patan Museum regarding the development of heritage and heritage tourism is analysed. In addition, the study focuses on what makes Patan Museum distinct in comparison to other museums in Nepal and how this benefits locals and tourists. Furthermore, the study discusses the challenges as well as solutions and ideas to improve visitors' experiences.

In the quantitative approach, demographic data of museum visitors was collected from a field survey. The study tried to identify who accompanied visitors on their museum visit and how they came to know about the museum. Opinions regarding the museum premises, staff and if they found their experience interesting and educational were also collected. In the same way, visitors' thoughts about the atmosphere of the museum, architecture, design and displays were analysed. The research examined what visitors learned from the museum, what suggestions they had for improvement, and whether they would recommend Patan Museum to others and why.

Keywords:

Cultural tourism, heritage tourism, Museum tourism, Patan Museum, visitor satisfaction, Kathmandu Valley, Nepal.

1. Introduction

The terms "cultural heritage" and "cultural heritage tourism" combine "culture", "heritage" and "tourism" (Kaminski et al. 2014, p.4). However, culture is one of the most confusing words in English literature. Heritage is somewhat less confusing and tourism has some superficial degree of standardization. These terms become even more complicated when different viewpoints and perspectives towards cultural heritage conflict and overlap including academic, public, scientific, official, governmental, legal and so on (Bennett et al. 2013, pp.63-68, cited in Kaminski et al. 2014, p.4). The National Trust for Historic Preservation (2011, cited in Colorado Preservation, Inc., 2017) defined Cultural heritage tourism as "traveling to experience the places, artefacts and activities that authentically represent the stories and people of the past and present. It includes cultural, historic, and natural resources".

Heritage tourism is a growing business. Moreover, most world heritage sites are popular tourist destinations and many of them are considered as the most iconic places in the world. Therefore, cultural and heritage attractions have significant importance as tourism destinations. Nevertheless, cultural heritage tourism is not a new concept. Timothy (2011, p.2) argued that heritage tourism was already well established by the 15th century. Pilgrimage tourism was among the earliest forms of heritage tourism where people travelled for religious purposes and spiritual experiences. During the Greek and Roman empires, the seven wonders of the ancient world were popular tourism sites. The first Greek guide books contained reviews of the Pyramids of Giza, the hanging gardens of Babylon, the Temple of Artemis at Ephesus, the Colossus of Rhodes, the Statue of Zeus at Olympia, the Mausoleum of Maussollos at Halicarnassus, and the Ishtar Gate.

Similarly, during the 1600s until the mid-1800s, the Grand tour became a significant part of heritage tourism where young European men with social and financial means often travelled to experience classical art and architectural cities in Italy, France, Switzerland, Belgium, Germany, Austria and the Netherlands (Timothy, 2011, p.2). In modern times, Thomas Cook was known and credited for the origin of heritage tourism. Cook started his career as a travel agent and tour operator in 1841 and organized a 15km train trip for over 500 people to participate in a special event in England. After five years, he arranged another tour of Scotland for 350 British people. From the 1860s, he started selling ship and train based tours in Europe, Egypt, Palestine and the USA (Timothy, 2011, p.3). Today heritage tourism is one of the most popular worldwide tourist's activities.

1.1 Problem statement

For over half a century, museums have been highly influenced by ‘visitor studies’ because it helps them understand their audiences. Such research has helped museums develop spaces, exhibitions, programs and diversify offers. It is also enabling museums to attract more visitors by understanding their needs and the short-term and long-term impacts (Jones, 2015). However, the greater influence of ICTs in younger generations have changed the way services are offered in museums. It has improved visitor participation and involvement (Cerquetti, 2016). However, the museums in Nepal have not yet implemented the concept of ICTs.

Many historical sites in Nepal are inscribed in UNESCO’s world heritage list. Patan Durbar Square is one of them. Situated in the city of Patan, it is known for its fine arts, crafts and rich cultural heritage (Patan Museum, 2017). However, there is not enough empirical data about historical resources in Nepal. Many scarce existing findings are hidden in PhDs, master theses, reports of different NGOs or INGOs and local journals which are not available on the ‘web of science’ and thus, not accessible to the scientific world (Kindlmann, 2012, p.v). The same applies to the museums of Nepal as there has been little dedicated research. As a result, many scholars or researchers face difficulties when conducting their studies. Limited information is available to the outside world and this could influence people’s perception and experience.

This research is focused on Patan Museum because there is a limited knowledge about the role of this museum concerning heritage tourism promotion. The available information is limited and visitors are unaware of the important historical background and various stories relating to the museum and heritage sites. Furthermore, the little available literature like books, journals, articles, etc. are mostly old and may not reflect the current situation. Likewise, printed and online materials are often written for marketing purposes targeting tourists and not the academic community.

1.2 Aims & objectives

This study aims to find out how world heritage sites contribute to the development and promotion of heritage tourism in Nepal. Cultural and heritage tourism is a rapidly growing market. The easy access to global communication has greatly contributed to the increasing number of domestic and international tourists.

This thesis focuses on Patan Museum because it represents a long-standing tradition in tourism with its extraordinary heritage collections. The location 'Patan' with its Palace Square premises is appropriate because of its outstanding cultural background and universal value as a world heritage site.

The findings of the study are based on both experts' and visitors' opinions. From the experts' point of view, this study tries to understand the museum culture in Nepal and how the tourists and locals are benefiting. Moreover, the strength of the museum is highlighted together with challenges and possible solutions to overcome them. The cultural tourism scenario and its potential in Nepal is analysed as well as the way to enhance visitors' experience.

From the visitors' point of view this research aims to identify their motivations, what they think about the premises, staff, facilities and displayed objects in the museum as well as what they liked about the museum, what they did not like and how the quality can be improved.

1.3 Research questions

The following research questions were formulated after considering the underlying aims and objectives of the master thesis.

RQ1. What is the role of Patan Museum in promoting heritage and heritage tourism in Nepal?

RQ2. What is the cultural tourism situation and its potential in Nepal?

RQ3. How Patan Durbar Square and the surrounding temples contribute to cultural tourism?

RQ4. Why Patan Museum is different from other museums?

RQ5. How locals and tourists can benefit from the museum?

RQ6. What are the challenges of the Patan Museum and how can they be solved?

RQ7. How can we improve visitors' experience?

RQ8. What, if any, is the strategy and preservation policy for Patan museum?

1.4 Originality and contribution to the knowledge

For the long-term survival of the museum, it is important to know that visitors are satisfied with their experience. Although it is a very important factor, there is scant information available about Nepalese museums, more specifically visitors' on-site experience, what they liked, disliked and what can be done to enhance the experience. Similarly, the little available literature primarily focuses on history, renovation and architectural aspects of the museum rather than the experience, strengths and weakness of the museum.

The majority of the museums in Nepal are oriented towards culture and history. They have many similarities and therefore, share similar opportunities as well as challenges. For this reason, the findings of this research will not only benefit Patan Museum but many other museums across the country.

Basically, the study uses two methods in its approach: expert interviews and visitor surveys. The interviews mainly focus on the importance of Patan Museum and how it is contributing to overall cultural tourism development in Nepal. Whereas, the visitor survey measures the overall satisfaction of tourists and influencing factors. The survey result is based on field survey method and evaluates various experiences. As Bagri and Kala (2015) mentioned, it is necessary to recognize and measure visitor satisfaction in every factor of the destination sites because the satisfaction and dissatisfaction of one factor leads to satisfaction or dissatisfaction of the whole destination.

Beneficiaries of this research

The main beneficiaries of this research will be the museum and the department of archaeology because they are responsible for conservation, maintenance and research. Furthermore, tourists and local visitors as well as the academic community are likely to benefit. This research will help tour operators and tourism professionals as the acquired knowledge can be used for marketing purposes. The findings could also be of interest for UNESCO because it is helping state parties safeguard world heritage sites by providing technical and professional assistance. This study could be useful for the Austrian Government because they have been involved in the restoration and preservation project of Patan Museum since 1982, providing both financial and technical assistance. Likewise, it could serve as a guideline for other museums in Nepal.

2. Literature review

Traveling is one of the prominent activities undertaken in human history. Since the beginning of time, people have travelled for different purposes. Edgell (2006, p.2) mentioned that some travelled for business, some for pleasure or to participate in special sports, artistic, musical, historical, religious, and outdoor events. Among many forms of travel, cultural tourism is one of the oldest and it is still the main tourist activity in most countries. OECD (2009, cited in Richards and Munsters, 2010, p.1) stated that there were 360 million cultural tourists in 2007, that is 40% of all international tourism. However, it is not easy to differentiate 'culturally motivated tourists' with other travellers because of the increasing trends towards mixed holiday motives. Furthermore, Richards and Munsters (2010, p.1) argued that cultural and heritage tourism is appropriate for destinations willing to promote high quality and high value tourist experiences.

Cultural influence on tourism

Society and culture refer to our living habits, traditions and characteristics and how we relate these things to others. It is greatly connected to tourism because it has a huge influence on our behaviour, our comfort zone, beliefs and expectations. Therefore, culture and tourism are related and benefit mutually from each other. Moreover, such a relationship can reinforce the attractiveness and competitiveness of locations, regions and countries (OECD, 2009, pp. 9-10).

The tourism industry is among the major players in the international market and it has now become the main source of revenue for many developing nations. At present, the economic volume generated by tourism equals or even surpasses that of oil exports, food products or automobiles (UNWTO, 2017). Culture and tourism destinations are interconnected. As such, many destinations are increasingly using cultural assets to promote tourism. Culture has become a very important tourism product because it differentiates regions, identities and images in a crowded global marketplace (OECD, 2009, pp. 9-10).

Trends in cultural tourism

Cultural tourism is emerging as one of the favourite tourist's activities. EC (2017), estimated that 40% of all European tourism was cultural tourism. That is 4 out of 10 tourists select their travel location based on its cultural offering. Therefore, EC is supporting the area of cultural tourism with high potential for growth. The Romania-Bulgaria Cross Border Cooperation Programme (2007-2013) mentioned that cultural-cognitive tourist trips (CCTT) account for nearly 37% of all travels and there is a growth in demand by 15% each year.

Trends in tourist's profile

The attitude and preferences of tourists can differ greatly from one another depending on their countries. Here is an example between US and Canada. Federal Provincial Territorial Ministers of Culture and Heritage (2012, p.20) revealed that there are big differences among US and Canadian tourist sociographic profiles.

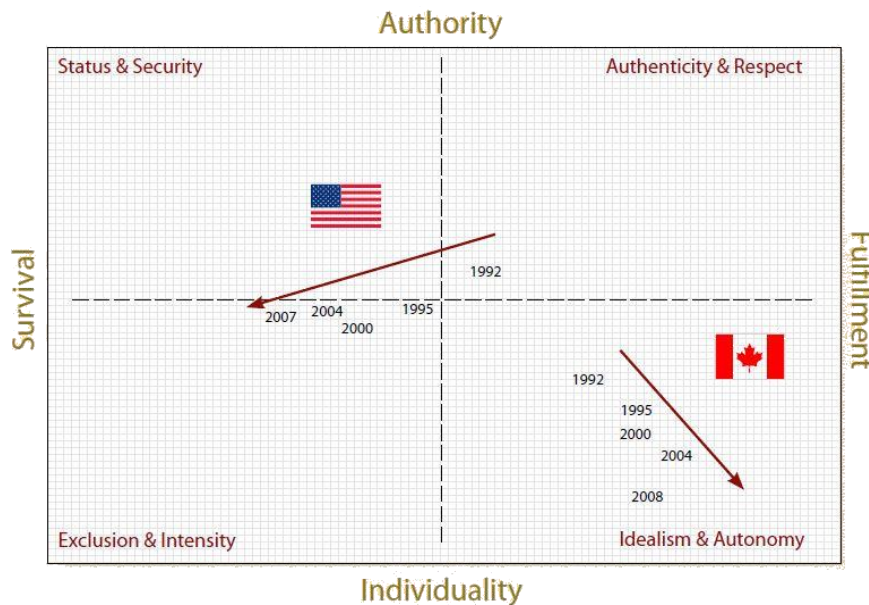


Fig. 1: Trends in tourist profiles

Source: Federal Provincial Territorial Ministers of Culture and Heritage (2012)

The above figure (Fig. 1) illustrates that US tourists are more inclined towards safe and all-inclusive experiences. Whereas, Canadian tourists prefer hands-on learning experiences that are the base of cultural/heritage tourism. The US market is directed more towards isolation and are far from open to new experience (Federal Provincial Territorial Ministers of Culture and Heritage, 2012, p.20). Therefore, it can be concluded that the people's preferences and attitudes can be very different from one another even when they come from countries next to each other and are alike in many ways.

Cultural tourist's profile

Cultural tourists are exclusive because they have a specific enthusiasm towards history and culture. According to the US Office of Travel and Tourism Industries (cited in Federal Provincial Territorial Ministers of Culture and Heritage, 2012, p.23), cultural tourists mainly have the following characteristics:

Well-Educated: They are likely to be more educated in comparison to the ordinary traveller. They have college or University education and often travel to attraction sites with detailed prior knowledge.

Well-Heeled: They consist mainly of the older generation with higher education and earnings than ordinary travellers.

Well-Travelled: They travel more on a yearly basis than ordinary travellers.

Federal Provincial Territorial Ministers of Culture and Heritage (2012, p.23) states that

“Most cultural travellers want to enrich their lives with new travel experiences. For them, a leisure or vacation trip is not complete without visiting a museum, historic site or landmark or attending a cultural event or arts performance”.

2.1 Cultural and Heritage tourism

The concept of cultural tourism is often misinterpreted although it is one of the oldest types of tourism. Perrottet (2002, cited in Du Cros and McKercher, 2015, p.4) argued that cultural tourism had been popular since Roman times as they used to visit Greece and Egypt but, until recently, such activities were not classified as cultural tourism. For example, activities such as visiting historic sites, cultural landmarks, attending special events and festivals, watching street performances or visiting museums were not connected to cultural tourism. Instead, they were considered as a part of sightseeing activities, which makes a complete tourism experience. Timothy (2011, p.4) suggested that in cultural tourism, people want to improve their cultural identities/values and their cultural needs are satisfied by traveling to attraction sites and observing built heritage, arts, performance, and living cultural.

According to Mandala (2009, Molle and Deckert 2009, Richards 1996, TV, 2013, cited in Du Cros and McKercher, 2015, p.1), in the early times, cultural tourism was seen as a specialist and niche activity, popular only among a small number of educated people who are looking for more than the general sand, sun and sea holiday. However, today it has grown into a mass product and between 35% - 80% of all travellers are cultural tourists although sources and the research itself is questionable. Similarly, OECD (2009, p.1, cited in Raj, et al. 2013, p.6) suggests that cultural tourism is responsible for nearly 40% of global international tours.

Heritage tourism

According to Alvarez et al. (2016, p.xii) there has been a long debate over the definition of heritage. However, it is highly relevant and crucial to understand the current value of the (lost) past. The heritagization process used to be a private inheritance but now it has moved to collective claims and is more institutionalized due to UNESCO policies, national or regional politics. Furthermore, it is also commercialized as a tool to enhance economic growth. Timothy (2011, p.3-4)

mentioned that for some people heritage tourism is traveling to heritage and historical sites. For others, it is a personal connection to places or resources and some authors even suggested that heritage tourism is closely related to travel for people who are interested in learning new things or making their life better to some extent. Even though these viewpoints are crucial parts of heritage tourism, it is still not easy to find a suitable definition on its own. Timothy (2011, p.4) states

“Heritage tourism refers to travellers seeing or experiencing built heritage, living culture or contemporary arts. Its resources are tangible and intangible and are found in both rural and urban settings”

Therefore, heritage tourism is a mixture of purposes, objects and experiences which differ from person to person as well as the places visited. Likewise, Park (2014, p. 1) argues that heritage tourism mainly focusing on the exploration of tangible (material) and intangible (immaterial) heritages of the history. In the context of tourism, heritage is not a fixed outcome of the past because it is often presented and represented to fulfil the particular demands of tourists. “Therefore, the relationship between heritage and tourism is complex, intricate and symbiotic” Park (2014, p. 1).

Heritage tourism is an important part of the global tourism industry. However, the images, meanings and symbols attached to heritage resources are more essential than the physical objects. Park (2014, p. 2) said, “heritage often depends entirely on the stories being created, recreated, told and retold”.

2.1.1 Cultural vs Heritage tourism

The terms ‘cultural tourism’ and ‘heritage tourism’ are widely used in industry as well as by many scholars. Timothy (2011, p.4) mentioned that these are actually two different terms but are related or overlapping Phenomena. Cultural tourism is traveling and participating in the living culture. Whereas, heritage tourism refers to antiquated relics, which are often found in rural areas and are less place bound. Cultural tourism is more dominant in urban areas and is less place bound. As such, the ‘content’ is the same while the ‘context’ is different (National Trust for Historic Preservation, 2010, cited in Timothy, 2011, pp.4-5).

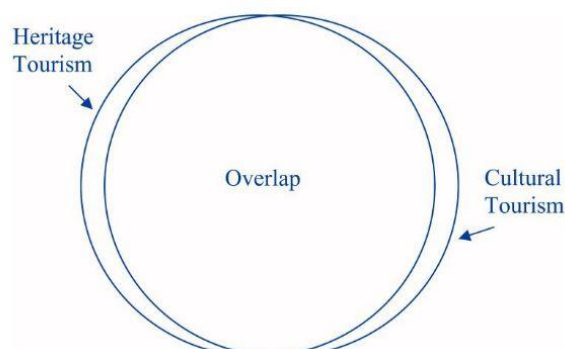


Fig. 2: Common view of cultural and heritage tourism

Source: After National Trust for Historic Preservation (2010, cited in Timothy, 2011) p.5

2.1.2 Culture and heritage tourism – Asia and the rest of the world

Cultural and heritage tourism mainly focuses on heritage and cultural attractions like performances, museums, displays, archaeological sites, etc. Kunwar and Chand (2016, p.6) mentioned that art museums, plays, orchestral and musical shows are part of cultural and heritage attractions in a developed world because tourists may go to certain places to see popular museums or participate in musical concerts. In less developed places, heritage and cultural attractions include traditional and religious practices, handicrafts and cultural shows.

As of 5th March 2018, there were 1073 sites on the UNESCO World Heritage list, of these 832 (77.53%) were cultural, 206 (19.19%) natural, 35 (3.26%) were mixed sites and 54 (5.03%) sites were listed as ‘in danger’.

Regions	Cultural	Natural	Mixed	Total	%
Africa	51	37	5	93	8.67%
Arab States	74	5	3	82	7.64%
Asia and the Pacific	177	64	12	253 *	23.58%
Europe and North America	434	62	10	506 *	47.16%
Latin America and the Caribbean	96	38	5	139 *	12.95%
Total	832	206	35	1073	100%

Tab. 1: Number of World Heritage Properties by region
Source: UNESCO World Heritage List Statistics (2018)

“*Uvs Nuur Basin and Landscapes of Dauria* (Mongolia, Russian Federation) are trans-regional properties located in Europe and Asia and the Pacific region. They are counted here in the Asia and the Pacific region” (UNESCO World Heritage List Statistics, 2018).

“*The Architectural Work of Le Corbusier* (Argentina, Belgium, France, Germany, India, Japan, Switzerland) is a trans-regional property located in Europe, Asia and the Pacific and Latin America and the Caribbean region. It is counted here in the Europe and North America” (UNESCO World Heritage List Statistics, 2018).

The table (Tab.1) above shows, Asia and the Pacific have 253 heritage sites in total. Out of which 177 (21.27% of the world’s total) are cultural, 64 (31.06% of the world’s total) are natural and 12 (34.28% of the world’s total) are mixed sites. That is 23.58% of the world heritage sites. Therefore, Asia and the Pacific is rich in heritage and culture. However, Hitchcock et al. (2010, pp.6-7) argued that because of Asia’s rich early, classical and colonial history, there are likely to be more historical and cultural sites, but the selection and approval process is highly political on a national and

international level. Moreover, many proposed and potential heritage sites in Southeast Asia did not make it on the list because of the modernization and development when they were demolished and replaced.

2.1.3 Importance of Cultural and Heritage tourism

Richards and Munsters (2010, p.1) cited that cultural heritage tourism is appealing to places and attractions looking for high quality tourists. In the past, research was more focused on the economic side of cultural tourism because of the growing number of tourists. However today, the social and cultural dimensions of tourism have aroused great interest among academics. Therefore, many countries and regions are now seeking to attract cultural tourists to conserve traditional cultures, to develop new traditional cultures and new cultural resources, and create a cultural image (OECD, 2009, cited in Richards and Munsters, 2010, p.1).

According to National Commissions for UNESCO (2001-2003), cultural tourism has become significant due to various reasons. The economy of the country/region can be improved and this has a positive social impact, it can create a better image of the destination and helps in the conservation of cultural and historical heritage. Moreover, it brings people closer by facilitating harmony and understanding among people. It supports culture and tourism development.

As such, cultural tourism supports businesses by creating income. The demand boosts local production because tourism activities are connected to many sectors of economy. Moreover, it makes tourists aware of the local culture and history which gives a destination an identity. Due to the creation of employment opportunities, youths do not have to migrate. It leads to better development of infrastructure and living conditions.

Park (2014, p.3) argues that heritage tourism is becoming more important in the global tourism scenario. Moreover, the development of trends of recreated and reinterpreted histories have significant influence on the presentation and representation of cultural heritage in tourism. Therefore, it plays a significant role in economic development of the society (Chhabra et al. 2003, cited in Park, 2014, p.3), security and stability (Halewood and Hannam, 2001, cited in Park, 2014, p.3), and “ideological framing of history and identity” (Johnson, 1999: 187, cited in Park, 2014, p.3). In this way, heritage tourism fulfils economic, political purposes and improves the living situation of the local community. Furthermore, cultural tourists are more interested in shopping of cultural items than other types of tourists because they like to recall memories and have a deep interest in collecting souvenirs (Timothy, 2011). Therefore, shops in the museums and historical sites can directly benefit and revenues can be invested for the conservation of the area.

Nevertheless, Timothy (2011) points out that heritage resources are mostly non-renewable, irreplaceable and need proper management and protection. Therefore, tourism is both an opportunity and a threat to heritage as it can negatively affect social and cultural values if too much importance is given solely to economic development.

2.1.4 Cultural tourism and sustainability

According to Bouchenaki (2006, pp.4-5), tourism builds contact between individuals and human communities through cultures and civilizations. It facilitates dialogue between cultures. Therefore, tourism plays a significant role in helping communities worldwide to live together more harmoniously and contributes to peace of mind.

The UNESCO Convention on the Diversity of Cultural Expressions (2005) and Agenda 21 for Culture (2004) have acknowledged cultural diversity as the major element for sustainable development (Kariithi, 2018).

Many tourists are attracted by cultural and natural heritage. Thus, it is a source of development that is distributed worldwide, providing more opportunities for non-industrialized countries. However, it is necessary to raise awareness, educate and train concerned staff and involve communities throughout the process of conservation and development of heritage. Moreover, everyone should be involved. Only then can heritages be better preserved and poverty reduced by improving living conditions, which is a component behind the sustainability and tourism development (Bouchenaki, 2006, pp.4-5).

In this regard, the European Commission declared 2018 as the year of Cultural Heritage. Cultural heritage is greatly related to sustainable tourism because culture promotes tourism and tourism preserves, appraises and experiences culture (NECSTouR, 2018).

2.2 Museum tourism

ICOM (2018, adopted by the 22nd General Assembly in Vienna, 2007) defines a museum as:

“a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment”.

Museums are places where people can see important objects focusing on different segments like history, culture, art and scientific artefacts. Museums are mostly permanent but can sometimes be temporary too (Statista, 2018). Therefore, a museum

is a public space that exhibits art, history, animals, plants and science. As Janes (2016, pp.211-212) mentioned:

“Today’s societies are incredibly diverse and complex, museums are no longer the monolithic institutions of the past. Instead, many are focusing their efforts more narrowly, telling particular stories with larger meanings. Often, these stories reflect issues and people that have been marginalized by mainstream society”

UNESCO (2017) states, the number of museums is growing all over the world. In 1975, there were 22,000 museums but today the figure has reached around 55,000. Museums are not only the place where objects are exhibited and preserved. “Museums are also increasingly present in the social sphere, acting as platforms for debate and discussion, tackling complex societal issues and encouraging public participation” (UNESCO, 2017). Thus, museums have played a big role in promoting the economy on both a local and regional level.

The Asia-Europe Museum Network (2017) reveals that the top ten most visited museums in the world in 2016 had the following number of visitors.

- Musée du Louvre, Paris (7.4 million visitors)
- Metropolitan Museum of Art, New York (7.0 million visitors)
- British Museum, London (6.4 million visitors)
- National Gallery, London (6.3 million visitors)
- Vatican Museums, Vatican City (6.1 million visitors)
- Tate Modern, London (5.8 million visitors)
- National Palace Museum, Taipei (4.7 million visitors)
- National Gallery of Art, Washington DC (4.3 million visitors)
- State Hermitage Museum, St Petersburg (4.1 million visitors)
- Reina Sofia Museum, Madrid (3.6 million visitors)

Another figure published by the American Alliance of Museums (2018) shows that in the United States of America alone museums contribute to more than 726,000 jobs and generate USD 50 billion revenue every year. The majority (75%) of leisure travellers in the US participate in cultural or heritage activities like going to museums and spend on average 60% more than other types of travellers. Bell (2013) records that museums are a USD 192 billion industry in America. He added, three exhibitions at the Metropolitan Museum of Art last fall and spring alone generated economy activity of over USD 700 million for the city. Moreover, museums are more than collections because many are now leading research institutions and help in conservation.

Timothy (2011, pp.321-322) has categorized museums based on their resources and primary focal theme as follows: Art museums, War/military museums, Industrial museums, Science museums, Natural history museums, Archaeological museums, Maritime museums, Folk museums, Local historical museums and Commonplace museums. Many believe that museums were initially established with the purpose of promoting education and learning, collection, conservation, research and enjoyment (Hooper-Greenhill, 1994 and Resource, 2001, cited in Tien, 2008). However, today the economic role of museums has become more significant than other functions.

Museums have great potential to attract cultural/heritage tourists and culture has become one of the major factors for attracting visitors to any destination (Porter, 1998, cited in Tien, 2008). Therefore, the role of museums has become very important in tourism business. Additionally, cultural tourists today are younger, wealthier, more educated and more technologically savvy (National Assembly of State Arts Agencies, 2004) which results in more spending and longer stays. When tourists travel to different locations to visit museums, they are likely to consume foods, drinks and spend money on accommodation and shopping.

2.2.1 Role of museum in heritage and cultural tourism development

Skyrda et al. (2012, p.4) mentioned that museums keep records, present and research the displayed objects. Therefore, education is one of the most significant works of the museum. They significantly contribute to cultural tourism development; however, the role is not always fully developed. Likewise, cultural tourism is closely connected to educational activities, although the role varies between different museum types. For example: local people and international tourists would be more interested in art, history and local lore museums. Whereas, most natural history and technical museums are focused towards locals and students.

Ivanovic (2008, p.286) argues, “not all cultural product consumers are culturally motivated tourists” because they are different and they consume cultural products differently. Also, a growing number of cultural tourists look for cultural heritage products with the combination of culture, entertainment and relaxation. Therefore, the museum must adopt the new and emerging market trends. In many countries, museum projects related to cultural tourism are developed which strongly attract tourists. As a result, this plays a significant role for the development of cultural and educational tourism.

In the context of Nepal, Amatya (2014, pp.156-160) presented that “culture is the lifeblood of tourism”. Nepalese Cultural tourism has a long history. Such tourists visit ancient sites, museums and the like to experience many other types of tangible and intangible heritages such as how people live, foods, festivities, music, dance, etc. A

study has found that Kathmandu city has about 225 stone water spouts, Bhaktapur has 73, Patan 53 and Kritipur 12. Tusha Hiti, which is one of the most beautiful water spouts in Patan, is situated inside Patan Durbar Square within the premises of Patan Museum. It is said that “there are more Gods and Goddesses than people and more temple shrines than houses in Kathmandu” (Amatya, 2014, pp.156-160). Museums are among the favourite hotspots to display different culture heritages and to learn about them.

2.2.2 Museum and sustainable development

IUCN (1991) defined sustainability as “development that improves the quality of human life while living within the carrying capacity of supporting ecosystem”. In 1992, world leaders gathered for the first Earth Summit in Rio de Janeiro. They agreed on the ‘Rio principles’ which integrate sustainable development across environmental, social and economic aspects (UNDP, 2012, p.6). In the same year, ICOM suggested the theme ‘Museums and Environment’ for the first time. This theme began to inspire dedicated museologists for the conservation of environmental and social development. Therefore, museums are regarded as institutions which help to bring awareness and change people’s attitudes towards environment, specifically biodiversity, energy politics, and poor social conditions in some countries (Jordan and Hettner, 2011, p.9). “Museums are expected to achieve greater social outcomes and impact” by improving lives, contributing to better places to live in, helping to develop societies, playing a traditional role in conserving collections and connecting people with them (Museum Association, 2013, p.3).

Various reports have suggested the strong contribution of museums to the economy which was discussed earlier in chapter 2.2. Originally, it was thought that cultural sustainability is a component of social sustainability. Nowadays it is considered as a distinct component of equal significance. Therefore, numerous sustainable models have implemented culture as the ‘fourth pillar’, together with social, economic, and environmental dimensions (Hawkes 2001, cited in Loach, et al. 2017).

In general, museums are without a doubt dedicated to sustainability but they do not directly address environmental issues in the context of sustainability. Instead, they focus on conserving the memories of societies, communities and other areas which can be integrated into different visions of this planet through exhibitions, presentations, publications and websites connected to the ‘needs of the present’ (Jordan and Hettner, 2011, p.9).

2.2.3 Museums and storytelling

Museum objects do not hold much value if they are not linked with stories from the past. Therefore, museum objects are often presented with stories. Mulholland et al. (2015) mentioned that stories provide a background for museum objects. They link objects to historical settings, to what they show and how they relate. People, places and things have many explicit and implicit connections to stories and museum objects. Calvi and Hover (2018) said, “storytelling can help turn any experience into a memorable and meaningful experience, by unlocking values that would otherwise be not so immediately recognisable by the listeners (or readers/viewers)”. Similarly, Timothy (2011, pp.228-229) suggested, interpretation contributes significantly to experience building because it reveals the importance of place, people, artefacts or incidences. Additionally, people are willing to learn and often return to places if the stories are nicely told and high-quality story-telling adds value to attractions making it more competitive in comparison with other attractions.

Museum objects are often presented with stories referring to how they were created or how they link to situations from the past. A story can relate to many museum objects like how one object played a role in the creation of others. In fact, telling stories is not only about informing others but also engaging them, helping visitors to create meaning of places, images or objects, delivering emotional and symbolic values and providing some world knowledge and self-exploration. Thus, the visitors themselves can relate to struggles, problems or other aspects of the story’s main character (Calvi and Hover, 2018, pp.296-297).

According to Timothy (2011, pp.238-243) there are many modern ways to interpret or tell the stories:

- Tour guide: a person who presents live guided tours for visitors with personal interpretations and answers questions.
- Actors/Role players: living performers dressed up like real characters in history who demonstrate various activities of the past and answer the visitors’ questions.
- Attendants: they are mostly stationed in doorways or at the information booth and provide directions and information to visitors.
- Printed material and signage: this includes non-personal written material (placards, posters, brochures, guide books, signs and other displays), audio and video devices.
- Hands-on displays: in addition to providing information visitors are allowed to touch or play with the objects like farm equipment, antique equipment, etc.
- Individual tour guide: these are self-guided audio tours.

- Modern technological devices: new technologies are emerging and museums find new ways of telling stories using interactive computer displays, electronic devices, Global Positioning System (GPS), social media, etc.

2.3 Tourism development in Nepal

Nepal gained some elements of democracy towards the end of 1950s, and later the country opened its door to outsiders. Agarwal and Upadhyay (2006, p.24) argued that in 45 years, between 1881-1925, only seven foreigners travelled to Nepal. Moreover, those travellers were often limited to the Kathmandu valley. Until 1950, only a few foreigners could travel outside of the Kathmandu valley. However, the popularity of Nepal grew internationally after Tenzing Norgay (Nepal) and Sir Edmund Hillary (New Zealand) became the first people to reach the summit of Mount Everest in 1953. Thomas Cook, a world-renowned travel agency, listed Nepal on their destinations for the first time in 1955 (Sherpa and Höivik, 2002, p.67).

Likewise, Shrestha (2015) suggested that tourism started in Nepal from a visit of a Japanese monk (Kawaguchi Ekai) to Pokhara and Mustang in 1899 on his way to Tibet. More evidence revealed how a British national H.W. Tilman was permitted to go trekking in the Everest, Helambu and Annapurna region in 1949 by late King Mahendra. Also, an American naturalist team led by Ripley travelled to Chainpur (East Nepal) and Rekcha (West Nepal) in the same year (Shrestha, 2015). In the 1950s, a French mountaineer Maurice Herzog reached the summit of 'Annapurna I' and became the first person in history to climb a mountain over 8,000 meters.

Swiss geologist Toni Hagen's visit to Nepal, the first American led expedition to Everest in 1950 and British expedition to Everest in 1951, popularised Nepal to the outside world. Colonel Jimmy Roberts, a military attaché to the British embassy opened a trekking company in Nepal in 1964 named Mountain Travel Trekking Agency (Shrestha, 2015) and he introduced the idea of organised trekking (Sherpa and Höivik, 2002, p.71). Therefore, he is considered to be the "father of organised trekking" in Nepal.

Tourist's arrival in Nepal

By 1975, visitor numbers in Nepal reached over 100,000. That is only a decade after the first organized trek was introduced. In 1999, the international arrivals reached 491,505. The same year tourism generated gross foreign exchange earnings of USD 168 million and became a major source of income for the Government (Sherpa and Höivik, 2002, p.72).

Nevertheless, Shrestha and Shrestha (2012) argued that there was not sufficient evidence of international tourist arrivals in Nepal before 1962 because the department of tourism only started keeping records from 1962.

The table below (Tab. 2) shows tourist arrival numbers from 2007-2016. As can be seen, the international tourist arrivals to Nepal mostly grew over a ten-year period except in 2008, 2013, 2014 and 2015. According to Shrestha and Shrestha (2012) the strike in Bangkok International airport contributed to decline in tourist numbers in 2008. Similarly, the April 2015 Nepal earthquake may have contributed to the decline in tourism in 2015. However, tourism sharply increased in 2016.

Year	Total number	Annual change (in %) - indicates decline	By Air		By Land	
			Number	Percent of total	Number	Percent of total
2007	526,705	37.2	360,713	68.5	165,992	31.5
2008	500,277	-5.0	374,661	74.9	125,616	25.1
2009	509,956	1.9	379,322	74.4	130,634	25.6
2010	602,867	18.2	448,800	74.4	154,067	25.6
2011	736,215	22.1	545,221	74.1	190,994	25.9
2012	803,092	9.1	598,258	74.5	204,834	25.5
2013	797,616	-0.7	594,848	74.6	202,768	25.4
2014	790,118	-0.9	585,981	74.2	204,137	25.8
2015	538,970	-0.32	407,412	75.6	131,558	24.4
2016	753,002	40	572,563	41	180,439	37.0

Tab. 2: Total annual tourist arrivals by mode of transportation from 2007-2016
Source: MoCTCA (2016)

Tourism organizations and employment in Nepal

In 1957, the Tourism Development Board was established and the Nepal Tourism Board (NTB) was set up in 1998. Nepal joined the International Union of Official Travel Organizations (IUOTO) in 1959, present name UNWTO, and PATA in 1963.

According to WTTC (2018, p.4) 497,500 jobs were directly generated by travel and tourism in 2017. This includes jobs in hotels, restaurants, travel agencies, airlines and other passenger transportation services (i.e. 3.2% of total employment) and it was predicted to grow by 3.9% in 2018 reaching 517,000 jobs (3.2% of total employment). By 2028, travel and tourism will support 638,000 jobs directly with the growth rate of 2.1% per annum.

However, considering the wider impacts from investments, supply chain and induced income impacts, travel and tourism supported 1,027,000 jobs in 2017 (6.6% of total employment). And, it is forecasted to grow by 4.2% in 2018 to 1,070,500 jobs (6.7% of total employment). By 2028, Travel and Tourism is estimated to support 1,323,000 jobs (7.0% of total employment) with a rise of 2.1% per annum (WTTC, 2018, p.4).

2.3.1 Relations between Nepal and Austria in heritage and culture

Amatya (2003, p.9) explains how Austrian Jesuit and mathematician Johannes Grueber came to Nepal in the 17th century and was the first westerner to visit Nepal. Grueber's published reports were the first evidence of Nepal and its culture in Europe. Amatya describes his gift to King Pratap Malla is believed to be a telescope (not a cross as expected of missionary) which is likely to be the first piece of western technology to reach Nepal.

After 300 years, during 1960s and 1970s, the relationship between Nepal and Austria was established by Austrian individuals through their personal and professional efforts. Carl Pruscha, who worked as a planner and architect for UNDP, helped Nepal prepare a comprehensive inventory of Kathmandu valley monuments and heritage sites. At that time, he was supported by his scholarly friend and mentor Professor Eduard Sekler, a well-known Austrian architectural historian at Harvard University. The two volumes, *Kathmandu Valley: Preservation of the Physical Environment and Cultural Heritage*, a Protective Inventory were published in Vienna in 1975 with Austria's financial assistance (Amatya, 2003, p.9).

Moreover, Professor Eduard Sekler proposed to restore one of the courtyards of Patan Durbar Square called 'Keshav Narayan Chowk'. It was with his initiation that the Austrian Government agreed to contribute bilateral aid to this project. The restoration work started in the beginning of 1982 and was completed in 1997 with the cooperation of Department of Archeology of Nepal and Austria's Institute of

International Cooperation (IIZ). Götz Hagmüller was the project coordinator during these 15 years, he was the third architect to follow Austrian conservation advisors to Nepalese Government (Amatya, 2003, p.9).

2.3.2 The Kathmandu valley and heritage tourism

The Kathmandu valley is very popular among tourists because of its distinct architecture, rich culture and festivals. Kathmandu is the capital and largest city of Nepal. It is the most populous developed area as well as the educational and commercial hub of Nepal. According to Amatya (2014, p.25), Kathmandu and Lumbini are two cultural heritage sites listed in UNESCO's World heritage list. The Kathmandu valley alone has seven world heritage sites, of which three are located near ancient palaces, namely Hanumandhoka Durbar (palace) in Kathmandu, Patan Durbar or Lalitpur in Patan and Bhaktapur Durbar in Bhaktapur. Other world heritage sites are Buddhist Stupas Swayambhunath, Boudhanath and Hindu Temples Pashupatinath and Changu Narayan.

Dhoju (2012, p.7) argued, the primary identity of the Kathmandu valley is cultural heritage because it has many ancient temples, religious sites and cultural artefacts. Moreover, the valley is surrounded by green hills and offers great views of the Himalayas which adds value to its attractions. "The valley is home to many temples, shrines, monasteries, stupas, squares, wooden arts and other sorts of artefacts" Dhoju (2012, p.7). Likewise, it is also the focal point of faith for different religions. For example: The Pashupatinath Temple, Krishna Temple and Changu Narayan Temple are very important religious sites for Hindu religion. Whereas, Swayambhunath and Boudhanath Stupas are very significant holy places for Buddhist religion. Furthermore, the valley has the Jame Mosque for Muslims and many Churches built by Christians. Therefore, it reflects the unique cultures, traditions and rituals of Nepal (Dhoju, 2012, p.7).

Similarly, the World Monument Fund (2018) mentioned that there are hundreds of sacred Buddhist and Hindu sites across the valley. The combination of Hindu and Buddhist religions has made Nepalese history and culture unique from others. Furthermore, Amatya (2007, pp.35-36) argues, Kathmandu is an open-air museum with incomparable universal value and has some of the richest heritage monuments known to mankind. Every artefact in the Kathmandu is more than just a beautiful creation because it reveals human history. Therefore, people of the valley have deep connections with their historical treasures and they live and breathe them (Amatya, 2007, pp.35-36). "Kathmandu valley is the core of traditional Nepalese culture. It is one of the cradles of great civilizations" (Amatya, 2011, p.102).

In keeping with this tradition is the “Garden of Dreams” which made it to the list of Lonely Planet Guide Book. According to Mayhew et al. (2015, p.79) Swapna Bagaicha (Garden of Dreams) was built by Field Marshal Kaiser Shamsar (1892 - 1964) in the 1920s. He was inspired to build this garden in his Palace with an Edwardian design after his visit to many Edwardian estates in the United Kingdom. Kaiser Shamsar funded the garden with money won from his father (then prime minister) in a gambling game. However, the garden and its pavilions were neglected and almost collapsed before it was restored. The renovation of this garden took over six years and was completed in 2007 with the financial and technical assistance of the Austrian Government. The renovation project of this garden was carried out by the same team who restored Patan Museum.

The garden has unique architecture and varieties of flowers, shrubs, trees and fauna from various countries. It also has six impressive pavilions that are dedicated to the six seasons in Nepal (Garden of Dreams, 2018).

2.3.3 Patan or Lalitpur

Patan, commonly known as Lalitpur ‘city of art’, is located about five kilometres from the capital city in the south-central part of Kathmandu Valley. The local people of Patan call it ‘Yala’ in their native language, Newari. Patan is home to many unique Durbar Squares (Palace Squares), temples, alleys, cuisines, and is best known for its rich cultural heritage, mainly the tradition of arts, crafts, stone, metal carved statues and Thangka paintings (Tibetan Buddhist scroll paintings).

According to Amatya (2011, pp.129-130), Patan city has around 450 Hindu temples and shrines. The city also has many Buddhist monasteries (Vihar and Bahis), Stupas, Patis (rest houses), stone waterspouts (Dhunge Dharas) and ponds. Thus, it is the backbone of Nepalese arts and architecture that mostly flourished during the Malla ruling period from the 13th – 18th century AD. However, the city existed long before this. There is a myth that the great Indian Buddhist emperor Ashoka visited Patan in the 3rd century BC. The four Ashokan style stupas built on different corners of the city, seem to support this theory. Likewise, Dhoju (2012) argues that the city has about 600 Stupas and 185 Bahals (courtyards) scattered all over the town. Therefore, Patan is a living museum of artistic monuments and very popular among international tourists.

Patan is known for producing some of the finest metalwork in Nepal. ‘Ukubahal’ in Patan is the centre of Bronze sculptures and they produce the highest quality artefacts of its kind. Uku Baha (Rudravarna Mahavihara) is among the most popular and significant Buddhist monastery in this area and is believed to have been built by the early Licchavi King Shiva Deva in the 6th century (Amatya, 2011, p.130).

2.3.4 Patan Durbar (Palace) Square

There is a palace square (durbar square) at the centre of Patan, known as Mangal Bazar. Hutt (1994, p.143) mentioned that most of the central palace square was built in its current form during the 16th and 17th centuries. It was the time of Patan's greatest prosperity. Hutt added that construction of a palace and its surroundings was carried out during the reign of two famous kings, Siddhi Narasingh Malla (1619-1661) and his son Shri Nivas Malla (1661-1684). The Vishveshvar and Krishna temples were built by Siddhi Narasingh and he also enlarged the palace. His son (Shri Nivas) later built the Bhimsen temple and reconstructed Visheshvar and the Mani Mandapa. The son of Shri Nivas, Yog Narendra Malla (1684-1705) built the pillar with his own statues and his two wives on top. Although, many people believe that the statue is of his grandfather (Hutt, 1994, p.143).

Similarly, Shrestha (2015) stated, Patan Durbar Square has many ancient palaces, temples, shrines and is well-known for its outstanding carvings. The ancient Royal Palace in the Durbar Square is the central attraction. The palace has three main Chowks (courtyards) namely Mul Chowk, Sundari Chowk and Keshav Narayan Chowk. The Royal bath (water spouts) of Sundari Chowk is among the most beautiful historical forms of art. Patan art gallery has collection of Bronze statues and religious objects.

According to Amatya (2011, pp.131-135), Patan Durbar Square is a notable historic area, over 30 individuals, yet different, style monuments are arranged in a relatively small area (circa 160 x 70 meters) and another 30 monuments are located within proximity. A famous French orientalist cited Patan Durbar Square as "a marvel beyond the power of words to tell" and a Harvard university professor Dr. Eduard F. Sekler compared it with San Marco Square in Venice (Amatya, 2011, pp.131-135). Furthermore, on a clear day, the snowy peaks of the high Himalaya are visible from here. In 1979, Patan Durbar Square was inscribed in UNESCO world heritage list.

There are many impressive temples within the Durbar Square premises. Char Narayan Temple is the oldest one built in the 16th century (1565 AD.). Krishna Temple is the most remarkable and highly admired for the stone monument that is situated in the centre of the Durbar Square. It was built by King Siddhi Narasimha Malla in the 17th century (1637 AD.). Similarly, the Bishwanath temple and Bhimsen Temple were constructed in the 17th Century in 1626 AD and 1681 AD respectively (Amatya, 2011, pp.131-135).

2.4 Patan Museum

“The Patan Museum is arguably the best museum on the subcontinent, with plenty of lessons for us in India” (The Sunday Times of India, 2001, cited in Haggmüller, 2017, p.116). Patan museum is located in Patan Durbar Square area. According to the Patan Museum (2017), it was inaugurated in 1997 by Late King Birendra Bir Bikram Shah. The museum’s name is taken from the temple which is situated in the centre of the main courtyard. Patan museum is a former palace of the late Malla Dynasty of the Kathmandu Valley. It has an impressive architectural setting and displays of traditional sacred arts of Nepal. The old residential courtyard of Patan Durbar Square was one of the Royal Palaces and home to former Malla kings.

According to Asian Art (2018), the museum collections include rare objects of Nepal’s cultural history dating back a long time. The meaning behind these objects is explained extensively within the context of Hindu and Buddhist religions. The displayed objects are mostly cast bronzes and gilt copper. During the Malla regime, all royal functions, ceremonies and rituals were undertaken in the courtyard of Patan Durbar Square. Many ceremonies continue to take place there today. During the Dashain (Durga Puja) festival, the Goddess Taleju, also known as Tulaja Bhawani, is worshiped here with sacrifices of goats and buffaloes (Amatya, 2011, pp.131-135). “It’s gilded door and window face one of the most beautiful squares in the world” (Patan Museum, 2017). Similarly, Haggmüller (2003) explains how it is “set in one of the world’s most beautiful squares, it was conceived not only to display a collection of artefacts as a showcase for the cultural legacy of Nepal but also to celebrate the Malla period palace itself”.

Dhoju (2012, p.42) argues, Patan museum is among the finest collections of artworks from ancient times. The museum itself used to be the personal residence of a king from the 17th century named ‘Siddhi Narsingh Malla’. In the past, the palace was called ‘Manigal Durbar’ but today it is known as Keshav Narayan Chowk. The museum has various collections of stone art, metal art and paintings from the Licchavi dynasty of the 1st millennium. One of the most appreciated objects in the museum is the throne of King Shree Niwas Malla from the 17th century. The gallery also has antique photograph of Lalitpur and Kathmandu.

The museum has about 200 objects in the permanent exhibition which were carefully selected from more than 1500 objects of national collections. The exhibition mostly consists of sculptures of Hindu and Buddhist Gods and Goddesses made in Kathmandu valley and Patan. Additionally, some objects originated in India, Tibet, and the western Himalayas. Furthermore, the descriptions on the objects reveal the spiritual and historical importance of them, which were mostly written by the famous American Anthropologist, Mary Slusser (Asian Art, 2018).

The conservation project of Patan Durbar Square started in 1982 as an international campaign by UNESCO for protecting the monuments of Kathmandu valley. It all began with the rehabilitation of Keshav Narayan Chowk with the support of Austrian Government. The restoration of the Museum took over 15 years and was completed in 1997 with the professional and financial help of the Austrian Government (Amatya, 2003, p.9).

Types of visitors	Mid-year 2012-13	Mid-year 2013-14	Mid-year 2014-15	Mid-year 2015-16	Mid-year 2016-17	Change in (%) mid-2012 to mid-2017
Nepalese students	24,821	26,516	24,392	12,960	24,219	-2.43%
All Nepalese (except students)	22,195	24,064	24,017	19,908	43,857	97.60%
SAARC nationals and Chinese	5,317	6,560	6,998	3,515	17,110	221.80%
All other nationalities	14,221	16,489	17,263	10,200	91,718	544.95%
Total	66,546	73,629	72,670	46,583	176,906	165.84%

Tab. 3: Number of visitors to Patan museum from mid-2012 to mid-2017

Source: Patan Museum (2018)

The above table (Tab. 3) represents the number of national and international visitors of Patan Museum based on the fiscal year of Nepalese calendar from year 2069/70 to 2073/74. The Nepalese fiscal year roughly falls around mid-July. Therefore, the author has carefully converted the year according to the western calendar.

As we can see, the total number of museum visitors increased by 165.84% in mid-2017 compared to mid-2012. The number of foreigners and Nepalese visitors grew by 97.60%. Similarly, SAARC and Chinese nationals increased by 221.80% and there has been a tremendous growth of all other international travellers by 544.95%. Only, Nepalese student numbers dropped by -2.43%. In 2015-16 the visitor numbers declined significantly. This could have occurred because of the earthquake in April 2015, which destroyed numerous historic buildings and badly affected the overall tourism industry in Nepal. The earthquake also partly damaged the museum and it remained closed for nearly two months. The museum did not fully recover until May 2017 (the last time the author visited).

Based on the above figures, it can be concluded that the popularity of the museum is growing every year and is thus definitely promoting Nepalese culture and art among international tourists.

2.4.1 Main attractions of the Patan museum

The museum building was the residence palace of king 'Siddhi Narsingh Malla' built in 1734. Keshav Narayan Chowk, which is the compound of the museum, takes its name from the temple located in the centre. A brochure published by the Patan museum (n.d.) has classified various galleries as follows:

Ground floor arcade and main staircase

This gallery has collections of stone stelae from the mid-7th century to the late-19th century. There are also wooden temple brackets with images of Hindu Gods and Goddesses.

Gallery A

provides an introduction section to the exhibits. It guides one through the process of recognizing Hindu and Buddhist deities with the combination of selected images, explanatory writings and drawings. It also explains the symbolic features of deities, their hand and body postures, what they hold, their ornaments, their dress and their companions.

Gallery B

This gallery is mostly devoted to the Hindu God 'Shiva', his wife 'Parvati' and son 'Ganesh'. The stone relief of the deity couple, which was stolen from Nepal but officially resituated from Berlin's museum, is the highlight of this gallery.

Gallery C

The focus of this gallery is a Hindu God 'Vishnu' and images and artefacts related to him. Likewise, it consists of a rare ivory-handled bronze mirror, the gilded throne of the former kings of Patan and paintings.

Gallery D

This gallery contains information related to early Hinduism and Tantrism. The displayed objects include images of most ancient Vedic Gods to the most recent Tantric manifestations. Moreover, three stunning repoussé masks of Indra, a cast image of the Goddess Siddhi Laxmi and 11th century sculptures are also the main attractions of this gallery.

Gallery E

This gallery focuses on Buddhism. It explains the origin, history and development of various Buddhist schools. It also holds many Buddhist images, rare 11th and 12th century bronze sculptures originating from India and exhibits on Stupa, Chaitya and various Buddhist monuments.

Gallery F

This gallery is also related to Buddhism but mainly focuses on spiritual guides in their various forms either peaceful, fierce or ostensibly erotic which lead humans to salvation and Buddhahood.

Gallery G

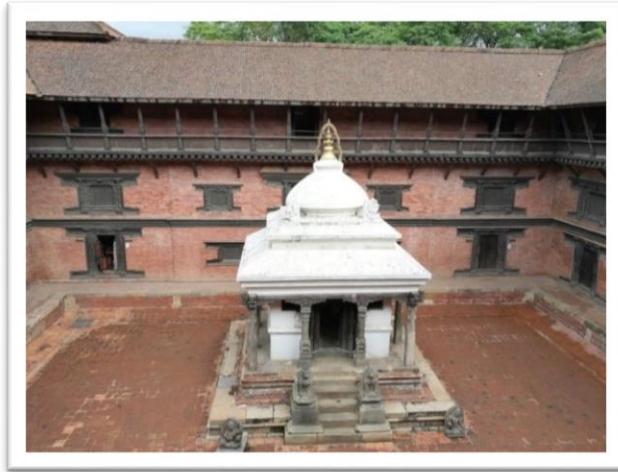
It is mostly dedicated to metalwork. The various stages of metalwork are displayed here like hammering sheet metal and converting it to designs. It shows the initial phase of pencil drawings to finished metal artefact.

Gallery H

This gallery holds various pictures of ancient Nepal from 1899, found in the Völkerkundemuseum in Vienna in addition to reprints of water colours (1850-63) by Henry A. Oldfield. Engravings based on photographs by Gustave Le Bon (1885) are displayed here in the west wing top floor.

2.4.2 Patan Museum in pictures

Pictures of Patan Museum taken by the author during a field trip in May 2017.



Keshav Narayan Chowk



Mul Chowk



East Wing



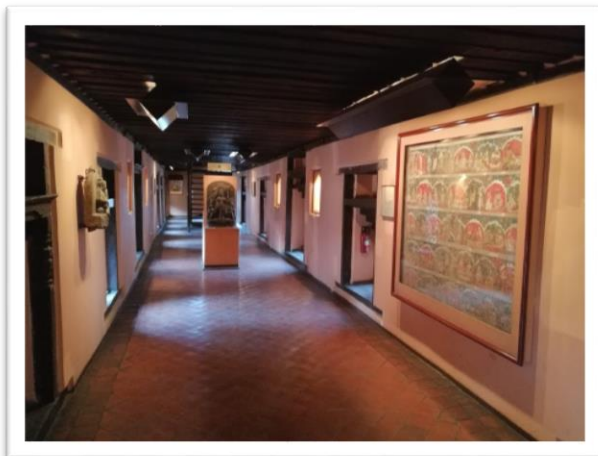
Sundari Chowk and Tusha Hiti



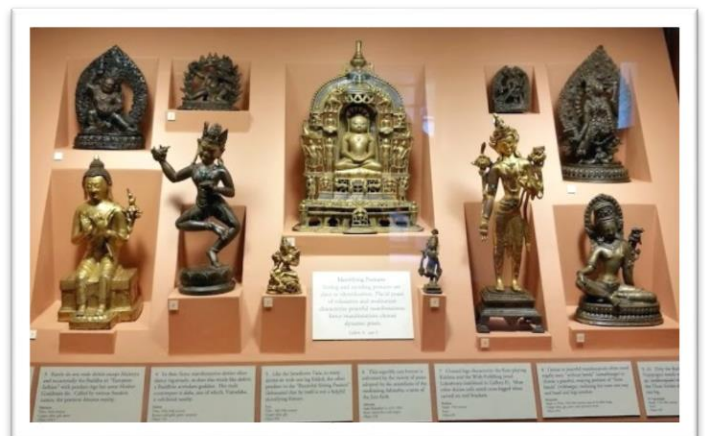
Stone Sculpture



Throne of the Malla Kings



Inner view of the Museum



Metal/Bronze art

2.4.3 Some challenges during the renovation, restoration and maintenance of Patan museum

Amatya (2007, pp.90-91) mentioned how the conservation and restoration work of Patan museum started in 1983 with three main objectives:

- Repairing all the damages and safeguarding it for future
- Rehabilitating the historical design which had changed over time.
- Restoring and changing the building into a museum with a structure to support new requirements and functions.

He explained that restoration work of the principle facade and main courtyard should be carried out (where possible) based on the original documents from 1734. However, the photograph taken before the 1934 earthquake revealed that the top gallery, main elevation roof and power pavilions on the corners were totally rebuilt. Therefore, the restoration work became complicated because no original drawings or photographs were found. Before the Department of Archaeology existed in Nepal, the Public Works Department started to repair the building for a school and the palace was converted to Patan's first public school in 1950 (Patan Museum, 2018). Also, the east wing did not hold much historical value because it was completely rebuilt after the 1934 earthquake with a new interior supported by modern steel frame roof.

Similarly, Hagemüller (2003, p.50-57) argued that the original construction date of a Palace remains a mystery as only the repeated renovation dates were recorded. The palace was last rebuilt in 1734 under the Malla regime to its current form. He said, the restoration work could be controversial as it has been so in Europe for over 200 years.

Nepal's historical monuments are often exposed to rain and earthquakes. These historical buildings were repeatedly destroyed by earthquakes in the past. The most recent earthquake which damaged Patan palace to a verge of extent occurred in 1934 (before the renovation took place in 1983). Hagemüller (2003, p.56) mentioned that after the modern protection techniques were introduced in Nepal, it became common to use such technologies during restoration of historical buildings like beams and concrete slabs, etc. This standard practice was also implemented in Patan. However, it raised concern while dealing with the theoretical aspects of conservation. For example: what and how much can be done to old structures without changing their original materials and so-called authenticity.

When visible steel beams and pillars were introduced at the rear portion of the building complex, some thought it completely inappropriate. "But heritage conservation is always an ideological battlefield of beliefs and doctrines in which the practitioners of this art exposed to criticism from the public and other experts: for

being either too radical or far too conservative” (Hagmüller, 1997, pp.112-118, cited in Amatya, 2007, p.92).

As a result, the use of modern building materials such as cement and steel beams was opposed in a lobby of the Department of Archaeology in the 1990s. They were encouraged by international consultants who were not familiar with the monument’s natural origins and the problems these buildings were facing over many years. Anti-cement and steel lobbies became a very big problem without proper alternatives especially during the renovation of Keshav Narayan Chowk. At one point, the patron country became so frustrated with all the fuss that they considered cancelling the project. However, the circumstances improved, the project continued and Patan Museum was inaugurated in 28th October 1997 (Amatya, 2007, p.92).

As Hagmüller (2003, p.113) stated, the long-term preservation of historical objects was a major question considering the adverse environmental situations. The Kathmandu valley has a humid climate, highly polluted and dusty air which is a key issue for a museum. The historical buildings do not have good window closure, which makes it difficult for air-conditioning system to work. Therefore, exhibits are safeguarded in showcases with necessary protection against heat, air, humidity, etc. (except large and free-standing objects).

2.5 Summary of the literature review

Cultural tourism is one of the most popular tourist activities. In Europe and worldwide around 40% of tourists are cultural tourists. For hundreds of years’ people were traveling from one place to another for different purposes. Cultural tourism is one of the oldest and still highly popular activity. However, the attitude and preferences of such tourists can be extremely different based on their background and country of origin. Moreover, it is also difficult to differentiate such tourists from the others because of the growing trends of mixed-activity holidays. Nevertheless, cultural and heritage tourism is suitable for destinations aiming to promote high quality tourist experiences. Tourism is among the largest sources of revenue for many nations and the travel destinations are interconnected with cultures. Therefore, cultural heritage is an important aspect of the tourism.

In the past, cultural tourism was believed to be a niche activity preferred by a small group of educated people. Today it has become a mass product. Although cultural tourism is one of oldest type of tourism, it is often confused with heritage tourism. Cultural and heritage tourism are related and overlapping concept but they are different. Cultural tourism is basically traveling to places and experiencing the living culture. Whereas, heritage tourism is connected to history and often takes place in rural areas. On the other hand, cultural tourism is more dominant in urban areas.

However, both heritage and cultural tourism is less place bound. Therefore, the 'content' is the same while the 'context' is different.

In earlier times, the economic side of the cultural tourism was prioritised but today the focus is on both social and cultural dimensions. Cultural tourism is becoming important because it contributes to the nation's economy and brings positive social impact. Moreover, it helps in the formation of the destination's image and conservation of cultural and historical sites. It also contributes to harmony among people, support businesses, employment and generates income through tourism development.

Culture and heritage have become one of the main sources of attraction for destinations. Museums provide the setting where tourists can experience historical and cultural objects. As such, culturally motivated tourists are likely to visit museums. Additionally, museums are contributing to education by keeping records and researching displayed objects. Museums also indirectly promote sustainability because they are institutions that create awareness towards environment, energy, politics and social conditions. Nevertheless, it is necessary to link museum objects with stories from the past. Such story-telling helps to deliver information, create meaning as well as engage people which adds value to the exhibits.

Tourism in Nepal started towards the end of 1950s after it became a democracy but its popularity increased after the first successful ascent of Mount Everest in 1953 by Tenzing Norgay (Nepal) and Sir Edmund Hillary (New Zealand). Mountain tourism is the most popular tourist activity in Nepal but it goes hand in hand with cultural tourism. Nepal is rich in cultural heritage. In the Kathmandu valley alone, there are seven UNESCO's world heritage sites including many ancient Hindu temples, old palaces and Buddhist stupas. The mixture of different religions like Hinduism and Buddhism makes it unique. The valley also has the Jame Mosque for Muslims and many Christian Churches.

Patan is known for its arts, crafts, stone, metallic carving statue and Thangka paintings. There are many Hindu temples, Buddhist monasteries, stone waterspouts (Dhunge Dharas) and ponds. The Patan Durbar Square is the centre of attraction in Patan. It is a UNESCO world heritage site with over 30 individual and different style monuments arranged within an area of just around 160 x 70 meters. 30 other monuments are located within proximity of Durbar Square. Patan museum, which is located in the Patan Durbar Square has some of the finest collections of artworks and rare objects related to Hinduism and Buddhism. The collection includes cast bronze, gilt copper and stone sculptures, paintings, wood carvings, etc. The museum was renovated with the technical and financial support of the Austrian Government and opened in 1997.

3. Research methodology

The research methods are broadly divided into ‘quantitative’ and ‘qualitative’ categories. Bryman (2012, p.37) suggested that a ‘mixed method’ combines elements of both quantitative and qualitative research. However, the selection of research methodology relies on the type and features of the research problem (Noor, 2005, cited in Jamshed, 2014).

Bryman (2012, p.386) mentioned, “*Qualitative research* is a research strategy that usually emphasizes words rather than quantification in the collection and analysis of data”. Kumar (2014, p.132) argues that qualitative research is mainly focused on understanding, explaining, exploring, discovering and clarifying situations, feelings, perceptions, attitudes, values, beliefs and the experiences of the people. Qualitative data is often open-ended and does not contribute to predetermined responses (Creswell, 2014, p.14).

On the other hand, *quantitative research* is more structured, rigid, fixed and predetermined. It is designed to assure validity and reliability of the information and its classification (Kumar, 2014, p.132). Quantitative data includes mostly closed-ended responses like questionnaires or psychological instruments (Creswell, 2014, p.14).

A *Mixed method* is “a class of research where the researcher mixes or combines quantitative and qualitative research techniques, methods, approaches, theories and or language into a single study” (Johnson et al. 2007, cited in Jamshed, 2014). It involves collecting both quantitative and qualitative data, analysing it and applying a distinct design which may include philosophical assumptions and theoretical frameworks (Creswell, 2014, p.4). To get varied opinions and views, qualitative research must be supplemented by quantitative findings (Ulmer and Wilson, 2003, cited in Jamshed, 2014). Therefore, quantitative and qualitative research methods are complementary to one another and are not incompatible (Corbin and Strauss, 2008, cited in Jamshed, 2014). The mixture of qualitative and quantitative methods provides a better understanding of a research problem than just using a single method (Creswell, 2014, p.4).

3.1 Research Design

In this chapter, the author will discuss the research process and methods that have been applied. This provides insight about the study area, the selection of the sample, interviews, collection of data and analysis procedure. The comprehensive descriptions are provided in the following sub-chapters.

Planning of a research design is crucial because it provides details on what procedures are necessary for collecting data, analysing and interpreting. Kumar (2014, p.122) states

“a research design is the road map that you decide to follow during your research journey to find answers to your research questions as validly, objectively, accurately and economically as possible”.

Research design is a kind of inquiry that gives precise direction for process within qualitative, quantitative and mixed methods and selected on the basis of a research problem or concerned issues, the personal experience of the researchers and audiences (Creswell, 2014, pp.3-12). The aims and objectives of the research are the framework of the research design. Sreejesh et al. (2014, p.16) mentioned that research design includes all the details of the research such as the source of the information, budget, duration, appropriate measurement techniques and sampling processes. Since this research aims to understand the role of Patan Museum from the different perspectives of the experts and visitors, it demands a wider approach. Therefore, the mixed method is more appropriate in this case. As part of this research, the author interviewed experts and surveyed museum visitors (comprised of questionnaire).

3.1.1 Justification of the chosen research method

This chapter gives an idea about the methods of data collection as well as why these particular research methods (i.e. interview and survey) were selected over other methods.

3.1.1.1 The expert interview

The most common method of data collection in qualitative research method is the interview (Jamshed, 2014). Although interviews can be defined in many different ways, it usually refers to ‘person to person’ communication either ‘face to face’ or between two or more people with a specific purpose. Interviews are suitable for open-ended questions that allow the interviewee to freely express their thoughts (Kumar, 2014, p.176).

According to Srivastava and Thomson (2009), there are various types of interviews, namely structured, unstructured and semi-structured. In *structured interview*, the same questions are asked to every participant. Whereas, in *unstructured interview*,

there are no prearranged set of questions (Crabtree and Miller, 1999, Patton, 2002, cited in Srivastava & Thomson, 2009). *Semi-structured* interviews maintain a balance between structured and unstructured interview because the questions are open-ended thus, the answers are not limited (Gubrium and Holstein, 2002, McCracken, 1988, cited in Srivastava and Thomson, 2009).

Semi-structured interview

Semi-structured interviews are perhaps the most common type of interview in the human and social sciences. Sometimes, they are the only type considered in books on qualitative research (Flick, 2002, cited in Brinkmann, 2014, p.286). Furthermore, Brinkmann (2014, p286) suggested that semi-structured interviews present advantages over structured and unstructured interviews. The knowledge can be better used in semi-structured interview as it produces the chance of a dialogue by creating a more flexible environment for follow up questions on whichever aspects are important to both the interviewer and interviewee. Additionally, the interviewer has more possibilities to express and present themselves, rather than sitting behind the ready-made interview guide. Likewise, compared to unstructured interviews, the interviewer can focus the conversation more on issues that are important to the research.

Based on the aims and purposes of the study, the semi-structured expert interviews seemed to be more effective. Therefore, the author opted for the same approach. It gave the author the possibility to use open-ended questions where participants could freely answer in their own words instead of forcing themselves to choose from fixed options. Also, this method allowed the author to engage in face-to-face conversation and ask questions regarding unclear matters on the spot making the results more reliable.

Selection of experts

In total, eight experts were selected based on their experience and specialisation (see Tab.4). These were hoteliers, architects, tourism professionals and heritage conservationists. They possess extensive knowledge and long-standing experience in heritage conservation, museums and tourism in Nepal. This provided an in-depth insight into how a museum contributes to the development of heritage tourism in Nepal. Seven interviews were conducted face-to-face in different locations (UNESCO's office, Patan Museum, restaurant, hotel and personal residence of the experts). However, one expert (Dr. Suresh Suras Shrestha) opted to send answers via email due to time constraints. The interviews were mainly conducted in English language. Although some were conducted in Nepalese language and later translated into English (see coding manual for details). All the interviews were recorded which made

it possible to re-listen to the conversations and transcribe them. A short introduction on the interviewed participants is provided in chapter 3.1.3.

3.1.1.2 Survey of museum visitors

Fower (2013, p.8) mentioned, surveys can produce the statistics about the target population. The survey process helps to understand the characteristics of the targeted population by analysing the responses of the sample respondents. Bryman (2012, p.184) suggested that the researcher should decide which population is suitable for the research topic and formulate research instruments and find a way to administer this. Research instruments simply refers to something like a structured interview schedule or a self-completion questionnaire.

Fower (2013, p.8) argued that the aim of surveys is to reveal statistical estimations of the characteristics of the targeted group or population. In order to do so, a sample is assigned from which the information is collected. Moreover, the respondent's answers are used to define the experiences, views and other characteristics of persons answering to the questions. Thus, based on the answers provided by people, the researcher can accurately define characteristics of the respondents. "One fundamental premise of the survey process is that by describing the sample of people who actually respond, one can describe the target population" Fower (2013, p.8).

Apart from the expert interviews, the author also surveyed museum visitors. The combination of interviews and field survey helped to produce more reliable findings. The survey was conducted in the Patan Museum (the research area) from 15 May 2017 to 25 May 2017. In total, 260 participants were asked to fill out the paper based survey questionnaire. The study mainly focused on international tourists; most of the respondents were foreigners and only one participant was from Nepal. Among the visitors were a number of prominent figures like the current United States Ambassador to Nepal. Descriptions of the sample are provided in *chapter 5.1*.

3.1.2 Interview partners

This chapter provides short biography of the experts, and gives an idea why they were relevant for this research.

Interviewed Experts	Company/Organization	Designation	Interviewed Date
Thomas Schrom (Austria)	UNESCO office in Kathmandu	Consultant	11 May 2017
	Kathmandu Valley Preservation Trust	Former Deputy Director	
	Patan Museum	Former Project Manager	
Christian Manhart (Germany)	UNESCO office in Kathmandu	Head of Office and UNESCO Representative	12 May 2017
Bharat Kumar Basnet (Nepal)	The Explore Nepal	Founder & Managing Director	15 May 2017
Nabaraj Mainali (Nepal)	Freelance	Tour Guide	16 May 2017
Suresh Man Lakhe (Nepal)	Patan Museum	Acting Executive Director	17 May 2017
Dr. Shaphalya Amatya (Nepal)	Department of Archaeology in Nepal	Former Director General	25 May 2017
	Patan Museum	Former Chairman of the Board	
Götz Hagmüller (Austria)	Patan Museum	Architect & former project coordinator	25 May 2017
Dr. Suresh Suras Shrestha (Nepal)	Department of Archaeology in Nepal	Chief Archaeological Officer (Under Secretary) and Head of World Heritage Conservation Section	30 May 2017

Tab. 4: Interviewed experts
Source: Author's illustration

3.1.2.1 Thomas Schrom

Thomas Schrom was born in Vienna, Austria. He studied architecture and anthropology at the University of Vienna. He began his work in Nepal as the project manager (construction supervisor and visual design specialist) of the Patan Museum and worked as the Deputy Director of the Kathmandu Valley Preservation Trust, an international organization founded in 1991 to conserve unique and threatened architectural heritage of the Kathmandu Valley. Schrom is known for designing museum exhibitions and publications related to Asian art, architecture and cultural studies. In 1991, he established an architectural and design studio in Nepal and earned recognition for his authentic work in preservation and restoration of heritage buildings. His most notable cross-cultural projects include the Patan Museum in Nepal and Tower of Trongsa in Bhutan. Schrom also designed the publication of the book "Himalayan Style" that focuses on historic structures in Bhutan, India, Nepal and Tibet. He has been living in Patan (Nepal) since 1991.

3.1.2.2 Christian Manhart

Christian Manhart has a Masters in Art History and Archaeology (University of Munich and The Paris Sorbonne). He joined UNESCO's Cultural Sector in 1987 where he was in charge of projects for the conservation of historical monuments and sites, first in Africa and later in South and Central Asia. In India, he worked on the conservation of the Buddhist sites of Sanchi and Satdhara, the Taj Mahal and the Sun Temple of Konarak. He also carried out the restoration of the Buddhist monastery, Dechenphug Lakhang, in Bhutan. In 1997, he moved to the Executive Office of the Director General, where he conducted projects initiated by the Director General of the Mediterranean Region with the objective of enhancing social cohesion in cities. From 2000 to 2005, he was in charge of 17 Member States within the Central and South Asia Division of Cultural Heritage. He worked extensively in Afghanistan, where he participated in the conservation and rehabilitation of Bamiyan, the minarets of Jam and Herat, as well as the National Museum in Kabul. Within UNESCO's mandate for the rehabilitation of Afghanistan's cultural heritage, he was assigned secretary of the International Coordination Committee for the Safeguarding of Afghanistan's Cultural Heritage. In 2005, he was appointed to the UNESCO World Heritage Centre as head of the department in charge of publications, the website, dealing with contacts within the media, partnerships and the Universities Network including World Heritage Education and the Sustainable Tourism Program. From December 2007 to June 2011, he was in charge of the museums and international conventions for the protection of cultural objects (Conventions of 1954, 1970, 2001 and the Intergovernmental Committee for Return and Restitution of Cultural Property). From July 2011 to July 2014, he headed the Museums and Creativity sections, where he was responsible for

projects in Jerusalem for the conservation of Islamic manuscripts of the Al Aqsa Mosque together with the rehabilitation of the Islamic Museum of the Haram al Sharif. He also managed the Creative Cities Network, the UNESCO Arts Education Program, the International Fund for the Promotion of Culture and the Aschberg Fellowships for young artists. Since August 2014, he is UNESCO's representative to Nepal and Head of the UNESCO Office in Kathmandu. Manhart has published many articles on the conservation of heritage in France, India, Bhutan, Mali and Afghanistan, and UNESCO's fight against illicit traffic of cultural property.

3.1.2.3 Bharat Kumar Basnet

Bharat Kumar Basnet has over 30 years of experience in the tourism and hospitality industry. He is an entrepreneur, an environmental activist and a strong advocate of culture, heritage and architecture within Nepal. He founded and is Managing Director of 'The Explore Nepal', an ecotourism organization founded in 1988. Basnet also instigated the development of the 'Kantipur Temple House' (a boutique hotel with Nepalese architecture), 'Gaun Ghar' (a Newari village-house boutique hotel), 'Bhojan Griha' (a traditional Nepalese Restaurant) and 'Koshi Tappu Wildlife Camp'.

Basnet has pioneered sustainable tourism in Nepal buying forest land to promote organic farming. He has renovated a historic house and palace converting them into a hotel and restaurant. Basnet is currently Chairperson of Clean Energy Nepal.

3.1.2.4 Nabaraj Mainali

Mainali has a Bachelor in Political Science, Nepali Literature and Population Studies from Tribhuvan University of Nepal. He completed a tourist guide training course at NATHM in 2010 (Government owned institution in Nepal). After completing his course, he started working as a freelance guide in Nepal leading several groups to Bhutan and Tibet. His areas of expertise include Nepalese, Hindu and Buddhists cultures and the history of Buddhism.

Mainali has been actively involved in tourism since 2004. He has also worked for trekking and travel agencies as trekking, tour and ticketing manager for seven years.

3.1.2.5 Suresh Man Lakhe

Lakhe has a Master of Nepalese History, Culture and Archaeology from Tribhuvan University of Nepal. He completed his bachelor studies in Travel and Tourism Management and a three-year diploma program at Nepal College of Travel and Tourism Management (affiliated with Tribhuvan University).

Lakhe has participated in many national and international conferences and courses. These include (among others) the care and maintenance of museum objects in India,

an international course in “first aid to Nepal's Cultural Heritage for Recovery and Reduction” (Phase 1: Evacuation, Savage, Documentation and temporary storage of museum collection in Nepal) and “Bridging Gaps Museum Education” in the 21st century International Conference in Israel. In 2007, he began his work in Patan Museum where he was in charge of the gallery and became museum officer in 2011. He is currently the acting executive director of the Patan Museum.

3.1.2.6 Shaphalaya Amatya

Dr. Shaphalaya Amatya was director general of Nepal's Department of Archaeology and chairman of the Patan Museum Board. He has worked in various positions within the Ministry of Culture, Tourism and Civil Aviation of the Government of Nepal. He is a notable critic of art and culture and has written extensively about the issues of conserving and preserving Nepalese art and culture. He is also a contributor to ABIA: South and Southeast Asian Art and Archelogy Index Project (IIAS, the Netherlands).

Dr. Amatya has published more than a dozen books and numerous articles both in Nepalese and English. He has been awarded the Environment Millennium Award for preserving the archaeological heritage of Nepal in 2000, the Baburam Acharya Rastriya Pratibha Purashkar (Award) in history and culture in 1999 and the Rastriya Bhivuti Amar Singh Thapa Pratisthan Smiriti Puraskar (Award) in 2070 Nepalese date (2013/2014 A.D.).

Dr. Amatya has a master's degree in history from Tribhuvan University of Nepal and M.Phil and Ph.D in history from Jawaharlal Nehru University in India. He has been involved in the development of Patan museum from its inception.

3.1.2.7 Götz Hagmüller

Götz Hagmüller is an Austrian architect and filmmaker born in Vienna. He studied architecture, urban conservation, film and television in Vienna. He has worked in urban conservation projects in Salzburg and Vienna and has designed office buildings in Sweden. His interest in the problems of the developing world led him to research assignments for the UN in Africa and the Far East. He won the design for a new National Library in Teheran through an international competition.

Hagmüller first arrived in Nepal in 1968. He then returned in 1979 for the Bhaktapur Development Project (BDP) where he installed the first water pipes and toilets in Bhaktapur as disciplinarian of the German Association for Technical Cooperation. Hagmüller is the most admired foreign restorer architect in Nepal. He collaborated as an architect on the Garden of Dreams in Kathmandu. His biggest and most significant project is the architectural design of the Patan Museum which opened in 1997. During his long-term service in Nepal, he has restored many damaged temples

and historical monuments. Since 1979, Hagmüller has been living in Bhaktapur where he lives in a renovated 18th century pilgrimage hostel called “Kuthu Math”.

In appreciation of his work, he was awarded the “Gorkha Dakshin Bahu” by the late King Birendra of Nepal and the honorary title “Professor” by the Austrian President.

He is also author of the book, ‘Patan Museum - The Transformation of a Royal Palace in Nepal’, ‘A picture book of my life (volume 1 and 2)’ and has also written books in German language.

3.1.2.8 Suresh Suras Shrestha

Dr. Suresh Suras Shrestha has a PhD in Conservation and Management of World Heritage Property (Kathmandu Valley), Masters of Nepalese History, Culture and Archaeology, Master of Sociology, Bachelor in Law and Bachelor in Education from Tribhuvan University, Nepal.

His keen interest in socio-cultural and legal research led him to his position as a research associate at FREEDEAL from 1999 – 2002. He was associated with Patan Museum where he was in charge of the gallery for 20 months from 2005 – 2006 and entered into the Department of Archaeology as an Archaeological Officer in February 2006 until May 2013 where he continued as Chief Archaeological Officer (Undersecretary). Since 2006 he has been serving as a focal officer for the World Heritage and Silk Roads Activities (since 2010) whilst being involved in research on different heritage projects. He is currently practicing as a Lecturer of Museums and Museology at the Lumbini Buddhist University, Nepal.

He has published “Swayambhu Mahachaitya”: Paramparagat Samrakshan Vidhiko Nirantarata (continuation of traditional techniques of heritage conservation), “Swayambhu”: A World Heritage Destination (Conservation and Management System) and several articles on socio-legality, culture, tourism and heritage. He has published from different national and international media, especially regarding world cultural heritage, cultural heritage conservation and management. Since 2010, his articles on Nepalese heritage have appeared in ACCU Nara where he has been reporting as an International Correspondent. He also has been writing as an observer for WHITRAP (World Heritage Institute of Training and Research for the Asia and the Pacific Region) since 2016.

4. Interpretation of interviews

In the following chapter the interviews of the experts are interpreted. The author has put together the answers from different interviewed partners under each heading so that the opinions can be easily understood.

4.1 Cultural tourism scenario in Nepal

Cultural tourism is undoubtedly very important. According to Schrom at least 30% of the tourists visiting Nepal are actively interested in cultural sites (this information is only based on hearsay and it is therefore suggested that the statistics be re-checked to obtain a more exact figure) (TS, 2017, Annex D, Lines 4-6). In Schrom's opinion, the nomination of seven heritage sites in the Kathmandu valley as part of the UNESCO world heritage list is valuable promotion in itself and many tourists are aware of and interested in its significance. Patan museum has a good international reputation because of its design, maintenance and very clear exhibition concept (TS, 2017, Annex D, Lines 7-9). He said: "it is practically really nicely presented, so a person comes to Nepal doesn't necessarily know much about the religion and different Gods and so far, can find a lot of information" (TS, 2017, Annex D, Lines 14-19).

Similarly, Manhart suggested that Nepal has potential for cultural tourism because most of the tourists who come to Nepal will also visit cultural sites. "Even the people who come for trekking, they all stay in Kathmandu for a while" (CM, 2017, Annex E, lines 3-5).

Likewise, Basnet argued: "the role of major attractions of tourism in Nepal has always been cultural tourism because of the unique culture of Nepal" (BKB, 2017, Annex F, Lines 3-4).

Moreover, Mainali points out that Nepal is a small country but it contains many cultural and language differences. Accordingly, foreigners go to different places in Nepal to experience the cultural diversities. "Cultural tourism is growing and it covers nearly 60% of tourism in Nepal" (NM, 2017, Annex G, Lines 4-5).

In the same way, Lakhe observed that cultural tourism has two parts: tangible and intangible heritage. Tangible heritages are the Durbar (royal palace) Squares and historical monuments whereas, intangible heritages include the various types of festivals that take place in the locality. "Although Nepal's major source of income is agriculture, tourism is the main source of income in Kathmandu valley and its mostly cultural tourism" (SML, 2017, Annex H, Lines 5-9).

Additionally, Amatya mentioned that the cultural tourism scenario is growing due to good development of (religious sites) Lumbini and Janakpur (SA, 2017, Annex I, Lines 5-6).

Similarly, Hagmüller added that cultural tourism always has a potential in Nepal because of its historical beauty. He highlighted the positive results of the restoration efforts carried out by various international organizations that preserved the historical sites (GH, 2017, Annex J, Lines 3-5).

Shrestha also argued that cultural tourism is very important in Nepalese tourism industry. The tangible and intangible cultural heritage of Nepal is important for different segmentation of tourists and tourism (SSS, 2017, Annex K, Lines 3-6).

Concluding feedback

Based on the opinions of the interviewed experts, it can be concluded that cultural tourism is very important in Nepal. There are many world heritage sites in the country with good international reputation. Trekking and mountaineering are the most popular tourist activities in Nepal but go hand in hand with cultural exploration. The reason is that most of the tourists who come to Nepal for outdoor recreation, also visit historical monuments to experience the country's unique cultures. Likewise, Nepalese cultural tourism has tangible and intangible heritages that are important for different segmentation of tourists and tourism which is mostly focused on culture and cultural landscapes. The temples, Durbar Squares, Stupas and different festivals fall into this category. Moreover, a trend for cultural tourism is growing because of the development of new cultural sites such as Lumbini and Janakpur.

4.2 Potential of cultural tourism in Nepal

Schrom mentioned the potential of cultural tourism has in Nepal when it is combined together with mountaineering and trekking. "A lot of people who would trek to let us say Mustang, they would visit monasteries, they would visit temples" (TS, 2017, Annex D, Lines 23-24). In his opinion, such travellers are interested not only in trekking and mountaineering but also in old towns, cities, the valley, and Patan which is an excellent example because of its traditional and beautiful designed. For this reason, small hotels and bed and breakfasts in Patan area are constantly booked all year round. Therefore, there is real market for tourists who are interested in Nepalese tradition and culture (TS, 2017, Annex D, Lines 24-28).

Similarly, Manhart points out that the Kathmandu valley has outstanding sites, these have been world heritage sites so it is a huge potential (CM, 2017, Annex E, lines 10-11).

However, Basnet suggested that Nepal was closed to foreigners until 1950 and the country only started to gain popularity after the first ascent of Mt. Everest but it

attracted only a small section of the people interested in adventure and mountain climbing. “Larger number people who are coming here, they are coming to explore the unique culture of Nepal so culture is very important” (BKB, 2017, Annex F, Lines 6-11).

Likewise, Mainali argued that Nepalese tourism is mostly focused on either mountains or cultures but Kathmandu is about heritage sites like Durbar Square, temples, pilgrimages, stupas, etc. “Cultural tourism is growing because international guide books such as Lonely Planet and Rough Guide book are writing about Nepal. Additionally, the use of social networking sites is also increasing its popularity” (NM, 2017, Annex G, Lines 7-12). Therefore, in his opinion, cultural tourism is nearly equal to mountain tourism in Nepal.

Nevertheless, Lakhe highlighted the importance of various cultural festivals that are taking place in the Kathmandu valley throughout the year. So, there is a possibility to develop tourist packages with a focus on intangible cultures (SML, 2017, Annex H, Lines 17-20).

In the same way, Amatya added that the potential for cultural tourism is beyond description but there is a need to open and promote new destinations. Because cultural tourism in Nepal is mostly focused on the Kathmandu valley, Lumbini and Janakpur, but there are many interesting sites from Mechi to Mahakali (east to west of Nepal). “Buddhist tourism is growing, so there is a need to develop Buddhist ring / circles because there are 32 important Buddhist sites outside of the Kathmandu valley.” (SA, 2017, Annex I, Lines 11-18).

Shrestha also agreed that there is 100% potentiality of cultural tourism in Nepal since it was developed from 1960s in Nepal (SSS, 2017, Annex K, Lines 8-9).

Concluding feedback

After reviewing the opinions of different experts, it can be said that the cultural tourism has big potential in Nepal because it joins together popular tourism activities like trekking and mountaineering with many world class heritage sites in Nepal including old palaces, temples, pilgrimages, stupas. This attracts a large number of tourists who are now also traveling to Nepal for cultural exploration. Similarly, Nepalese culture is very diverse with different festivals being celebrated throughout the year. There is now an increasing possibility to make cultural trips that add to the holiday experience. Furthermore, the importance of cultural tourism is growing due to the development of religious / Buddhist tourism and recommendations from international guidebooks because it is attracting many pilgrims from India, Sri Lanka, China, Japan, Myanmar and other countries.

4.3 Cultural tourism, Patan Durbar Square and its surroundings

Schrom has lived in Patan for nearly 25 years. Based on his experience, Patan is the best maintained of all heritage sites. “Over 30 years Patan could really find a lot of financial support, a lot of funding for restoration” (TS, 2017, Annex D, Lines 31-34).

He added, although four temples in Patan were badly destroyed by an earthquake in 2015, the damages were still far less when compared to Kathmandu. The buildings, including Patan museum, have been properly restored after the damage and the Mul Chowk (square)¹ and Sundari Chowk (square)² are also slowly recovering (TS, 2017, Annex D, Lines 35-39).

According to Manhart Patan Durbar Square including the Patan Museum are one of the seven world heritage zones in the Kathmandu valley. Therefore, it plays an important role in tourism even after the damages caused by the earthquake (CM, 2017, Annex E, Lines 10-12).

Likewise, Basnet advocated that Kathmandu valley has always been the centre of culture in Nepal. Historically there were three different kingdoms in the valley and they competed to be the best in terms of culture and art. “Patan is one of these three kingdoms which used to be called Lalitpur, centre of art and culture” (BKB, 2017, Annex F, Lines 14-18).

As Mainali put it, cultural tourism is popular in the Kathmandu valley and people often go to Patan to see old palaces, temples, etc. Patan is also comparatively safe even after the earthquake. “Patan itself is a place for old Nepalese craftsmanship, art, culture and they have collections from various places” (NM, 2017, Annex G, Lines 24-27). Additionally, Patan museum has beautiful collections from 13th century Hindu and Buddhists cultures with detailed descriptions.

Concluding feedback

In the view of the interviewed partners, Patan Durbar Square and cultural tourism are closely connected. Firstly, Patan Durbar Square is among the seven world heritage sites in the Kathmandu valley. Secondly, it is the best maintained historical site. It suffered less damage during the 2015 earthquake and received good financial

¹ Mul Chowk is situated on the south of Patan Museum and it is the largest and oldest square of the Royal Palace's three main squares.

² Sundari Chowk is smaller and located on the south of Mul Chowk.

support for restoration. Patan continues to be the centre of art, culture and Nepalese craftsmanship and represents Hindu and Buddhist traditions from the 13th century.

4.4 Patan museum's role in promoting heritage & heritage tourism in Nepal

Schrom pointed out that originally Patan museum was just a Chowk (courtyard) but now the museum is managing and maintaining the adjoining palace, other courtyards and gardens. From the business perspective, Patan museum is an independent institution and is not under direct government control. The complex operates like an autonomous business, income is generated from entry fees, renting out cafés and shops and cover museum related expenses such as staff and maintenance directly from their earnings. "The Austrian Government was really fighting very hard to achieve a certain level of independence for the museum, to support museum to become more independent" (TS, 2017, Annex D, Lines 43-52). And, Patan museum became the first cultural independent institution in Nepal.

However, Basnet argued that many things have changed due to modernization and slowly old things are disappearing. Therefore, what remains today is a Patan Durbar Square which is one of the centre focus points for cultural tourism. "The visual becomes incomplete if you do not visit Patan Durbar Square and its Museum" (BKB, 2017, Annex F, Lines 18-23).

Mainali mentioned that while there are many historical museums in Nepal, Patan museum is the best in terms of a cultural museum. And, although Patan museum is small, it has one of the best collections. "Not only in Nepal, even lonely planet has recommended it as one of the best museums in South Asia" (NM, 2017, Annex G, Lines 14-17).

Lakhe explained that Patan museum is an art museum with a focus on traditional Nepalese art and metal art which is popular in Patan. Nepal's traditional art is directly connected to Hinduism and Buddhism (SML, 2017, Annex H, Lines 23-26).

Therefore, when people visit Patan museum, they basically learn about two religions; Hinduism, Buddhism, and the development of Nepalese art. "When we visit Patan museum, we get the feeling of 200-300 years old environment which cannot be found elsewhere. Although some museums tried to adopt it, the environment is still distinct because they were built differently" (SML, 2017, Annex H, Lines 36-38). He argued that Kathmandu's old Royal Palace, Hanuman Dhoka, used to have a similar environment but it was badly damaged by earthquakes. However, Bhaktapur Durbar Square from the old Bhaktapur kingdom, 13 km east of Kathmandu, is different. Its

Kastukala museum is similar to Patan but it is not so tourist friendly (SML, 2017, Annex H, Lines 27-35).

Therefore, Patan museum has preserved its own culture and architecture. Furthermore, Patan museum is also promoting two major intangible cultures through photo exhibitions, namely, Rato Machindranath Jatra, Chariot pulling festival of the Rain God, and Kartik Nach, a traditional dance and drama festival celebrated in October/November (SML, 2017, Annex H, Lines 35-40).

Similarly, Amatya described that three Durbar Squares including Patan are listed in the world heritage sites and there are seven world heritage sites in the Kathmandu valley. Being listed in the world heritage lists automatically makes them valuable so there is no need to explain its importance (SA, 2017, Annex I, Lines 28-31).

“Patan museum is number one in Nepal and no other museum can compete with it. Everything is nice in that museum, the display is nice, they have produced many literatures, maintenance is good and administration is good”. Furthermore, he suggested that many Government museums are not able to compete with Patan museum. It is an ‘A’ grade museum with an international standard which is automatically promoting heritage tourism (SA, 2017, Annex I, Lines 32-37).

However, Shrestha reasoned that Patan museum is acting as a heritage promotional institution of Nepal. “Museum collections and exhibition itself are promotional activities” (SSS, 2017, Annex K, Line 11-12).

Concluding feedback

In summary, the findings from the different experts suggest that Patan museum is promoting heritage and heritage tourism in many ways. Firstly, it is a self-sustaining museum but the palace, other courtyards and gardens are also being maintained from the revenue amounting from fees, renting out cafés and shops. Secondly, Patan museum represents the art and culture of Patan which is the focus point of cultural tourism. Likewise, it falls under world heritage sites and provides a lot of information about Hinduism, Buddhism and the development of Nepalese art. In the same way, Patan museum plays its role as a cultural heritage institution by promoting cultural understanding through its collections, photo exhibitions, and intangible cultures. Lastly, Patan museum has a very distinct environment, it is well maintained and objects are well displayed.

4.5 What makes Patan museum different from others?

According to Schrom, Patan museum is unique because of the architecture, beautiful buildings, designs and the restoration work. Furthermore, this museum is informative, the descriptions are well written and easily understandable which is arguably more important for the average visitor than having the best quality statues and exhibits. “Chhauni museum has some much better statues and exhibits but the lack of explanation hampers the visitors experience” (TS, 2017, Annex D, Lines 68-73). Moreover, he suggested that not all museum visitors are interested in reading labels and descriptions because it is time consuming and tedious. However, such visitors can still sit by the balcony window of the museum and enjoy the site, witness traditional processions and activities at the temples. Therefore, it has equal value for people enjoying historic feeling and historic environment (TS, 2017, Annex D, Lines 64-68).

Manhart stated that Patan museum stands out in comparison with other museums like Chhauni, Bhaktapur and Kathmandu which also have very important items. This is not only because of its outstanding objects but because the presentation in Patan museum is exemplarily. Visitors in Patan museum not only see beautiful objects but they learn from them. Therefore, it is evident that Patan museum’s awareness raising concept is a very important part of the museum. “What I find interesting is section on stolen objects, so it is also awareness raising of the tourists that they should not buy objects which have been stolen and illicitly trafficked inside Nepal but also outside” (CM, 2017, Annex E, Lines 14-21).

Basnet said, Kathmandu and Bhaktapur Durbar Squares are also equally important. However, Patan and Bhaktapur are more attracting because they have retained their culture even today and it is not limited to just the museum and Durbar Square. “Overall it has retained its traditional values and culture because predominantly the Newari settlement is still very strong there especially in Patan and Bhaktapur” (BKB, 2017, Annex F, Lines 26-30).

Mainali stated that an earthquake destroyed the museum in the Kathmandu Durbar Square and National Museum. Museums outside Kathmandu valley are mostly about Kings, the Malla dynasty, Shah dynasty and the instruments they have used, their beds, weapons, wartime situation and so on. However, Patan museum is more than that because it represents Nepalese arts and cultures. “In Patan, we can find a full history, the tradition and culture” (NM, 2017, Annex G, Lines 31-36).

Lakhe argued, Patan Museums are unparalleled mainly because of its management. The museum is made from a separate act in Nepal called Bikash Samiti Yen 2013 (Development Act 2013). Based on this Act, Patan museum was developed as a self-

sustaining museum and Patan Development Committee was formed. This committee is an independent organization but Government norms should still be followed. Therefore, the income that the museum generates can be directly invested to cover the museum's expenses like maintenance and staff salary. There is no need to wait for Government funding or approval meaning that decisions regarding management and maintenance can be made quickly. He argued, it is the first museum in Nepal which is opened seven days a week from 8 am to 6 pm and visitors do not have to worry about public holidays, festivals, etc. The museum is closed only for the Hindu Festival Dashain as Puja (religious worshipping) must be done in the temples inside (SML, 2017, Annex H, Lines 42-55).

Amatya put it, Patan museum is basically a Bronze museum. It has the best collections of Bronze thus; visitors can learn about the development of Bronze art in Nepal. The museum even has a section where it shows how Bronze sculptures are made. "there are collections in other places as well but the way they have sequenced in chronological order is good" (SA, 2017, Annex I, Lines 42-47). He noted, Dr. Mary Slusser, who was a Harvard Scholar, has helped in that work. She has written many books on the subject.

In Shrestha's opinion, what sets Patan museum apart is that it functions as a development committee regulated museum. It was converted into a self-sustaining museum after renovation of the Patan Durbar and thanks to international support from the Austrian Government. Therefore, it is the first autonomous museum in Nepal. "all the interior and exterior were also designed by Austrian support; it has more than 1000 objects and the most important selected objects are only displayed in the galleries". Moreover, he said, the overall management and exhibition is different from other museums in Nepal (SSS, 2017, Annex K, Lines 15-21).

Concluding feedback

All things considered, Patan museum has unique architecture, buildings and designs. This museum is informative, objects are well displayed and descriptions are clearly written. Therefore, visitors in the museum see the beautiful collections and learn about them. The museum educates people about stolen objects that have been illicitly trafficked inside and outside of the country. Even in modern times, Patan has retained its old traditions and cultures. In addition, Patan museum suffered less damage from earthquakes compared with other historical museums in the Kathmandu valley. Apart from that Patan museum focuses more on Nepalese arts, cultures, bronze sculptures, Hinduism and Buddhism whereas many other museums are about Kings, Malla dynasty, Shah dynasty, weapons and wartime situations.

Patan museum was also Nepal's first independent institution. It was developed as a self-sustaining museum under a separate act. Therefore, the management is different and decisions are promptly made. Also, Patan museum is Nepal's first museum that operates seven days a week from 8 am to 6 pm including public holidays and festivals except Dashain.

4.6 How locals benefit from the museum?

As per Schrom, almost 90% of the tourists who come to Kathmandu valley are likely to visit Patan and tourism is helping local businesses flourish. "All local businesses benefit, even restaurants, statue shops, tea shops, all these small businesses here flourish by comparison to other sites because of the influx of foreign tourists" (TS, 2017, Annex D, Lines 75-79). Additionally, the museum is a part of tourism because it is responsible for managing the palace, courtyard, gardens, etc. He reasoned, it is difficult for a museum to make any direct investment in local's welfare and community development because the income is limited. In fact, the museum does not even have the capacity to finance repairs for damages caused by an earthquake. Similarly, it is expensive to do the maintenance of old buildings, painting interiors, paying electricity bills, maintaining a new gallery, courtyards, paying for staffs, etc. Therefore, the museum is not making a profit but just manages to survive. (TS, 2017, Annex D, Lines 80-109).

Manhart acknowledged that locals are very connected to their cultural heritage. They saved and safe guarded monuments, statues, craft wooden beams and architectures from rabbles during the earthquake. But, the locals do not go to the museum; they hang out around the heritage site outside of the museum and meet people. As such, the concept is very different from tourists. "They use the Durbar Square as their living room, prayer room and temples" (CM, 2017, Annex E, Lines 24-33).

Basnet pointed out that people living around Durbar Square benefit directly from tourism as it helps local businesses like shops, restaurants and other commercial products/services to flourish. Nevertheless, he emphasized, "the question is how much local people who are not directly involved in tourism are benefiting" (BKB, 2017, Annex F, Lines 52-58).

Mainali explained, Patan is known for wood carving, stone art and metal art in Nepal and other countries. Artists from Patan have built Pagoda style temples and stupas in Tibet and China. So Patan preserves and promotes Nepalese culture which is one of the indirect benefits for locals. In the same way, Patan museum helps locals revive their old and forgotten cultures which is one of the direct benefits in terms of art and culture. He said, Patan is a tourism hub. Tourists come to Patan Durbar Square and

museum, pay fees to the municipality, and part of this income is invested for the conservation of Patan, its culture and art (NM, 2017, Annex G, Lines 39-46).

Lakhe mentioned, there is still a culture to visit Patan museum at least once before buying quality statues as it gives you an idea about the sculptures and its development. Quality art pieces are promoted through the Patan museum because people are inspired by museum objects and order similar models from local artists. "People visit the museum and look for artists from Patan so they are promoted through Patan museum" (SML, 2017, Annex H, Lines 70-73).

Amatya argued, it is a matter of pride for locals to have a beautiful museum in their locality. "Locals can say Patan museum is in my tole (area), come and see it. It is a big satisfaction". Similarly, in his thought, Patan museum is bringing tourists to Patan area, providing jobs for locals and encouraging different types of businesses (SA, 2017, Annex I, Lines 49-55).

However, Hagmüller suggested, locals are benefiting only a little in a direct way. Particularly, they learn little about cultural history in schools. Therefore, Patan museum can be educational in this regard (GH, 2017, Annex J, Lines 21-22).

Shrestha stressed, the museum provides local people with an opportunity to get directly involved in its activities. Also, the museum helps local community to expose themselves at a national and international level through participation in different activities and programs (SSS, 2017, Annex K, Lines 23-25).

Concluding feedback

Considering these points, Patan museum is promoting tourism which is beneficial to locals in many ways. Firstly, tourism helps local businesses like hotels, restaurants, shops to grow. Secondly, the museum is promoting Nepalese cultures, history, art, architecture, wood carving and metalwork's through its collections. Likewise, its helping local people to revive their old and forgotten traditions. Also, a part of the museum's income is invested for the conservation of Patan, its culture and art. The museum promotes local artists and craftsmen through its quality displays. In addition, and most importantly the museum is educating both school children and visitors. The museum is also providing opportunities for local people to get involved in different activities, programs and expose their skills and culture. Lastly, it is a matter of pride for locals to have a beautiful museum in their locality.

4.7 How tourists benefit from the museum?

Schrom put it, the one ticket system in the Patan Durbar Square has been beneficial because tourists do not have to pay separately for the museum (TS, 2017, Annex D, Lines 95).

Manhart added, Patan Museum is the only Museum here in Nepal which has an educational message. Therefore, tourists who visit Patan museum do not only see beautiful objects but also learn about Nepalese history, cultures, Buddhism, Hinduism and stolen objects (CM, 2017, Annex E, Lines 49-52).

Basnet stated, the museum benefits visitors who are interested in Nepalese history, culture, arts, etc. as they can learn more about it (BKB, 2017, Annex F, Lines 71-73).

Mainali pointed out, Patan is a very important place for Nepalese art and culture, more specifically Newari culture. Therefore, within two hours spent on a museum visit, people can learn many things about Nepalese culture, Hinduism and Buddhism. It saves time and money. “People can see different icons, Hindu deities, Buddhist deities, their hand postures, bronze crafts and wood carving” (NM, 2017, Annex G, Lines 49-54).

Likewise, Lakhe said, visitors can gain knowledge about temples, wood crafting and many festivals happening in the area from architecture gallery in Mulchowk (SML, 2017, Annex H, Lines 68-70).

Amatya revealed, Nepal was already popular for bronze arts during the Licchavi period³ which was circulated through Tibet and China. In 6th or 7th century, Licchavi princess Bhrikuti married the emperor of Tibet, and took Nepalese bronze items and sculptures with her. Nepalese bronze arts have a long history and Patan museum showcases the development of bronze arts in Nepal. “if you observe the Patan museum carefully, there are stone sculptures and wood carvings. Therefore, they have items for different people with different interests” (SA, 2017, Annex I, Lines 56-67).

In the same way Shrestha suggested, the visitors can get knowledge of society and country within a very limited time (Shrestha, 2017, Annex H, Lines 28-29).

Concluding feedback

It is evident given these points that tourists are benefiting from Patan museum because it is an educational institution for learning. It provides good information about Nepalese history, Newari culture, Buddhism, Hinduism, stolen objects and

³ Licchavi period (approximately 400 to 750 CE)

wood carvings. Visitors can learn about the development of bronze arts in Nepal and different hand postures of Hindu and Buddhist deities. Likewise, the architecture gallery in Mulchowk provides information about temples, wood crafting and festivals taking place in Patan. An important policy which benefits tourists is that they do not have to pay an additional fee for visiting the museum and there is no restriction in taking photographs.

4.8 Challenges for Patan museum

According to Schrom, the challenges of a cultural institution like Patan museum is to reinvent itself, promoting cultural events and organizing its own programs, designs and exhibitions (TS, 2017, Annex D, Lines 120-122).

Manhart recommended that the museum should figure out ways to expand educational messages at the local level and attract more visitors to the museum because many tourists who come to the Durbar Square do not always go to museum as they do not know about this quality institution. Therefore, they need to find a way to cooperate more with travel agencies, tour guides and encourage them to bring tourists to the museum and allow them to spend minimum 1-2 hours for exploration. Whereas, it should be noted that the quality of the restaurant inside the museum is not good and would need improvement. "It is expensive and bad so I think that the catering of the museum restaurant should not be given to an international hotel but should be given to the local people" (CM, 2017, Annex E, Lines 55-67).

Basnet argued that the challenges be taken as opportunities. For instance, there are many heritage sites in Nepal but the Government have not been able to appreciate the value of it. Many historical sites are not preserved and restored. Therefore, it has become a challenge to safeguard these historical properties for future generations. To quote him, "it is an asset for the nation" (BKB, 2017, Annex F, Lines 77-84).

Mainali put it, there are approximately 1,100-1,200 collections in Patan museum but only around 200+ objects are on display due to limited space. The rest of the items are stored and many of them are not kept properly with appropriate temperature and air pressure. Likewise, many wooden objects are not stored safely against rain, wind and moisture. Furthermore, there is a challenge to renovate old buildings in a timely manner. The earthquake has caused cracks in the buildings and left it vulnerable. The building is also being weakened by the vibration caused by people walking. There is also a risk of locals forgetting their cultural heritage due to the influence of modernization (NM, 2017, Annex G, Lines 60-73).

In addition to that, the museum has a weak foreign marketing policy and more cooperation is necessary between the Nepal Tourism Board, travel agencies, Nepalese Government, foreign Embassies and Ministry of Foreign Affairs. He noted, people are

going to Patan museum only because of recommendations from friends, families, travel agencies and guides. They are not taking enough initiatives to encourage local visitors, school and University students from Nepal who would visit the Patan museum to learn about their own art and culture. Moreover, the museum is not helped by being small and narrow (NM, 2017, Annex G, Lines 104-114).

Lakhe stated, there is a challenge to promote the museum at a local level, not just among tourist's due to its limited available resources. He added, load shedding used to be a challenge in the past. While, now the challenge is to carry out the restoration work for the damages caused by the earthquake in 2015 (SML, 2017, Annex H, Lines 74-77).

Amatya mentioned, Patan museum is a self-sustaining museum but visitor numbers declined due to the earthquake which affected the income. The museum does not get Government aid and the earnings must be invested in promotional activities as well which is a challenge (SA, 2017, Annex I, Lines 71-74). Furthermore, local people have not developed a habit of going to museums and hesitate to pay money. In addition, museum related education is very limited in Nepal and there is no system of taking students on museum tours on a regular basis (SA, 2017, Annex I, Lines 78-83).

Hagmüller described the challenges from a technical perspective. There were difficulties working with internal walls as they were moving inward. It affected the setting of everything and the earthquake worsened the situation (GH, 2017, Annex J, Lines 30-33).

Shrestha indicated that the main challenges are the internal management system, limited resources, self-sustainability, lack of expertise and limited space (SSS, 2017, Annex K, Lines 31-32).

Concluding feedback

As noted, Patan museum needs to overcome the aforementioned challenges so that it can reinvent itself by promoting cultural events, organizing their own programs, designs and exhibitions together with expanding educational messages with limited resources. The other challenge is to find a suitable way to expand the museum's cooperation with tour operators and guides. The management and quality of the restaurant inside the museum should be changed or improved. There is a challenge to preserve and restore historical sites as the Government has not been proactive. Furthermore, the museum is small and does not have enough space to display all the collections resulting in many historical objects being stored and not protected well against temperature, wind, rain and air pressure. Similarly, the earthquake left old buildings vulnerable and vibration caused by hundreds of walking visitors every day

is worsening the condition. Apart from that the museum is self-sustainable and does not get financial help from Government. Its sustainability has become a challenge after earthquakes because income declined due to a decline in visitor numbers and expenditure increases. In addition, it is difficult to motivate locals because they are not in the habit of going to museums and they are not fully aware of its impact in promoting tourism and the effect it has on the local economy. They hesitate to pay money, regarding it as an expense rather than an investment. Lastly, there is also a challenge to restore internal walls (moving inward), improving internal management and lack of expertise.

4.9 Overcoming the challenges of Patan Museum

Schrom mentioned that many art galleries, concerts, music schools and jazz conservatories have opened in the past 20 years. Likewise, lots of universities now have art sections. So, Nepal has done incredibly well (TS, 2017, Annex D, Lines 27-29). However, to overcome the challenges of Patan museum, the internal management must be improved, the museum needs to hire creative people and work on temporary exhibitions as the competition is becoming tough (TS, 2017, Annex D, Lines 130-133).

Manhart suggested expanding museum related education. The museum should cooperate more with tour operators and guides to bring in more tourists. In addition, the quality of the restaurant inside the museum could be improved by reducing prices, implementing local management and serving local foods. Similarly, the toilet policy of the museum must be changed because some toilets are reserved just for restaurant clients (CM, 2017, Annex E, Lines 55-67).

Basnet noted, more investment should be made to protect and promote cultural heritages and museums. The Government must be strong and bring better visions, policies and awareness programs (BKB, 2017, Annex F, Lines 101-103).

Mainali said, the museum should be expanded to add more objects on display. Similarly, the items that are stored due to insufficient space must be safeguarded against unfavourable conditions. Moreover, maintenance and renovation of the old buildings must be done on regular basis (NM, 2017, Annex G, Lines 65-67).

Lakhe proposed that the space be used more efficiently to utilize and accommodate more objects. The museum needs to continue cooperation with Austrian Government for technical and financial support which will overcome some of these challenges (SML, 2017, Annex H, Lines 81-82).

Amatya argued, the museum must recover from damages caused by the earthquake. It should develop programs to educate and encourage locals. In the same way, education related to museum, art, history and culture should be in the heart of study

programs. In addition to that, the museum must cooperate with schools and organize student tours on a regular basis (SA, 2017, Annex I, Lines 77-83).

Shrestha added that board members and expert groups need to work together to achieve better management. If needed, the museum could seek financial assistance from the Government. Moreover, the entrance to the city and other places could be integrated with the museum. Apart from that, consultants should be hired or agreements made to develop innovative ideas and solutions. Additionally, the museum could be expanded towards the premises of Patan Durbar Square (SSS, 2017, Annex K, Lines 34-37).

Concluding feedback

It can be agreed that the improvement of internal management, hiring of innovative people and putting more efforts into temporary exhibitions would help overcome many challenges. Similarly, better promotion, cooperation with tour operators, guides, expanding museum education, improving the quality of the restaurant and the implementation of better toilet policy would address many problems. More investment is needed for the conservation and restoration of heritage sites. In addition, the museum could be expanded towards the premises of Patan Durbar Square which would help to accommodate more objects being displayed. Likewise, better facilities are needed to protect stored items from rain, wind and unfavourable temperatures. The Austrian Government should continue their financial and technical support for the conservation and restoration of Patan museum as they have been doing since the beginning of 1982. Also, education related to museum, art, history and culture should be expanded to involve locals and students. Equally important, strong Government is necessary with better vision, policies and awareness programs.

4.10 Improving the experience of the museum visitors

Schrom answered that there is always room for improvement. Nevertheless, Patan museum is a cultural institution and changing its setup is not always easy. Such changes require extra funding and Patan museum does not have sufficient resources at the moment. He noted, Bhandarkhal garden has been mostly closed for the past 30-40 years. Therefore, the Government should allow Patan museum to develop Bhandarkhal garden into a public space which would contribute to a healthier environment and remain an open-air community facility (TS, 2017, Annex D, Lines 135-140).

He added, Patan museum took initiation in the 90s; they knocked down walls, started to work in Mulchowk and added space to the Bhandarkhal water tank. However,

there is a big unutilized garden on the backside of the museum and that could be the next important venue for the museum. On the other side of the complex, many private and Government entities want to takeover that space and build something like an amusement park, police station or conservation laboratory. At the same time, it is important to preserve this garden as a natural space. He said, it could be developed as a botanical garden with native plants and empty/unused buildings could be rented out to finance the expenses of the garden (TS, 2017, Annex D, Lines 140-167).

Manhart suggested having bigger signs and explanations for the display objects. Similarly, descriptions should be positioned exactly next to the objects so that it makes it easier to find information. In addition, museum signs at the main entrance should be bigger and well displayed so that they can be easily noticed (CM, 2017, Annex E, Lines 84-89).

Basnet responded that many tourists are looking for a real experience. They do not just want to take pictures but gain knowledge about the culture, history and local festivities. Therefore, tour operators should communicate more about monumental zones, cultures and festivities which would enhance the visitor experience (BKB, 2017, Annex F, Lines 108-113).

Mainali pointed out how carpenters and metal artists could be invited to Patan Durbar Square or Museum to demonstrate their work to visitors on a regular basis. Moreover, audio and video guide tours could be provided by the museum. Similarly, Patan museum is mostly focused on Newari, Buddhist and Hindu cultures but Nepal has much to offer. The museum should add information about other cultures such as Rai, Kirat, Tharu. All these things will enhance visitors' experience (NM, 2017, Annex G, Lines 79-87).

Lakhe put it, infrastructure and facilities in Patan Durbar Square and Museum are not good enough and should be improved. Likewise, the museum does not have sufficient resting places and toilets so this problem needs to be solved (SML, 2017, Annex H, Lines 86-88).

Saphalya mentioned, there is only one small restaurant inside Patan museum and they are closed after 5-6 pm. In Europe and America, parts of many museums are converted into dining place in the evenings so that people can meet up and enjoy the environment. A similar practice would enhance the visitor experience (SM, 2017, Annex F, Lines 85-90).

Also, Hagmüller suggested, the museum should be upgraded to improve visitor satisfaction (GH, 2017, Annex J, Line 37).

Shrestha recommended making a network of interesting visitor events and programs. The museum should categorize visitors and develop marketing strategies to reach and satisfy each group's needs (SSS, 2017, Annex K, Lines 39-42).

Concluding feedback

Overall, to improve the visitors' experience Bhandarkhal garden could be developed into a public space and it is possible to convert free areas on the backside of the museum into a botanical garden. Furthermore, signs and descriptions on the museum objects should be bigger and placed more precisely. Museum signage at the main entrance should be bigger and well displayed. There could also be a possibility to invite carpenters and metal workers to the museum or Durbar Square area on a regular basis to demonstrate their work. Moreover, audio and video guided tours could be provided by the museum and information related to other Nepalese cultures such as Kirat, Tharu, Rai could be included. The museum's infrastructures like toilets, resting places, provided facilities and services could be improved. There is also a potential for the museum to communicate more with tourism operators and professionals to encourage them to promote monumental zones, cultures and festivities with their counterparts and clients. In the evenings, part of the museum could be converted into a dining space as this would bring people together and further help promotion. Likewise, the museum should create a network of interested visitors, events and programs within its marketing strategy.

4.11 Strategy, preservation policy for the Patan museum

Schrom stated that the main goal of the museum is to keep the traditional architecture as is and preserve what is already there. But, people have controversial ideas about rebuilding historical monuments against earthquakes. Some suggest modern technologies like steel braces, plywood or the use damp proof materials to improve the structure and functionality of the buildings and protect it against natural disasters. Whereas others argue that it should be 100% traditional. "I am absolutely in favour of strength in the buildings and making them as resistance to natural calamities and disaster" (TS, 2017, Annex D, Lines 172-178).

He added, that the building was destroyed in 1934 and they rebuilt one wing of the building in a modern style with concrete. There is no visible evidence of how the building looked before 1940. The architect decided to follow the hybrid style that partly matches the historic configuration and Rana colonial style architecture (TS, 2017, Annex D, Lines 180-184).

Similarly, Basnet mentioned, the Government is planning to restore the damage caused by the earthquake. A recent (May 2017) local election was held after 20 years with the result that there will now be a local Government to make plans and policies (BKB, 2017, Annex F, Lines 119-122).

Mainali suggested, the Patan museum is a self-sustaining museum with its own plans and policies, however, the department of archaeology is also looking after the museum because it is listed as belonging to Nepal's cultural heritage. As a result, the Government makes policies in cooperation with the municipality and department of archaeology. At the same time, the Austrian Government is continuing their support for the museum (NM, 2017, Annex G, Lines 91-99).

According to Lakhe, the Nepal Government has Prachismarg Yen (Act) so Patan museum should work under that law. There are many rules and regulations such as Yen (law), Niyemabidhi (policy law), Karyebidhi (work law) for the preservation of heritage sites. The new Karyebidhi (work law) was made after an earthquake to restore old monuments in cooperation with local stakeholders, Guthi/Guthi Sasthan (a social organization of Newar society) and Guthi priests. He argued, it is important to work with local Guthis to follow the traditional methods of restoration. There is also cooperation with the department of archaeology (SML, 2017, Annex H, Lines 91-99).

Hagmüller responded that now there is a proposal to back up the electricity supply in the museum with solar energy. In the past, there was a nationwide load-shedding or an energy crisis and the museum would not have a sufficient electricity supply. There is currently an idea to install solar plants in a historic building on the south side of Patan museum. Similarly, there is a plan to improve the water supply to the museum's toilet (GH, 2017, Annex J, Lines 40-48).

Shrestha said, the museum is directly under the Ministry of Culture, Tourism and Civil Aviation. The Chair of the Board of the museum is the Secretary of the ministry and Deputy Chair is Director General of the Department of Archaeology. As a result, the ministry has its own strategy and plan to promote and preserve the museum. They allocate budgets on a regular basis and carry out other activities (SSS, 2017, Annex K, Lines 44-47).

Concluding feedback

The main aim of the Patan museum is to maintain its traditional architecture. However, there are controversies about using modern technologies for restoring historical buildings against earthquakes. The Government is planning to restore damaged buildings, and a local election was held recently (May 2017) after 20 years, so new plans and policies are expected. Moreover, the Government, municipality,

Department of Archaeology and Austrian Government are continuing their support for the museum. They are following the guidelines set by Nepal's Government Prachismarg Yen (Act), Niyemavidhi (Regulation) and Karyavidhi (Procedure) for the preservation and restoration of heritage sites. Similarly, the museum is continuing cooperation with local stakeholders, Guthi/Guthi Sasthan and Guthi priests while restoring monuments. They are also planning to back up the electricity supply in the museum by installing solar panels. Likewise, there is a plan to improve toilets and water supply in the museum. Furthermore, the ministry has its own strategy, planning and budgets for the promotion and conservation of museum.

4.12 Some thoughts and suggestions from interviewed experts

Schrom argued, the opening of the museum had a positive influence because many 4 stars, 5 stars' hotels and private houses started to copy designs and other elements. He added, traditional bricks were not available so they had to build a brick factory. This made contributions to the museum and led to other experiments like use of traditional bricks, tile, timber, metal roofs which is still happening. Nonetheless, there is a lack of vision from sectors of the Government to do similar things in other museums and historic buildings (TS, 2017, Annex D, Lines 187-194).

For example, 'Pujari Math', which is one of the most important historic buildings in Bhaktapur, was destroyed in the earthquake and even after two years there is no plan to restore it. The same thing happened to many modern 19th century buildings from Rana's period. Most of the people in the Government wanted to tear down historic buildings and rebuild them. They even wanted to tear down Lai Baithak and Ghari Baithak in Singha Durbar. The Government needs to show more respect towards historical monuments. Whereas, Patan museum is treated better in this regard because foreign visitors are often invited there by Government officials and it is used as a showcase. However, there is a lack of willingness and commitment to replicate this in other places. He mentioned, when you go to an Austrian village, maybe you will find a Church and some old houses but here you will find something in every corner (TS, 2017, Annex D, Lines 197-205).

He added, some 15-20 years ago there was an evaluation by an external foreign evaluator and one big criticism was that the museum did not take sufficient time to include local opinions. It interested him because the involvement of the whole locality could be considered when designing a museum. People want to participate but a culture of Mäzementum (meaning patronage in Austria) or contributing directly to cultural organizations has not yet developed in Nepal. A few wealthy individuals have supported the restoration; however, it is still unlike Austria where one can become a "friend" of ethnographic museums. This is a benefactor system where members pay a

certain amount (for example €50) every year to become a supporter receiving incentives and at the same time contributing directly to the museum. He argued, it would be nice if local people would develop an interest to take ownership of the museum, get involved and work together with the Government and the museum administration (TS, 2017, Annex D, Lines 210-222).

Moreover, the ticketing system for the Durbar Square was not practical in the past. The tourists had to pay twice (separately) for entering the museum and Durbar Square. For this reason, many people were unhappy and it also restricted visitor numbers in the museum (TS, 2017, Annex D, Lines 90-94).

Manhart mentioned, Patan museum has some programs for school children and sometimes they run school classes too where children can learn about their heritage and cultural identity. However, this could be expanded by having somebody responsible for the exhibitions. The museum should educate local people about their culture by developing targeted messages (CM, 2017, Annex E, Lines 34-38). He said, "locals think museum is for foreigners" (CM, 2017, Annex E, Line 34).

In his opinion, Patan museum is comparable with many quality museums in the world with the advantage that it's not over crowded like in other places. On the other hand, he noted, the entrance fees for the world heritage sites in Kathmandu valley are very expensive. Therefore, many tourists are excluded and it is necessary to develop a different entrance fee policy for the seven world heritage sites in the Kathmandu valley (CM, 2017, Annex E, Lines 40-47). Also, the quality of the food in a restaurant inside the museum is not as good as in the Summit Hotel although it is managed by the same company and it is expensive. He argued, the management of the restaurant should be given to the local community so that good quality food can be offered at a lower price and that would benefit locals. For this reason, UNESCO never use the catering of the restaurant/Summit Hotel but take services from the local communities. The restaurant does not like it and they close their toilets in retaliation (CM, 2017, Annex E, Lines 74-79).

Basnet suggested, it is very important that local communities are benefiting from tourism otherwise, the industry would fall apart and die. Likewise, a priority must be placed to protect local values, traditions and festivities. It is therefore the responsibility of the concerned authority like the Municipality and Government to share tourism income with locals in a reasonable way. Moreover, Patan museum is an international property and people who are not close to the attraction sites should also benefit (BKB, 2017, Annex F, Lines 36-45). However, economic benefit is not always the right answer because Patan Durbar Square and museum may not have enough income to support the larger community, so they need to find other solutions (BKB, 2017, Annex F, Lines 59-62).

He noted, art and culture represents the richness of the civilization. Many countries like Germany, UK, Austria, France, or Europe spend huge amounts of money for the preservation and promotion of cultural heritages. They have many museums and historical sites. As a result, cultural tourism is growing (BKB, 2017, Annex F, Lines 96-101). Kathmandu was once one of the richest places on earth in terms of art, culture and history within a small area. At that time, people understood the value of art, culture and festivities but we are now losing it (BKB, 2017, Annex F, Lines 91-94). As such, we need a strong Government with good vision and policies (BKB, 2017, Annex F, Lines 101-103).

In Mainali's opinion, the museum has not made any big changes in the last 30-40 years. They are just continuing things from the past. Also, there is no good policy regarding the expansion of the museum and locals are excluded during strategic planning (NM, 2017, Annex G, Lines 97-101).

Lakhe argued, there has not been much change in the tourist's itinerary since the 70s. For example: if tourists come to Nepal for a seven days' tour, mostly they spend three days in Kathmandu, two days in Chitwan and one day in Pokhara. Therefore, there is a need to develop tourist packages with a focus on intangible cultures such as Bhaktapur's Bisket Jatra, Gai Jatra, Indra Jatra, Kumari Jatra, Seto Machindranath Jatra (SML, 2017, Annex H, Lines 9-20).

Amatya recommended, school children should be taken to museums on a regular basis so that they develop the habit of going to museums from an early age. Moreover, the culture of dining in museums has not been developed in Nepal whereas in USA and Europe many museums provide dining services in the evening which helps in the promotion of the museum (SA, 2017, Annex I, Lines 82-89). Furthermore, he added, tourism is enough for a small country like Nepal. It is not necessary to promote industries like mineral exploration, etc. because such things require manpower from other countries but in tourism, we can utilize our own people (SA, 2017, Annex I, Lines 19-23).

According to Hagmüller, Patan is among one of the first historical sites which drew early interest. Patan is important because it can do many unconventional things. However, it is not always easy to carry out such activities because of the weak international conservation guidelines. On the one side, historical buildings must be restored to their original state whereas some argue historical buildings may have been changed over the past 30-40 years because different materials were used during restorations. This is a conflicting matter and we must find the right solution (GH, 2017, Annex J, Lines 11-19).

4.13 Summary of the expert interviews

Nepal is home to many world-class heritage sites and the majority of tourists who come here for trekking and mountaineering also go to historical sites. Therefore, cultural tourism is very important in Nepal because it goes hand in hand with other popular tourist activities. In addition, Nepalese culture has tangible and intangible heritages. Tangible heritage are the historical monuments whereas intangible heritage are various cultural festivals that are celebrated throughout the year.

Patan Durbar Square plays an important role in cultural tourism because it is among the seven UNESCO's world heritage sites in Kathmandu Valley. Patan is also the centre of Nepalese art, culture, craftsmanship, Hinduism, Buddhism, metalwork and woodcarving. Moreover, it is the best maintained historical monument in Nepal and suffered less damages during the earthquake. In the same way, Patan museum promotes heritage and heritage tourism through its collections, photo exhibitions, tangible and intangible heritages.

Patan museum is a self-sustaining museum that generates revenue mostly from entry fees, renting out cafes and shops which are invested to cover museum related expenses like staff and maintenance. Furthermore, the maintenance of the palace, courtyards and gardens are also financed by the museum.

The museum is unique because of its architecture, buildings and designs. It is the best maintained museum in Nepal, the objects are well displayed, labels and descriptions are more clearly written in comparison to other museums within Nepal. Also, this museum has a more dedicated focus on Hinduism, Buddhism, Nepalese art, culture, bronze sculptures and stolen objects that have been illicitly trafficked. Other museums are more focused on Kings, Malla dynasty, Shah dynasty, weapons and wartime situations. Patan museum is also Nepal's first independent institution that has developed under a separate act. The management is more independent and faster in decision making. The museum is open 7 days a week from 8 am to 6 pm including public holidays and only closed during the Dashain festival.

Patan museum promotes tourism through its excellent collections of Nepalese cultures, history, art, architecture, metalwork's, supports local businesses and helps local communities to revive old and lost traditions. The local artists and craftsmen benefit from the museum because it is providing exposure through quality displays. Moreover, it is educating students, visitors, and has become a matter of pride to local community.

In the same way, tourists benefit from Patan museum because it educates them about Nepalese history, art, Newari culture, Buddhism, Hinduism, stolen objects, development of Bronze arts and different hand postures of Hindu and Buddhist

deities. Similarly, the architecture gallery in Mulchowk provides information about temples, wood crafting and festivals in Patan. Tourists are benefitting from a one-ticket entry system because there is no additional fee for visiting the museum.

But there are also challenges. The museum must reinvent itself, promote cultural events, organize its own programs, designs, exhibitions and expand its educational message. It should find a way to expand cooperation with tour operators and guides. There are challenges to maintain and restore historical sites because the resources are limited and the Government is not proactive. The museum is small and does not have sufficient space to display all the collections. As a result, many objects are not stored in a climate-controlled environment. In addition to that the earthquake caused damages and left old buildings vulnerable. Hundreds of visitors walking every day is worsening the situation. There are also difficulties with internal walls as they are moving inward. Apart from that the museum is self-sustainable and does not get financial assistance from the Government. Local people are not in the habit of going to museum and paying an entry fee. They think museums are for tourists. It is a challenge to find innovative ways to attract school children, students and Nepalese people to the museum. Likewise, expertise, internal management and the quality of restaurant inside the museum should be improved.

To overcome the challenges, the museum should hire innovative people, improve internal management and more effort should be given to temporary exhibitions, promotions and the expansion of education. Likewise, the cooperation with tour operators and guides can be improved. Furthermore, high priority must be given to heritage sites and more investment is required for the preservation and restoration of historical sites. There is a possibility that the museum could be expanded towards the premises of Patan Durbar Square with more objects on display. Also, a climate-controlled environment should be provided to store historical items. It is important that the Austrian Government continue their support towards the museum. Museum education should be part of the study program. There is also a need to improve the quality of the restaurant inside the museum, and implement a better toilet policy. Lastly, the Government should bring better vision, policies and awareness programs.

The museum could improve the visitor experience in many ways. Firstly, Bhandarkhal garden should be developed into a public space and open areas at the rear of the museum could be converted into a botanical garden. Secondly, signs and descriptions on the museum objects should be bigger and placed more precisely. In addition, carpenters and metalworkers can be invited to museum or Durbar Square on a regular basis to demonstrate their work. Moreover, an inclusion of audio and video guide would make the museum tour more interactive. Likewise, the information related to other Nepalese cultures such as Kirat, Tharu and Rai can be added into the

museum's collection. Furthermore, better communication should be established with tour operators and guides to promote monumental zones, cultures and festivities. In the same way, infrastructures, toilets, resting places, facilities and services can be improved. Not only this but also dining services could be provided in the museum's premises. Such activities would bring people together and help in promotion. Lastly, the museum should form a network of interested visitors, events and programs with marketing strategy.

The museum has many conservation policies. They want to maintain its originality and keep the traditional architecture as it was. Likewise, Patan museum must follow different acts, rules and procedures set by Government to preserve and restore heritage sites. They plan to continue cooperation with the Government, Municipality, Department of Archaeology and the Austrian Government. Moreover, the museum will continue to engage local stakeholders and Guthi/Guthi Sansthan⁴ and Guthi priests when restoring monuments. There is a proposal to install solar panels to deal with electricity crises. Also, there is a plan to improve the toilet facility and water supply in the museum. Future strategies and policies will need to involve a collaboration with planning and budgets between the different stakeholders including the ministry, municipality, tourist operators and the local community.

5. Data analysis

The data was collected in the form of a written questionnaire, requiring the data to be entered manually into the IBM SPSS Statistics 21 software where the results were analysed. The total number of participants was 260 and all samples were valid. The participants were closely monitoring while filling out the questionnaire to ensure that the survey was completed correctly. However, some participants did not answer the open-ended questions due to time constraints, a lack of ideas or interest or they had said already what they had to say by responding to questionnaire.

⁴ Guthi/Guthi Sansthan is a social organization of Newar society

5.1 Sample description

In order to give an overview of sample characteristics, a frequency table has been created with gender, age, nationality and level of education.

Analysis (N=260)			
Variable	Parameter Value	Distribution	
Gender	Female	136	52.3%
	Male	124	47.7%
Age	Under 21 years	29	11.2%
	21 - 30 Years	84	32.3%
	31 - 40 Years	47	18.1%
	41 – 50 Years	36	13.8%
	51 – 60 Years	32	12.3%
	61 – 70 Years	29	11.2%
	Over 70 Years	3	1.2%
Nationality	Americas	106	40.8%
	EU	78	30.0%
	UK	19	7.3%
	Asia	26	10.0%
	India	16	6.2%
	Oceania	13	5.0%
	Others	2	0.8%
Level of Education	Doctoral Degree	27	10.4%
	Master Degree	84	32.3%
	Vocational Education	9	3.5%
	Bachelor Degree	119	45.8%
	Secondary School	19	7.3%
	Primary Education	2	0.8%

Tab. 5: Sample description
Source: Author's survey

The frequency table (Tab. 5) shows that out of 260 participants, 136 (52.3%) were females and 124 (47.7%) were males. Most participants fell into the age group 21-30 years, i.e. 84 out of 260 (32.3%) and only 3 (1.2%) participants were above 70 years of age. Similarly, 47 (18.1%) participants were in the age group 31-40 years, 36 (13.8%) in the age group 41-50 years, 32 (12.3%) in the age group 51-60 years, 29 (11.2%) in the age group 61-70 years and 29 (11.2%) participants were under 21 years of age.

The majority of the participants came from the Americas which include Argentina, Brazil, Canada, Guatemala, Honduras, Mexico, United States of America and Uruguay, i.e. 106 (40.8%). Whereas 78 (30%) participants were from European Union (EU) countries such as Andorra, Belgium, Czech Republic, Denmark, Finland, France, Germany, Greece, Hungary, Ireland, Italy, Malta, Portugal, Slovakia, Spain, The Netherlands. Also, Georgia, Switzerland and Ukraine are counted here in the EU (being European or more or less close to Europe), 19 (7.3%) from UK, 26 (10%) from Asian countries like Bangladesh, China, Indonesia, Jordan, Malaysia, Nepal, Taiwan excluding India. Also, Turkey and Russia are counted here in the Asia because larger land mass of these countries is positioned in the Asia. 16 (6.2%) from India, 13 (5%) from Oceania (Australia & New Zealand) and 2 (0.8%) from other countries like Egypt. Only one participant was from Nepal.

An interesting factor to be considered is that most participants had at least a Bachelor degree i.e. 119 (45.8%). Only 21 (8.1%) participants had less than a Bachelor education that is primary and secondary education. Likewise, 84 (32.3%) had Masters Degrees, 27 (10.4%) had Doctoral Degrees and only small fraction of participants had vocational degrees i.e. 9 (3.5%). Therefore, it can be concluded that the majority of participants had higher level of education.

5.2 Reliability analysis

Reliability analysis helps to identify the properties of measurement scales and the relationships between individual items in the scale (IBM, 2018). It calculates a scale which produces consistent results and whether the outcome would be the same if the experiment is repeated. The measurements are reliable if the results are repeatable. Internal consistency reliability is used to measure the extent to which every item in a scale is related to other items (Sharma and Petosa, 2014, p.110). Therefore, an internal consistency test is appropriate for comparing the answers to see if all participants agree with one another.

To identify internal consistency of construct, Cronbach Alpha (α) test is applied because it checks if multiple question Likert surveys are reliable. Cronbach Alpha (α) is an average of a measure which is loosely equivalent to splitting data in two in every possible way and computing the correlation coefficient for each split (Field, 2009,

p.674), which is the most popular measure of scale reliability. As a rule of thumb, Cronbach Alpha value range between 0 to 1. However, in social sciences, values from 0.7 or above are acceptable (Nunnally and Bernstein, 1994, cited in Andrew et al. 2011, p.202), and higher value indicates higher reliability (Hair et al. 1995, cited in Waldeck, 2000, P.115).

The tables below illustrate the value of Cronbach Alpha (in this case the questionnaire).

Reliability Statistics

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.781	.824	17

Tab. 6: Reliability Statistics
Source: Author's survey

The value of Cronbach's Alpha coefficient in the Reliability Statistics table (Tab. 6) is over 0.7, which indicates high internal consistency. In this case, $\alpha = 0.78$, thus the questionnaire is reliable and the test is acceptable. To put it simply, reliability relates to how well the tests measure what they were supposed to measure. Thus, higher reliability means that results measure what was intended rather than measuring something irrelevant or possibly nothing at all.

Similarly, the table (Tab. 7) below provides values for Cronbach's Alpha if item deleted' for the constructs used in this research. As we can see that deletion of any item, except item 4 (restaurant), would lower the value of Cronbach's Alpha. Thus, it is not advisable to remove these items. Moreover, deletion of item number 4 would not make a significant difference in Cronbach's Alpha value.

Constructs	Cronbach's Alpha if Item Deleted
Surroundings (cleanliness, room temperature, etc.)	.773
Comfort of premises (bathrooms, stairways)	.774
Tourists information (display units/signage)	.773
Restaurants	.800
Overall satisfaction with premises	.774
Well informed when started museum tour	.754
Communication with staff was clear and understandable	.753
Representative was able to give clear and concise info about art, history, culture	.755
Answers suited to your question	.755
Overall satisfaction with information & staffs	.740
Increased my knowledge about Nepalese culture	.776
Increased my knowledge about Newari culture	.778
Many interesting things to see in Patan Museum	.777
Like the atmosphere of this place	.779
Like the architecture of this building	.778
Like the arrangement & designs	.774
Like how statues/design are shown	.776

Tab. 7: Cronbach's Alpha if item deleted

Source: Author's survey

5.3 Crosstabs

As ways to test the results of surveyed participants and their relationship with another categorical variable, the author used Crosstab or cross-tabulation. This method is broadly used in survey results to test the interrelationships and interactions between variables (Research Optimus, 2018). Cross-tab is very useful because it can put together multiple summaries in a compact form. Therefore, it is possible to draw conclusions based on a single cross-tab on a single page with related summaries (Taylor, 2008, p.245).

Moreover, a Chi-Square (χ^2) test is carried out to determine whether the variables are independent or related. Chi-Square test is short for Pearson's chi-squared test. It is applied when respondents are distributed into categories on two variables. This test analyses the data based on crosstab or two-way table in which data is classified as per two categorical variables in rows or columns and every variable should have two or more categories (Kent State University, 2018). However, it is suggested to use the Fisher Exact Test instead of the Chi-Square Test when more than 20% of the expected counts are less than 5 (Foster, 2001, p.156).

The following crosstabs are produced based on the answers of 260 participants, and all Chi-Square test results have more than 20% of the expected counts less than 5. Therefore, results of the Chi-Square tests were not valid and ignored. Also, SPSS 21 software did not produce any result for the Fisher Exact Test. This may have happened because the Fisher Exact Test is more suitable for small tables or not applicable in this case.

Crosstab

% within Nationality of the participants

		Increased my knowledge about Nepalese culture				Total
		Strongly agree	Agree	Neutral	Don't know	
Nationality of the participants	Americas	53.8%	41.5%	4.7%		100.0%
	EU	37.2%	55.1%	6.4%	1.3%	100.0%
	UK	68.4%	31.6%			100.0%
	Asia	57.7%	34.6%	7.7%		100.0%
	India	31.3%	62.5%	6.3%		100.0%
	Oceania	30.8%	61.5%		7.7%	100.0%
	Others		50.0%	50.0%		100.0%
Total		47.3%	46.5%	5.4%	0.8%	100.0%

Tab. 8: Increased my knowledge about Nepalese culture
Source: Author's survey

The table (Tab. 8) shows how different nationalities responded to the statement ‘increased my knowledge about Nepalese culture’ from their museum visit. As we can see, people from the UK have ‘strongly agree’ with the highest percentage (68.4%) within the participants’ nationality category, followed by Asia (57.7%) and Americas (53.8%). In total, 47.3% of participants ‘strongly agree’ and 46.5% participants ‘agree’. However, there were no participants who seemed to ‘disagree’ or ‘fully disagree’ with the statement.

Participants with different nationalities expressed similar opinions and this factor did not produce significant statistical differences. Therefore, the author re-grouped the variables to see if other aspects made a difference.

% within Age of the participants

		Increased my knowledge about Nepalese culture				Total
		Strongly agree	Agree	Neutral	Don't know	
Age of the participants	Up to 30 years	49.1%	46.6%	4.3%		100.0%
	31-50 years	51.9%	40.7%	6.2%	1.2%	100.0%
	Above 50 years	38.1%	54.0%	6.3%	1.6%	100.0%
Total		47.3%	46.5%	5.4%	0.8%	100.0%

Tab. 9: Increased my knowledge about Nepalese culture (age re-grouped)

Source: Author’s survey

After re-grouping the variables by age (Tab. 9), the author found out that the young participants below 31 years of age either ‘strongly agree’, ‘agree’ or were ‘neutral’ regarding whether their knowledge of Nepalese culture was increased. They did not ‘disagree’ or opt to remain ‘neutral’. However, people above 30 years of age (2.8%) within the participant age group category responded ‘don’t know’. It can be concluded that the participants above 30 years of age (2.8%) either did not learn anything about Nepalese culture from their museum visit or were already familiar with the things presented in the museum.

% within Nationality of the participants

		Increased my knowledge about Nepalese culture				Total
		Strongly agree	Agree	Neutral	Don't know	
Nationality of the participants	Americas	54.7%	40.6%	4.7%		100.0%
	EU & UK	41.7%	52.1%	5.2%	1.0%	100.0%
	Asia & others	43.1%	48.3%	6.9%	1.7%	100.0%
Total		47.3%	46.5%	5.4%	0.8%	100.0%

Tab. 10: Increased my knowledge about Nepalese culture (countries re-grouped)

Source: Author’s survey

The above table (Tab. 10) did not produce significantly different results. The Americas are still on the top list followed by EU & UK and Asia & others.

% within Level of education

		Increased my knowledge about Nepalese culture				Total
		Strongly agree	Agree	Neutral	Don't know	
Level of education	Master & Doctoral	42.3%	49.5%	6.3%	1.8%	100.0%
	Bachelor & Vocational	50.8%	45.2%	4.0%		100.0%
	Primary & Secondary	52.2%	39.1%	8.7%		100.0%
Total		47.3%	46.5%	5.4%	0.8%	100.0%

Tab. 11: Increased my knowledge about Nepalese culture (education re-grouped)

Source: Author's survey

The above table (Tab. 11) illustrates that the opinions of the participants were similar regardless of their different educational backgrounds.

Crosstab

% within Nationality of the participants

		Increased my knowledge about Newari culture						Total
		Strongly agree	Agree	Neutral	Disagree	Fully disagree	Don't know	
Nationality of the participants	Americas	35.8%	34.9%	20.8%	1.9%		6.6%	100.0%
	EU	24.4%	43.6%	19.2%	2.6%		10.3%	100.0%
	UK	57.9%	26.3%	15.8%				100.0%
	Asia	53.8%	23.1%	11.5%	3.8%		7.7%	100.0%
	India	31.3%	37.5%	18.8%		6.3%	6.3%	100.0%
	Oceania	23.1%	46.2%	15.4%	7.7%		7.7%	100.0%
	Others		50.0%	50.0%				100.0%
Total		34.6%	36.5%	18.8%	2.3%	0.4%	7.3%	100.0%

Tab. 12: Increased my knowledge about Newari culture

Source: Author's survey

Likewise, the above table (Tab. 12), represents participants' opinions about whether it has increased their knowledge about Newari culture. Newar people are the traditional merchants and have been settled in the Kathmandu valley and its surroundings since prehistoric time. The data reveals mixed opinions mostly between 'strongly agree' to 'neutral' and only few people responded to either 'disagree', 'fully disagree' or 'don't know'. Again, UK (57.9%) and Asia (53%) have the highest 'strongly agree' percentage

within nationality of participants. However, it is interesting to see that 6.3% of Indians ‘fully disagree’. This could have happened because many Indians go to Patan Durbar Square and museum for religious purposes and see it primarily as a temple with statues of Gods and Goddesses. They do not relate it with Newari culture. Nevertheless, it is just the author’s opinion and could not be verified. Overall, the majority of the participants answered ‘agreed’ (36.5%) followed by ‘strongly agree’ (34.6%).

Crosstab

% within Nationality of the participants

		Many interesting things to see in Patan Museum					Total
		Strongly agree	Agree	Neutral	Disagree	Don't know	
Nationality of the participants	Americas	67.9%	31.1%	0.9%			100.0%
	EU	60.3%	35.9%	3.8%			100.0%
	UK	78.9%	21.1%				100.0%
	Asia	61.5%	23.1%	11.5%		3.8%	100.0%
	India	62.5%	31.3%		6.3%		100.0%
	Oceania	30.8%	61.5%	7.7%			100.0%
	Others		50.0%	50.0%			100.0%
Total		63.1%	32.7%	3.5%	0.4%	0.4%	100.0%

Tab. 13: Many interesting things to see in Patan Museum
Source: Author’s survey

Another table (Tab. 13) illustrates participants’ thoughts on whether they found many interesting things to see in Patan museum. The UK nationals were the highest percentage with ‘strongly agree’ (78.9%), Americas (67.9%) ranked second and thereafter India (62.5%) within the nationality of participants. Again, Indians (6.3%) ‘disagree’ with the statement. The reason for this could be that the museum’s environment was familiar to them because of the similar culture and religion. However, this is just the author’s perspective and could not be verified. Overall, 63.1% of total participants ‘strongly agree’ and 32.7% of total participants ‘agree’. Only 0.4% of total participants responded to either ‘disagree’ or ‘don’t know’ and nobody seems to ‘fully disagree’ with the statement.

To sum it up, regardless of the nationality of the participants, they all have very similar thoughts about the statement.

Again, the variables are re-grouped below to see if this changes the result.

% within Age of the participants

		Many interesting things to see in Patan Museum					Total
		Strongly agree	Agree	Neutral	Disagree	Don't know	
Age of the participants	Up to 30 years	62.1%	33.6%	3.4%		0.9%	100.0%
	31-50 years	66.7%	25.9%	6.2%	1.2%		100.0%
	Above 50 years	60.3%	39.7%				100.0%
Total		63.1%	32.7%	3.5%	0.4%	0.4%	100.0%

Tab. 14: Many interesting things to see in Patan Museum (age re-grouped)

Source: Author's survey

The table (Tab. 14) produced similar results. However, some participants (1.2%) from the age group between 31-50 years within the participant age group category disagreed with the statement and only 0.9% participants below 31 years of age replied 'don't know'. In summary, older participants above 50 years of age found that there were more interesting things to see than the other age groups.

% within Nationality of the participants

		Many interesting things to see in Patan Museum					Total
		Strongly agree	Agree	Neutral	Disagree	Don't know	
Nationality of the participants	Americas	68.9%	30.2%	0.9%			100.0%
	EU & UK	62.5%	34.4%	3.1%			100.0%
	Asia & others	53.4%	34.5%	8.6%	1.7%	1.7%	100.0%
Total		63.1%	32.7%	3.5%	0.4%	0.4%	100.0%

Tab. 15: Many interesting things to see in Patan Museum (countries re-grouped)

Source: Author's own

The regrouping here (Tab. 15) produced similar results. Only Asia & others selected 'disagree' or 'don't know' within the participant nationality group category. There is little statistical difference in the perspectives of the different groups.

% within Level of education

		Many interesting things to see in Patan Museum					Total
		Strongly agree	Agree	Neutral	Disagree	Don't know	
Level of education	Master & Doctoral	62.2%	34.2%	2.7%	0.9%		100.0%
	Bachelor & Vocational	61.9%	33.3%	4.0%		0.8%	100.0%
	Primary & Secondary	73.9%	21.7%	4.3%			100.0%
Total		63.1%	32.7%	3.5%	0.4%	0.4%	100.0%

Tab. 16: Many interesting things to see in Patan Museum (education re-grouped)

Source: Author's survey

As can be concluded from the above table (Tab. 16), the re-grouping of the variables by education did not significantly change the outcome of the results. Only 0.9% of participants (Indian) with either Master or Doctoral degree disagreed with the statement (within the participant education group category). Interestingly, the group 'primary & secondary' had the highest number of 'strongly agree' (73.9%) as well as the lowest number of 'agree' (21.7%).

Crosstab

% within Nationality of the participants

		Like the atmosphere of this place					Total
		Strongly agree	Agree	Neutral	Disagree	Don't know	
Nationality of the participants	Americas	67.9%	26.4%	3.8%	0.9%	0.9%	100.0%
	EU	65.4%	33.3%	1.3%			100.0%
	UK	89.5%	10.5%				100.0%
	Asia	61.5%	26.9%	11.5%			100.0%
	India	43.8%	56.3%				100.0%
	Oceania	76.9%	23.1%				100.0%
	Others		100.0%				100.0%
Total		66.5%	29.6%	3.1%	0.4%	0.4%	100.0%

Tab. 17: Like the atmosphere of this place

Source: Author's survey

Similarly, the above table (Tab. 17) displays participant's thoughts on whether they liked the atmosphere in Patan museum. Again, UK nationals ranked highest among the nationalities with 'strongly agree' (89.5%). However, this time Oceania took the second position with 'strongly agree' (76.9%), followed by Americas (67.9%) and EU (65.4%). In conclusion, 66.5% of total participants 'strongly agree' and 29.6% 'agree' with the statement. Only, 0.4% of total participants 'disagree' and nobody responded with 'fully disagree'.

In conclusion, participants from different countries have similar experience about the atmosphere of the place.

Crosstab

% within Nationality of the participants

		Like the architecture of this building			Total
		Strongly agree	Agree	Neutral	
Nationality of the participants	Americas	84.9%	12.3%	2.8%	100.0%
	EU	75.6%	23.1%	1.3%	100.0%
	UK	94.7%	5.3%		100.0%
	Asia	73.1%	19.2%	7.7%	100.0%
	India	75.0%	25.0%		100.0%
	Oceania	76.9%	23.1%		100.0%
	Others	50.0%	50.0%		100.0%
Total		80.4%	17.3%	2.3%	100.0%

Tab. 18: Like the architecture of this building

Source: Author's survey

The table (Tab. 18) highlights how participants responded to the architecture of the building. As it is shown, 94.7% of UK nationals said, 'strongly agree' within the nationality of the participants. Likewise, 84.9% of nationals from Americas responded 'strongly agree', followed by Oceania (76.9%) and EU (75.6%). In total, 80.4% participants responded 'strongly agree' and 17.3% responded 'agree'. Only 2.3% of participants decided to be 'neutral' and no participants opted for 'disagree' or 'fully disagree'.

Crosstab

% within Nationality of the participants

		Like the arrangement & designs					Total
		Strongly agree	Agree	Neutral	Disagree	Don't know	
Nationality of the participants	Americas	71.7%	23.6%	4.7%			100.0%
	EU	50.0%	39.7%	6.4%		3.8%	100.0%
	UK	73.7%	26.3%				100.0%
	Asia	61.5%	26.9%	11.5%			100.0%
	India	62.5%	25.0%		12.5%		100.0%
	Oceania	69.2%	30.8%				100.0%
	Others	50.0%	50.0%				100.0%
Total		63.5%	29.6%	5.0%	0.8%	1.2%	100.0%

Tab. 19: Like the arrangement & designs

Source: Author's survey

The table (Tab. 19) presents participants' views on whether they liked the arrangement and designs of Patan museum. Out of 260 participants, 63.5% said 'strongly agree' and 29.6% responded 'agree'. Only a minority of people selected either 'neutral', 'disagree' or 'don't know'. Among the nationalities, UK has the highest percentage (73.7%) of 'strongly agree' within the nationality of participants. Likewise, Americas (71.7%) are second, followed by Oceania (69.2%) and India (62.5%).

Furthermore, the variables are re-grouped by age to get a different statistical perspective.

% within Age of the participants

		Like the arrangement & designs					Total
		Strongly agree	Agree	Neutral	Disagree	Don't know	
Age of the participants	Up to 30 years	66.4%	27.6%	5.2%	0.9%		100.0%
	31-50 years	64.2%	27.2%	6.2%	1.2%	1.2%	100.0%
	Above 50 years	57.1%	36.5%	3.2%		3.2%	100.0%
Total		63.5%	29.6%	5.0%	0.8%	1.2%	100.0%

Tab. 20: Like the arrangement & designs (age re-grouped)

Source: Author's survey

As we can see (Tab. 20) participants with an age up to 50 years disagreed to some extent. However, this accounts for only 2.1% and is almost negligible within the age group of participants. In conclusion, the participants liked the arrangement and designs almost equally despite their different age groups.

% within Nationality of the participants

		Like the arrangement & designs					Total
		Strongly agree	Agree	Neutral	Disagree	Don't know	
Nationality of the participants	Americas	70.8%	24.5%	4.7%			100.0%
	EU & UK	55.2%	36.5%	5.2%		3.1%	100.0%
	Asia & others	63.8%	27.6%	5.2%	3.4%		100.0%
Total		63.5%	29.6%	5.0%	0.8%	1.2%	100.0%

Tab. 21: Like the arrangement & designs (countries re-grouped)

Source: Author's survey

As we can see, the table (Tab. 21) did not produce results that were significantly different from Tab. 19. Therefore, the arrangement and designs were appealing to everyone in a similar way.

% within Level of education

		Like the arrangement & designs					Total
		Strongly agree	Agree	Neutral	Disagree	Don't know	
Level of education	Master & Doctoral	62.2%	29.7%	5.4%	0.9%	1.8%	100.0%
	Bachelor & Vocational	64.3%	29.4%	5.6%	0.8%		100.0%
	Primary & Secondary	65.2%	30.4%			4.3%	100.0%
Total		63.5%	29.6%	5.0%	0.8%	1.2%	100.0%

Tab. 22: Like the arrangement & designs (education re-grouped)

Source: Author's survey

The re-grouping of table (Tab. 22) produced an interesting result. All participants responded, 'strongly agree' and 'agree' in a similar proportion regardless of their educational background according to their level of education. Therefore, it can be said that educational background did not play a significant influence the visitors' opinions.

Crosstab

% within Nationality of the participants

		Like how statues/design are shown						Total
		Strongly agree	Agree	Neutral	Disagree	Fully disagree	Don't know	
Nationality of the participants	Americas	72.6%	25.5%	1.9%				100.0%
	EU	48.7%	44.9%	3.8%		1.3%	1.3%	100.0%
	UK	84.2%	15.8%					100.0%
	Asia	65.4%	26.9%	3.8%	3.8%			100.0%
	India	68.8%	25.0%		6.3%			100.0%
	Oceania	61.5%	38.5%					100.0%
	Others	50.0%	50.0%					100.0%
Total		64.6%	31.5%	2.3%	0.8%	0.4%	0.4%	100.0%

Tab. 23: Like how statues/design are shown

Source: Author's survey

The last table (Tab. 23) shows how participants reacted to the question whether they liked how statues and designs are shown. It can be seen that the responses range from 'strongly agree' to 'don't know'. However, the majority of people either opted for 'strongly agree' or 'agree'. As usual, the UK nationals have the highest percentage with 'strongly agree' (84.2%) and thereafter Americas (72.6%) and India (68.8%) within the nationalities of the participants. Overall, 64.6% of total participants 'strongly agree' and 31.5% 'agree'. On the other hand, 2.3% were 'neutral', 0.8%

‘disagree’ and 0.4% ‘strongly disagree’. Nevertheless, 0.4% participants decided to remain ‘neutral’.

The frequency table is created to show the overall opinion of the participants about the surroundings, premises, restaurant, tourist information, etc.

Surroundings (cleanliness, room temperature, etc)

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Excellent	127	48.8	48.8	48.8
Good	105	40.4	40.4	89.2
Satisfactory	24	9.2	9.2	98.5
Unsatisfactory	3	1.2	1.2	99.6
Don't know	1	.4	.4	100.0
Total	260	100.0	100.0	

Tab. 24: Surroundings of the museum

Source: Author's survey

The table (Tab. 24) illustrates that out of 260 participants, 127 (48.8%) responded ‘excellent’ and 105 (40.4%) responded ‘good’. Only 3 participants (1.2%) selected ‘unsatisfactory’. Thus, it can be concluded that surroundings, cleanliness and room temperature, etc. met visitor expectations.

Comfort of premises (bathrooms, stairways)

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Excellent	54	20.8	20.8	20.8
Good	105	40.4	40.4	61.2
Satisfactory	46	17.7	17.7	78.8
Unsatisfactory	13	5.0	5.0	83.8
Poor	9	3.5	3.5	87.3
Don't know	33	12.7	12.7	100.0
Total	260	100.0	100.0	

Tab. 25: Comfort of premises in the museum

Source: Author's survey

Likewise, table (Tab. 25) shows 54 (20.8%) participants said ‘excellent’ and 105 (40.4%) replied ‘good’ regarding comfort of the premises. However, 13 (5%) participants opted for ‘unsatisfactory’ and 9 (3.5%) said ‘poor’. Overall, 8.5% people were not satisfied with the quality of the premises. There is a possibility that the

actual number could rise because many (12.7%) responded ‘don’t know’. This could have happened because many participants did not use toilets, etc.

Tourists information (display units/signage)

	Frequency	Percent	Valid Percent	Cumulative Percent
Excellent	128	49.2	49.2	49.2
Good	96	36.9	36.9	86.2
Satisfactory	28	10.8	10.8	96.9
Valid Unsatisfactory	2	.8	.8	97.7
Poor	1	.4	.4	98.1
Don't know	5	1.9	1.9	100.0
Total	260	100.0	100.0	

Tab. 26: Tourists information in the museum

Source: Author’s survey

According to table (Tab. 26), the majority of participants answered either ‘excellent’ (49.2%) or ‘good’ (36.9%). Only a fraction of people (1.2%) said ‘unsatisfactory’ and ‘poor’. So, it can be concluded that visitors found tourist information like display units and signage of good quality.

Overall satisfaction with premises

	Frequency	Percent	Valid Percent	Cumulative Percent
Excellent	117	45.0	45.0	45.0
Good	117	45.0	45.0	90.0
Valid Satisfactory	24	9.2	9.2	99.2
Don't know	2	.8	.8	100.0
Total	260	100.0	100.0	

Tab. 27: Overall satisfaction with premises of the museum

Source: Author’s survey

The overall satisfaction of participants (Tab. 27) regarding the premise seemed positive because 234 (90%) participants opted for ‘excellent’ and ‘good’. Nobody said ‘unsatisfactory’ or ‘poor’.

Well informed when started museum tour				
	Frequency	Percent	Valid Percent	Cumulative Percent
Strongly agree	47	18.1	18.1	18.1
Agree	91	35.0	35.0	53.1
Neutral	73	28.1	28.1	81.2
Valid Disagree	6	2.3	2.3	83.5
Fully disagree	6	2.3	2.3	85.8
Don't know	37	14.2	14.2	100.0
Total	260	100.0	100.0	

Tab. 28: Well informed when started museum tour
Source: Author's survey

Another table (Tab. 28) above shows whether visitors were well informed when they started the museum tour. Only 47 (18.1%) participants 'strongly agree' and 91 (35%) 'agree'. Therefore, almost half of the participants (46.9%) fall into the category of either 'neutral', 'disagree', 'fully disagree' or 'don't know'. This indicates that either the visitors were not well informed before the tour or improving the quality of information could improve their experience.

Communication with staff was clear and understandable				
	Frequency	Percent	Valid Percent	Cumulative Percent
Strongly agree	56	21.5	21.5	21.5
Agree	90	34.6	34.6	56.2
Neutral	42	16.2	16.2	72.3
Valid Disagree	3	1.2	1.2	73.5
Fully disagree	3	1.2	1.2	74.6
Don't know	66	25.4	25.4	100.0
Total	260	100.0	100.0	

Tab. 29: Communication with staff was clear and understandable
Source: Author's survey

Similarly, the table (Tab. 29) represents whether the communication with staff was clear and understandable in the museum. It is clearly visible that more than half of the people 146 (56.1%) responded, 'strongly agree' and 'agree' which is a good sign. Overall, only a few people, 6 (2.4%) said 'disagree' and 'fully disagree'.

Representative was able to give clear and concise info about art, history, culture				
	Frequency	Percent	Valid Percent	Cumulative Percent
Strongly agree	53	20.4	20.4	20.4
Agree	58	22.3	22.3	42.7
Neutral	33	12.7	12.7	55.4
Valid Disagree	2	.8	.8	56.2
Fully disagree	2	.8	.8	56.9
Don't know	112	43.1	43.1	100.0
Total	260	100.0	100.0	

Tab. 30: Representative could give clear and concise info about art, history, culture
Source: Author's survey

In the same way, the table (Tab. 30) displays visitors' thoughts on whether the representative of the museum could give clear and concise information about art, history and culture. The data reveals that majority of the participants 112 (43.1%) answered 'don't know' which indicates that they did not contact museum staff. However, among the ones who contacted 53 (20.4%) said 'strongly agree' and 58 (22.3%) responded 'agree'. In total, only 4 (1.6%) participants seemed to 'disagree' and 'fully disagree' with the statement.

Answers suited to your question				
	Frequency	Percent	Valid Percent	Cumulative Percent
Strongly agree	53	20.4	20.4	20.4
Agree	56	21.5	21.5	41.9
Valid Neutral	36	13.8	13.8	55.8
Don't know	115	44.2	44.2	100.0
Total	260	100.0	100.0	

Tab. 31: Answers suited to your question
Source: Author's survey

The table (Tab. 31) illustrates 53 (20.4%) and 56 (21.5%) participants said 'strongly agree' and 'agree', respectively, in regards to what they thought about answers suited to their questions in the museum. Again, a high number of participants, 115 (44.2%) answered 'don't know' which shows they did not contact museum staff. Nobody seemed to 'disagree' or 'strongly disagree' with the statement.

Overall satisfaction with information & staffs

	Frequency	Percent	Valid Percent	Cumulative Percent
Strongly agree	62	23.8	23.8	23.8
Agree	98	37.7	37.7	61.5
Neutral	40	15.4	15.4	76.9
Disagree	1	.4	.4	77.3
Don't know	59	22.7	22.7	100.0
Total	260	100.0	100.0	

Tab. 32: Overall satisfaction with information & staffs
 Source: Author's survey

Finally, the table (Tab. 32) point out the overall satisfaction level of the visitors regarding information and staff. Out of 260 participants, 62 (23.8%) 'strongly agree' and 98 (37.7%) 'agree'. However, only 1 (0.4%) participant seemed to 'disagree'. Also, 40 (15.4%) participants were 'neutral' and 59 (22.7%) answered 'don't know'.

5.4 People who inspired, accompanied visitors to museum and challenges

In order to display data, the author has used bar graphs and pie charts. These are the simplest and most common graphical/statistical ways of displaying data. Bar graph breaks categorical data by group, and bars with different lengths are used to represent these amounts. It uses either the number of individuals (frequency) or the percentage (relative frequency) in each group (Rumsey, 2018). Whereas, pie charts display the total number of measurements in percentage for each category by partitioning a circle (Ott and Longnecker, 2010, p.63).

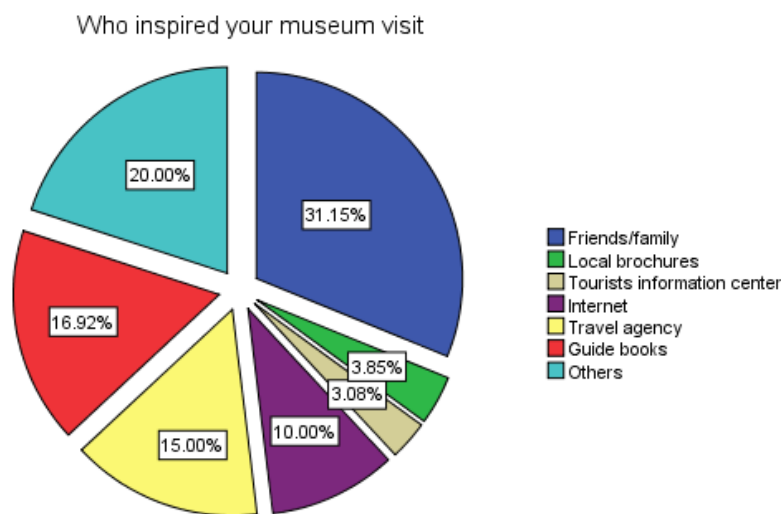


Fig. 3: Who inspired tourists to visit museum
 Source: Author's survey

The pie chart (Fig. 3) shows who or what inspired visitors to go to the museum. The recommendation from friends and family was the biggest source of traveller's motivation (i.e. 31.15%). Where 20% of people opted for other sources like guide books and self-exploration. Guide books account for 16.92% followed by travel agencies with 15%. Only a small minority of museum visitors were inspired by the Internet (10%), local brochure (3.85%) and the tourist information centre (3.08%).

In conclusion, since the Internet, local brochures and tourist information centres are the least popular choices among visitors, it can be said that marketing activities carried out by the museum seems to be not very effective. The majority of the people found information about the museum through friends/family, guide books or travel agencies which are not directly connected to the museum's promotional activities.

The other pie chart below displays who accompanied travellers during a museum visit.

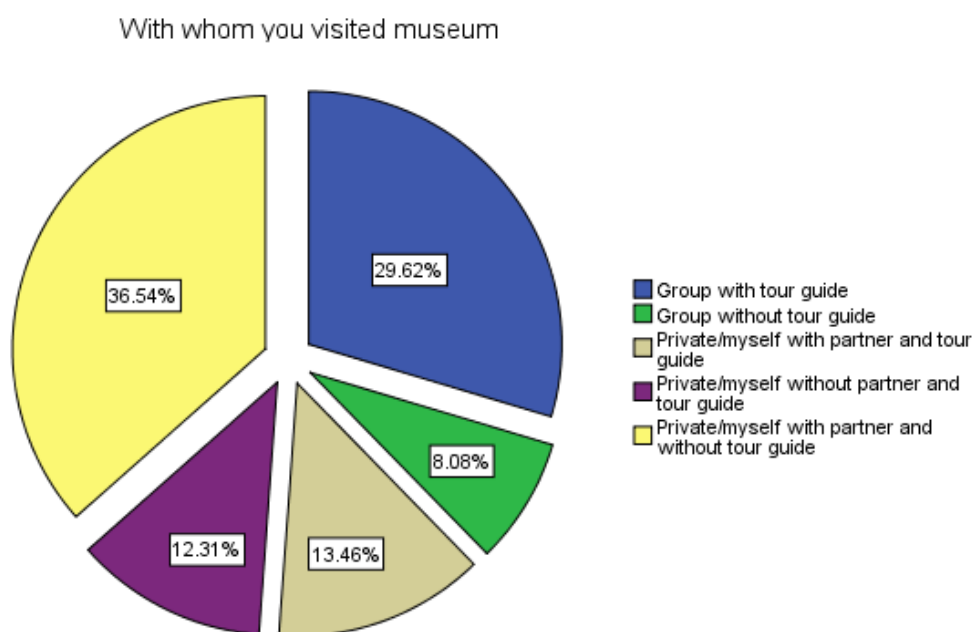


Fig. 4: Who accompanied visitors to museum?

Source: Author's survey

From the pie chart (Fig. 4), it is clear that participants mostly visited the museum privately with a partner and without the assistance of a guide (i.e. 36.54%). However, the people who visited the museum in a group were escorted by a tour guide (29.62%). Also, 13.46% of participants travelled with a partner and guide. Only a small number of visitors were solo travellers (12.31%) and in a group without tour guide (8.08%).

Overall, we can see that the majority of the people who travelled privately with a partner did not prefer a tour guide. And often people traveling in a group sought the

services from a guide. Therefore, it raises concern over the job security of guides because only few guides are employed. As such, guides should be promoted equally among private visitors or quality of the tour guide should be enhanced.

Similarly, the bar graph below represents how many visitors experienced challenges with language while visiting the museum.

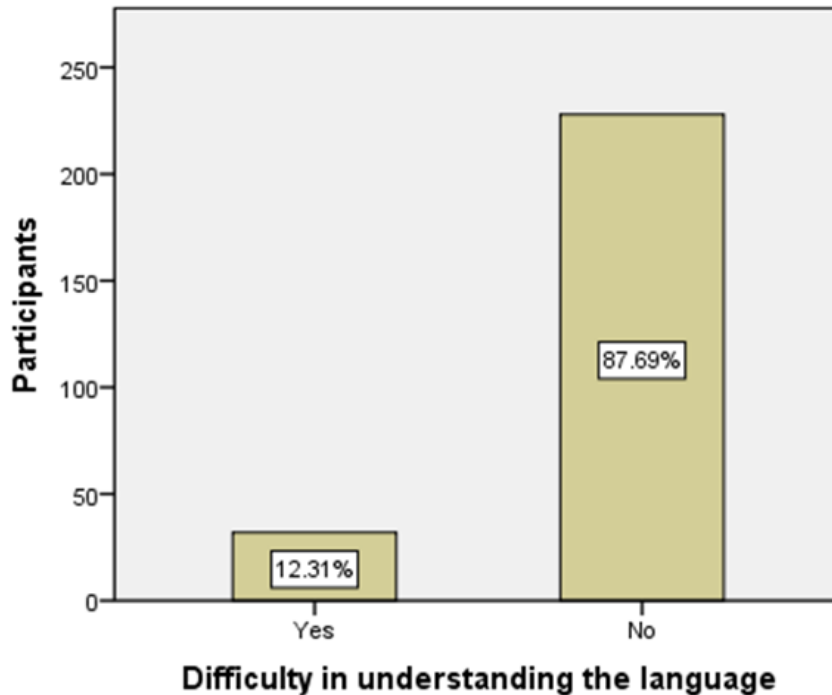


Fig. 5: Challenges with language in the museum
Source: Author's survey

The bar graph (Fig. 5) shows only 12.31% of participants had difficulty in understanding the written descriptions on the museum's objects. The majority of visitors (87.69%) agreed that the information was clear, informative and easy to understand.

In conclusion, descriptions on the museum objects were only written in the English language. Therefore, visitors who did not have a good command of the English language had difficulty in understanding the information. Also, some participants suggested having descriptions in their own language or several other popular languages. As such, the inclusion of additional languages could enhance visitors' experience.

Likewise, another bar graph below points out the service quality of the museum.

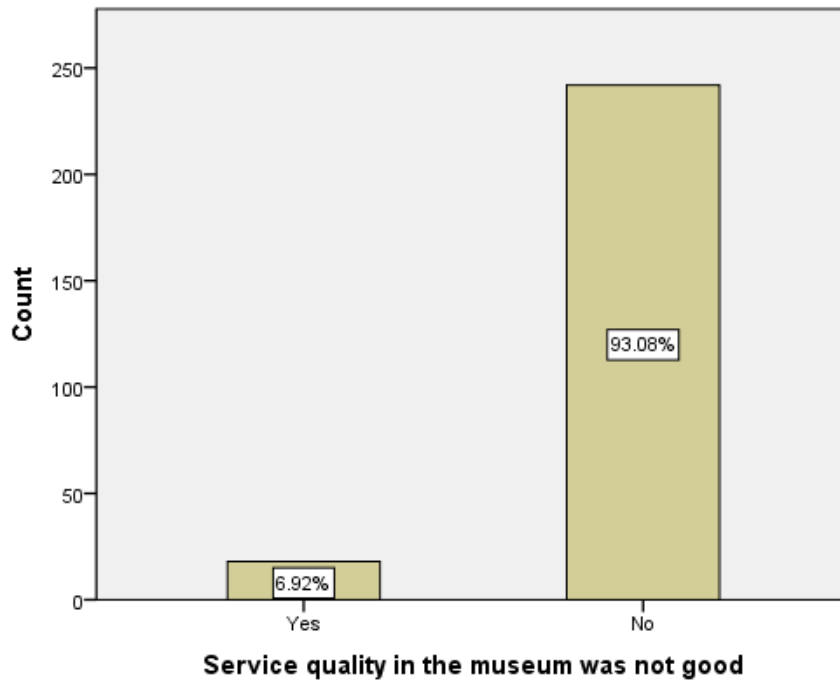


Fig. 6: Service quality in the museum

Source: Author's survey

It can be seen from the bar graph (Fig. 6) that 93.08% of visitors were satisfied with the service quality in the museum. Only 6.92% of participants said they did not like the service quality.

In conclusion, it is to be noted that very limited services are provided in the museum so the participants were basically referring to display arrangements, quality of objects, information provided and cleanliness. However, many visitors either did not use the toilet or complained about it.

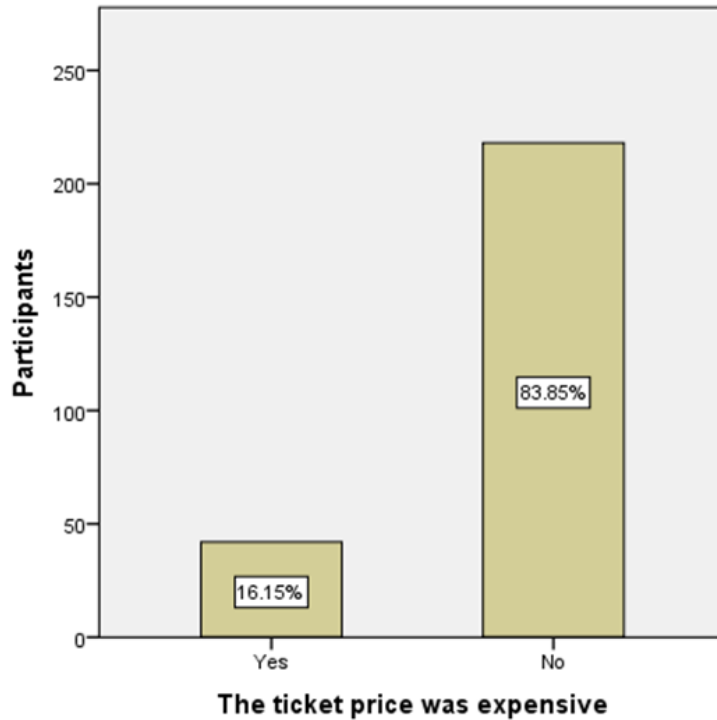


Fig. 7: Ticket price in the museum
Source: Author's survey

In the same way, the bar graph (Fig. 7) suggests that the ticket price for the museum was reasonable. 83.85% of participants agreed that the museum fee was not expensive and only 16.15% people disagreed with the statement.

Overall, the visitors seemed satisfied with the entrance fee. One of the reasons is that travellers do not have to pay separately for visiting the museum because the entrance fee for Patan Durbar Square includes the museum. However, some visitors did find it expensive since there was a big gap between what Nepalese citizens and foreigners pay. At the time when the research was carried out the entrance fee for Nepalese citizens was NPR 30 (approximately EUR 0.25) and for foreigners (except SAARC nationals) it was NPR 1000 (approximately EUR 8) but it must also be considered that this includes entrance to the Patan Durbar Square.

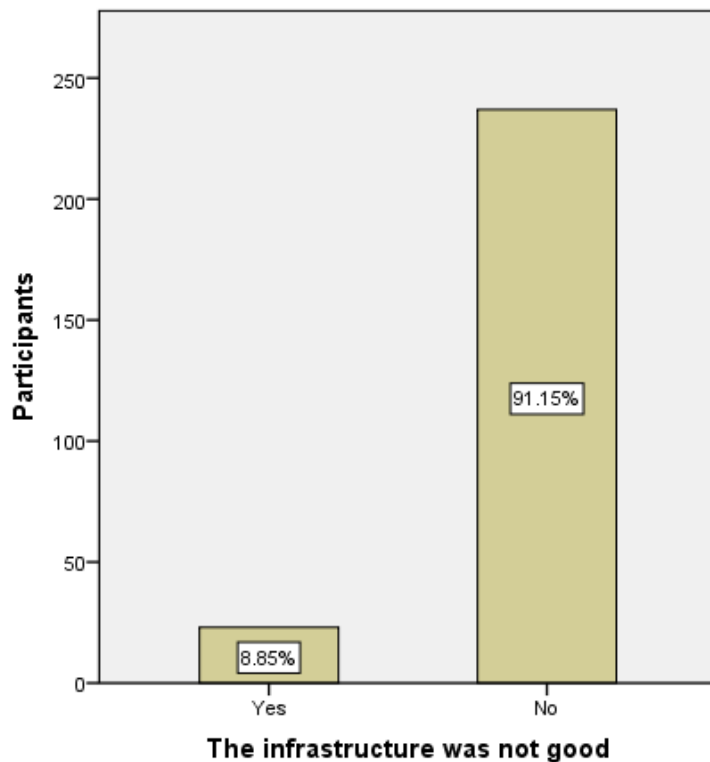


Fig. 8: Infrastructures in the museum
Source: Author's survey

The bar graph (Fig. 8) illustrates the opinion of museum visitors regarding infrastructures. The majority of participants (91.15%) believed that museum's infrastructure was satisfactory. However, 8.85% people did not agree with the statement.

In conclusion, the museum has limited infrastructure. As a result, the visitors were mostly referring to the building, its maintenance, displayed objects and to some extent the restaurant (which provided the possibility of eating inside the museum).

5.5 Learning from the museum visit and recommendations

The author has used word cloud (also known as tag cloud) to visually represent the keywords from open-ended questions. This is a simple and easy way to represent word frequencies and to identify possibly important concepts within texts (Bernard, et al. 2017). The greater importance is given to words that appear more often. Therefore, "the larger the word in the visual the more common the word was in the document" (Henderson et al. 2018).

In order to create word cloud, firstly, the important keywords were selected from participants' comments. Then, same or similar words were identified and grouped. For example: artworks, metalwork, sculpture, craftsmanship, etc. were all named as 'artefacts'. Likewise, singular, plural and letter case words were also changed such as 'cultures' and 'culture' or 'History' and 'history'. Since word cloud focus on only single keyword frequency, the author has combined words with a dash (-) sign to give clear meaning. For example: 'hand postures' and 'hand-postures'. Also, keywords were carefully checked to avoid spelling error, and all these factors helped to produce accurate results. Moreover, words repeated less than two times were ignored because they do not provide insight and rather clutter the view.

Word clouds below (together with frequency of words) were generated from the website <https://tagcrowd.com/>

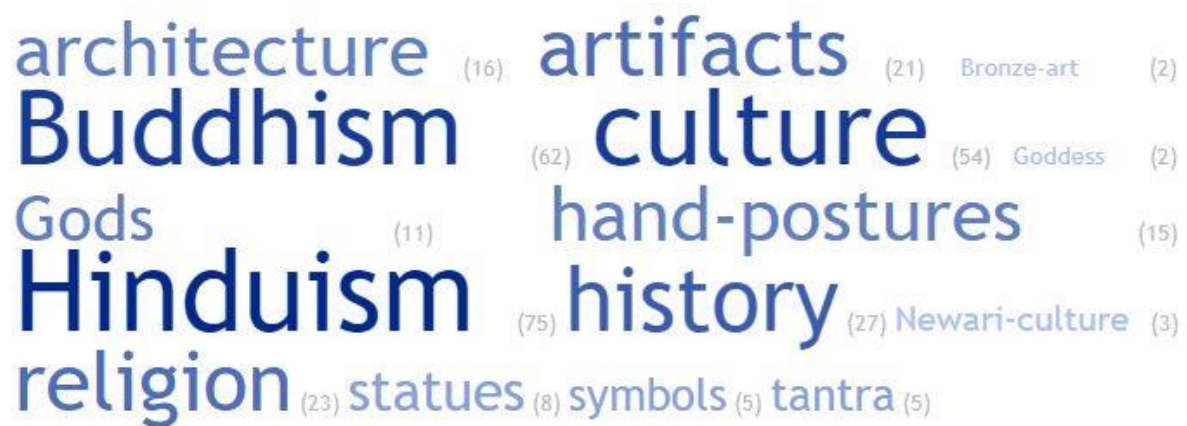


Fig. 9: What participants learned from museum visit?

Source: Author's survey

The word cloud (Fig. 9) is a compilation of the most frequent words used about what participants have learned from their museum visit. Out of 260 participants, 74 did not answer. Therefore, only 186 answers were taken into consideration. As can be seen, the words *Hinduism*, *Buddhism* and *culture* appear in huge letters which indicates that the majority of museum visitors learned about religion and culture. Also, the words *history*, *artefacts*, *architecture* and *hand postures* have demonstrated high frequency. Likewise, the words *kingdom*, *temple*, *bronze art*, *Tantra*, *Newari culture*, etc. appeared in small letters representing views from a small number of samples.



Fig. 10: What changes in the museum would improve participants experience?

Source: Author's survey

A word cloud analysis (Fig. 10) represents visitors' view on what could improve their museum experience. Out of 92 participants out of 260 (168 did not answer) prominently emphasized a need for *better toilets*. This finding highlights the need for clean and comfortable toilets with sufficient water supply. Similarly, the words *more information* and *more-languages* were also frequently used which indicates that visitors preferred more information on display objects and additional languages. Also, the words *air/room cooler*, *audio guide* and *signage* were often repeated. This shows that room temperature of the museum was either too hot in the summer or too cold in the winter. Likewise, audio guides could be provided with information, commentary, background, etc. and many participants could not follow the museum properly because of the lack of signage.



Fig. 11: Why would participants suggest family/friends to visit Patan Museum?

Source: Author's survey

The word cloud above (Fig. 11) highlights why visitors would recommend Patan museum to their family and friends. The conclusion is based on 195 participants. 64 out of 260 participants did not answer and only one participant said that he would not recommend Patan museum because it is not worth coming here from his home country. It can be seen that *informative*, *interesting*, *culture* and *beautiful museum* were the most prominent words. This illustrates that the majority of people would recommend Patan museum because it is beautiful, interesting and informative. In the same way, other highly frequent words were *history*, *architecture*, *good atmosphere* and *religion* which suggests that the museum is peaceful with good architecture and provides many interesting information about history and religion. Also, words like *best-exhibits*, *best-museum*, *eye opening* and *clean* were highlighted but only as minor terms.



Fig. 12: What Patan museum means to participants?

Source: Author's survey

The above word cloud (Fig. 12) summarizes what message Patan museum is delivering to its visitors. The conclusion is based on the answers of 149 out of 260 participants. 111 participants did not answer. Overall, the most frequently used expression was *beautiful museum*. Therefore, the majority of visitors found Patan Museum beautiful. Similarly, the words *informative*, *culture*, *good atmosphere* and *architecture* also appear in big letters indicating that the museum is educating people about Nepalese culture and architecture within a pleasant environment. However, contrary to Fig. 9, words like *Hinduism* and *Buddhism* appeared in small letters. This indicates that what visitors learn from a museum visit is different to how they feel about it.

In conclusion, this section places a stronger emphasis on cognitive aspects like how visitors felt and their emotional involvement, etc.

6. Conclusions

The focus of this study was to find out Patan Museum's role in promoting heritage and heritage tourism in Nepal. In doing so, the research revealed that there are many interrelated and contributing factors. Therefore, it is necessary to consider these things while discussing the results.

Cultural and heritage tourism is contributing significantly to economic as well as social development. Moreover, cultural heritages add value to the destination image and museums are the places where culturally and historically important objects are preserved, exhibited and researched. Therefore, they are also a learning centre.

Within the context of Nepal, culture and heritage is the lifeblood of tourism because the majority of tourists who come to Nepal also visit heritage sites. In this regard, Patan city is one of the most significant places because it is home to many temples, alleys, cuisines, festivities, music and dances. It is best known for arts, crafts, stone, metal carved statues and Thanka paintings (Tibetan Buddhist scroll painting). Furthermore, an ancient Durbar Square (Palace Square) which is a UNESCO World Heritage site is located in the centre of the city consisting of many temples, shrines, monuments and outstanding carvings. Patan Museum, which is situated on the premises of the Durbar Square, is a former palace from the Malla Dynasty. The museum has a unique architectural setting and the collection includes rare historical objects. Moreover, the exhibition consists of around 200 objects related to Hinduism and Buddhism that were carefully selected from over 1,500 national collections. Many interviewed experts have argued that Patan Museum is the best museum in Nepal because it is well organised, the objects are well displayed and the descriptions are well written. The Times of India (2001) has named Patan Museum as the best museum on the subcontinent and India could learn a lot from its example.

According to the statistics published by Patan Museum, the overall number of museum visitors grew by approximately 166% in mid-2017 in comparison to mid-2012. Nepalese visitor numbers increased by approximately 98% (with the exception of students). Similarly, the SAARC and Chinese nationals grew by nearly 222% and all other nationalities increased by almost 545%. Therefore, it is clearly visible that the museum is becoming extremely popular among visitors, especially westerners.

The majority of survey participants agreed that the museum was able to provide clear information about Nepalese art, history and culture. The museum offered many interesting things to see and it increased the visitors' knowledge on Nepalese heritage and culture. The atmosphere of the museum as well as the building's architecture, arrangement, design and displayed objects left a positive impact on visitors.

The participants' responses to open-ended questions suggested that the museum educated them about Hinduism, Buddhism, Nepalese culture and architecture. They also gained knowledge about the hand postures of different Gods and Goddesses. Many visitors acknowledged that the museum boosted their knowledge of Nepalese history, artefacts, bronze art, temples, sculpture and people. Findings from the surveys also revealed that visitors are highly likely to recommend Patan Museum to their friends and families. This is not only because the museum is beautiful but because it is informative, well maintained, interesting, educational and has a good atmosphere.

Therefore, based on all above factors it can be concluded that Patan Museum is promoting heritage and heritage tourism through its excellent collections, exhibitions, beautiful settings, good atmosphere as well as educating visitors about Nepalese art, history and culture. The museum has been successful in attracting more visitors and encouraging them to recommend it to others.

7. Limitations of the study

The author carried out this research with great enthusiasm, caution and dedication. However, every research has its limitations and this particular project also encountered some issues during the research process that could have influenced the outcome.

Firstly, the author could not interview all of the intended experts because some of them either did not respond or were not available for an interview. Due to this, the number and diversity of interviewed partners was limited. Secondly, the author had limited time and resources. Both the field survey and interviews had to be completed in less than one-month time during a trip to Nepal. Moreover, due to various factors, the author could only visit the research area “Nepal” in May. Therefore, the survey was conducted from mid-May when the tourist season was approaching an end. As a result, the number of museum visitors was decreasing and it took a longer time to complete the field survey. Therefore, only 260 participants were surveyed and eight experts were interviewed although the author aimed for a scope of over 300 participants and 10 experts. A higher number of interviewed partners and surveyed participants would have improved the outcome of the study. One of the interviewed experts wanted to conduct the interview via email, which meant that he could not be cross questioned in regards to unclear answers.

The field survey was mainly targeted at international tourists and therefore opinions of the nationals could not be included. Only experts were invited for an interview which also excluded the local’s viewpoint. The combination of both opinions would have improved the quality of the findings but it was not possible to do so due to time constraints and the limitations of the study.

Apart from that, some experts were interviewed in Nepalese language and the author has had to translate this into English. Therefore, there might have been some discrepancies in language structure and expression of idioms due to different grammar, different word orders and the occasional lack of equivalent words.

8. Recommendations

Considering all aforementioned factors, it can be concluded that Patan Museum needs to do more to attract locals. The marketing strategies and activities are mainly targeted towards tourists and locals are less informed about the importance of the museum. They should expand the educational message and encourage students by implementing attractive programs. The marketing activities of the museum could be expanded. More cooperation is necessary among tour operators, guides and other concerned parties like the Government and foreign Embassies. Similarly, the service quality in the museum should be upgraded by providing better toilets, comfortable resting places, a sufficient water supply, regulated room temperature and better guiding signs.

The museum is lacking space and due to this many valuable objects are not displayed. They are stored in a room with unfavourable conditions and some are even left in an open area. All the valuable objects need to be safe guarded. The Government need to be more proactive in the conservation of heritage monuments. They should cooperate more with the concerned organisations and apply similar strategies in other museums of Nepal. The Patan museum was badly damaged by an earthquake in April 2015 and has not yet fully recovered. As such, the concerned parties should speed up the recovery process and repair all the cracks and other damages in the buildings that left it vulnerable.

In addition, schools should encourage children and take them to museums on a regular basis. Tourism related organisations should effectively promote Nepalese cultures, heritages and museums to their clients or partners. In the same way, experts can be hired to develop innovative ideas and solutions. The Bhandarkhal garden should be utilized properly and signs around museum ought to be placed more affectively for clear instructions/directions.

Apart from that, the museum should include audio guides, invite artists to demonstrate their work and encourage the local community to take ownership of the museum and to contribute directly (i.e. patronage). The average tourist's itinerary in Nepal includes Durbar Squares but not the museums and this should really play a more significant role in their holiday. It would be a good idea to bring about some major changes and make strategic plans for expansion.

9. Future suggestions

Based on the knowledge gained through this study, the author would like to propose the future implications in some areas.

As discussed in the limitations section, it is advisable to have additional interview partners because the conclusions drawn from a higher number of interviewees is less likely to be subjective or biased and would contribute to a more reliable outcome. Similarly, the higher number of survey participants is expected to produce more valid results.

This research only includes the opinions of experts and foreign visitors to the museum. Therefore, the future research should focus more on the opinions of locals and national visitors in order to get perspective from different angles. Patan Museum is one of many historical museums in Nepal. The other old palace areas in the Kathmandu Valley such as Kathmandu Durbar Square and Bhaktapur Durbar are also listed in the UNESCO World Heritage list. As such, similar investigations should be carried out in the museums located in Kathmandu and Bhaktapur Durbar Squares and many others across the country.

Likewise, in the empirical part, the conclusion is drawn based on the outcomes of reliability analysis (Cronbach's Alpha), Crosstab, Chi-Square Test as well as Word Cloud, Pie Chart and Bar Graph. However, there would be the potential to conduct One-Way ANOVA and correlation tests for a more complex analysis. For example: it might be possible to carry out a One-Way ANOVA test to see whether age and education level influences visitor satisfaction. In the same way, a correlation test could be applied to measure if there is a relationship between two variables like *education level* and *satisfaction* or *age* and *satisfaction*. The author performed a crosstab test for limited variables due to time constraints and the limitations of the study but more variables can be tested.

“It is not the honour that you take with you, but the heritage you leave behind”.

Branch Rickey

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5. To what extent do you agree or disagree with the following statements about your museum visit

		Strongly Agree (1)	Agree (2)	Neutral (3)	Disagree (4)	Fully Disagree (5)	Don't know (6)
a.	It has increased my knowledge about Nepalese culture	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b.	It has increased my knowledge about Newari culture	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c.	There are many interesting things to see in Patan museum	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d.	I like the atmosphere of this place	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
e.	I like the architecture of this building	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
f.	I like the arrangements & designs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
g.	I like how the statues etc are shown/design	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

6. Did you face any challenge (s) while visiting the museum (check all that apply)?

- Language Yes No
- Service Quality Yes No
- Price Yes No
- Infrastructures Yes No

7. What did you learn from your visit?

8. What changes in the site would improve your experience?

9. Your level of education?

- Doctoral Degree
- Master
- Vocational education
- Bachelor degree
- Secondary school
- Primary school

10. Do you suggest your family/friends to visit this Museum?

If yes, why _____

If no, why _____

If you had to comment/assess the Patan Museum in one sentence what will you write?

Annex B) Interview Questions

- How is the cultural tourism situation in Nepal? Do you think Nepal has potential in Cultural tourism? What is your opinion about Patan Durbar and the temples around in this regard?
- What role Patan museum is playing in promoting heritage and heritage tourism in Nepal and how?
- Why Patan Museum is special? What makes it different from other museums?
- How locals can benefit from the museum?
- How tourists can benefit from the museum?
- What are the challenges of the Patan Museum and can they be solved?
- How can we overcome the challenges?
- In your opinion, what would improve the experience of the visitor?
- Is there a strategy, preservation policy for the Patan museum?
- Is there anything that you would like to add/say?

Annex C) Coding manual

Specifications	Cases	Statements
Cultural tourism scenario in Nepal	TS	<p>I think the numbers pretty much from what I have heard come from at least 30% of visitors to Nepal have a, you know active interest in visiting the cultural sites (Lines 4-6).</p> <p>Nomination of seven sites, world heritage sites in Kathmandu Valley and that's a real you know could advertisement and tourists know about it and they care about it and that's the reason (Lines 7-9).</p> <p>The museum is well known meanwhile internationally that it would really attracts people and the reason I think it has a good reputation is that exhibition concept is very clear (Lines 14-16).</p> <p>I think it's practically really nicely presented so a person comes to Nepal doesn't necessarily know much about the religion and different Gods and so far, can find a lot of information (Lines 18-19).</p>
	CM	Nepal is a very good potential for cultural tourism. I think most of the tourists who come to Nepal also visit the cultural sites. So even the people who come for trekking they all stay in Kathmandu for a while (Lines 3-5).
	BKB	Role of major attraction of tourism in Nepal has always been because of the unique culture of Nepal (Lines 3-4).
	NM	<p>Cultural tourism is a bit growing in Nepal. Although Nepal is a small country, we have many cultural and language differences (Lines 2-3).</p> <p>I think around 60% of the tourists who come to Nepal are cultural tourists (Lines 4-5).</p>
	SML	<p>main tourism of the valley is cultural tourism, there is both tangible and intangible (Lines 5-6).</p> <p>One is tangible heritage, three Durbar Squares and various festivals that's happening here. Moreover, around Kathmandu valley, there is always some festivals happening in season (Lines 7-9).</p>
	SA	Cultural tourism's scenario in reality is now growing more and more, the reason is that like there is a good development of Lumbini and other central such as Janakpur is also developing (Lines 5-6).
	GH	It's historical beauty...but it's beautiful you know. The good thing is that and restoration efforts of various international organisations have done to preserve so there is still something to show (Lines 3-5).
	SSS	Cultural tourism is still much important in tourism sector of Nepal however; it is said that the tourism of Nepal is firstly based on natural

		landscapes. But the tangible as well as intangible cultural heritages are also much important for the different segmentation of tourists and tourism (Lines 3-6).
Potential cultural tourism in Nepal	TS	<p>Nepal has a huge potential in cultural tourism I would say and that you know also the interest off course in nature and mountaineering and trekking off course (Lines 21-23).</p> <p>A lot of people who would trek to let's say Mustang they would visit monasteries; they would visit temples (Lines 23-24).</p> <p>They care about seeing old towns, old cities and same is true for the valley and Patan is an excellent example because we have a lot of beautifully designed traditional kind of bed and breakfast places and small hotels and they are almost booked out constantly throughout the year. So there is a real market for people who wanna experience sort of tradition (Lines 24-28).</p>
	CM	Patan Durbar Square including the Patan Museum are one of the seven world heritage zones in the Kathmandu valley and therefore play a very important role and attract lot of tourists (Lines 10-11).
	BKB	So, similarly until 1950 Nepal was close to the outside world so obviously in the first Everest was climbed then it spread the world around that the Nepal has the highest mountain in the world, most challenging mountain in the world, that attracted the small section of people who were interested in climbing or adventure but larger number people who are coming here, they are coming to explore the unique culture of Nepal so culture is very important and still important today (Lines 6-11).
	NM	<p>Nepal is either for the mountain or for the culture (Line 7).</p> <p>When talking about Kathmandu, we have cultural heritages like Durbar square, temples, pilgrimages, Stupas (Lines 8-10).</p> <p>Nepal's lonely planet guide book, rough guide book, they are writing. Also, because of the social networking people are spreading more information. Therefore, I think cultural tourism, till date is almost equal to mountain tourism (Lines 10-12).</p>
	SML	If we develop tourism packages with focus in intangible cultures such as Bhaktapur's Bisket Jatra, Gai Jatra and Kathmandu's Indra Jatra including Kumari Jatra...others like Seto Machindranath Jatra, there is more future in Nepal's culture tourism (Lines 17-20).
	SA	Cultural tourism has huge potential, it's beyond description but we have to open new spots of cultural tourism but at the moment our main cultural

		<p>tourism is Kathmandu valley, Lumbini and Janakpur (Lines 11-13).</p> <p>We have many sights from Mechi to Mahakali. In that, we have to open good sights (Line 13).</p> <p>In order to attract more Buddhists, we have to develop Buddhists circle, Buddhists ring...Lumbini, Kapilbastu. It's also developing but not in a good speed. We have 32 important Buddhists sites, related to Buddha and Buddhism, outside the valley (Lines 15-18).</p>
	SSS	<p>Yes, there is 100% potentiality of cultural tourism in Nepal, that it was developed since 1960s in Nepal (Lines 8-9).</p>
Cultural tourism, Patan Durbar Square and its surroundings	TS	<p>I have lived here for 25 years and I think Patan is definitely the site that's being the best maintained (Lines 31-32).</p> <p>Over the last 30 years Patan could really you know find lot of fund support, lot of funding for restoration (Lines 33-34).</p> <p>Patan has been even though there was destruction but it wasn't anywhere close to what Kathmandu suffered (Lines 35-36).</p> <p>Patan museum is one of the latest Palace, the newest one, Mul Chowk and Sundari Chowk they have been restored over the past 12 years (Lines 37-39).</p>
	CM	<p>Patan Durbar Square including the Patan Museum are one of the seven world heritage zones in the Kathmandu valley and therefore play a very important role and attract lot of tourists even after the destruction by the earthquake (Lines 10-12).</p>
	BKB	<p>The centre of culture of Nepal has always been the Kathmandu valley (Lines 14-16).</p> <p>Historically the valley has three different kingdoms. So, during that period they all, each kingdom fight their best to make rich as possible culturally, and with also a lot of traditional art and culture. So Patan is one of these three kingdoms which used to be called as Lalitpur, centre of art and culture (Lines 15-18).</p>
	NM	<p>In terms of cultural tourism Kathmandu valley is even more visited because a lot of people visit Kathmandu for short time, and while visiting old Palaces, Temples mostly people visit Patan. Now even after earthquake, Patan is bit safe (Lines 21-24).</p> <p>Patan itself is a place for old Nepal's craftsmen. Patan is also an old place for art and culture and they have a collection of different places in Patan. Nepal's culture is Hindu and Buddhist culture...they have collections from these cultures from the 13th century (Lines 24-27).</p>

Patan museum's role in heritage tourism	TS	<p>Originally Patan museum was just one Chowk, one building and museum has now been given the responsibility to manage and maintain and keep the other courtyards and gardens (Lines 43-44).</p> <p>The business side of the Patan museum are the Austrian Government was really fighting very hard to achieve certain level of independent for the museum, to support museum to become more independent and it was the first time I think it was in 1996 that Patan museum was incorporated and development committee act and it was the first cultural institution that was taken partly out of the direct control from the Government (Lines 45-49).</p> <p>The Patan museum could keep its income meaning from tourism fees, from renting out the cafe or the shops. The museum could directly finance its affairs like pay staffs, do maintenance (Lines 51-52).</p>
	BKB	<p>And now obviously lot of things have changed and due to modernization, a lot of things have slowly disappeared so what is remaining now today is one of the centre focus point is Patan Durbar Square. So, in Patan Durbar Square we have a Patan Museum as well. This is also from the Museum so obviously the visual will not be complete if you are here in Kathmandu. If you don't visit Patan Durbar Square and it's Museum and it becomes incomplete (Lines 18-23).</p>
	NM	<p>There are also other historical museums in Nepal as well (Line 14).</p> <p>Patan is the best in terms of cultural museum. Not only in Nepal, even lonely planet has recommended it as one of the best museum in South Asia (Lines 16-17).</p>
	SML	<p>We talk about Patan Museum, according museum's norms it's an art museum. It is focusing on traditional Nepalese arts, more in metal arts, that metal art became popular in Patan. It is only focusing on metal art therefore, it's promoting Nepal' arts and Nepal's traditional art has direct relation to Buddhism and Hinduism (Lines 23-26).</p> <p>When we visit Patan museum, in regions, they understand basically two religions, understands Hinduism as well as Buddhism including they understand development of Nepal's art (Lines 27-28).</p> <p>when we visit Patan museum, we get the feeling of 200-300 years old environment which can't be found in other museum, although other museum adopts, they have built in their own way and slightly there is no environment. There was little in Hanuman Dhoka but I don't know how is it now, damaged or I don't know. We can't get that environment in Bhaktapur. Little bit we get from Bhaktapur's Kastukala Museum but even in that... it is not that friendly to tourists. (Lines 30-35).</p>

		<p>Therefore, Patan museum has preserved owns culture and architecture and provide that feeling. Another major role of Patan museum is that how can we promote intangible culture; we are doing that. At the time when intangible culture is happening, through exhibitions, temple exhibition, for now we are only doing photo exhibition...there are two major festivals of intangible culture in Patan, one is Rato Machindra Jatra and another is Kartik nach, we are promoting both through photo exhibition (Lines 35-40).</p>
	SA	<p>Durbar Square...like 3 Durbar Squares which are heritage sites...7 heritage sites that are listed in world heritage so I there is no need to explain their importance. It is automatically important when you say World Heritage so I shouldn't be saying anything about it (Lines 28-31).</p> <p>Patan museum is number 1. No other can compete with it. Everything is nice in that museum, display is nice, they have produced many literature, maintenance is good, and administration is good. All is good there. But there are many Government museums like national museum and so many museums but they are not able to compete with Patan museum. We want them to compete and but still they are not able. Therefore, many people say that Patan museum is an "A" grade museum and its even international standard (Lines 32-37).</p>
	SSS	<p>Patan museum has been working as a cultural heritage promotional agency of Nepal. The Museum collections and exhibition itself is the promotional activities (Lines 11-12).</p>
<p>What makes Patan Museum distinct from others?</p>	TS	<p>First of all, the beautiful buildings and the architecture, you know, design and restoration that makes it attractive (Lines 62-63).</p> <p>Hardly you know anybody reads all of the many would take their whole day and lot of people are just enjoying the sites. They are sitting up in the balcony windows and they witness traditional processions and activities at the temples and so the museum I think has an equal amount of attraction for people to enjoy historic feeling and enjoy the historic environment even without necessarily looking at the museum (Lines 64-68).</p> <p>I think the museum also has strong attraction simply because the labels and explanations are well written that is easily understood, informative and that makes it I think for the average visitors more important than having you know the best quality statues, the highest quality exhibit which for instance Chhauni has some much better statues and exhibits but the lack of explanation, lack of ...for the visitor to understand can hamper the experience (Lines 68-73).</p>

	CM	<p>The Patan Museum is a..I think the best. Not necessarily from the objects. Off course they have outstanding objects but also others like Chhauni or Kathmandu or Bhaktapur have very important objects but in Patan the presentation of the objects is really exemplarily and the when you go to the Patan Museum you really learn something you don't see only beautiful objects but you learn something about these objects (Lines 14-18).</p> <p>What I find interesting is section on stolen objects so it is also awareness raising of the tourists that they should not buy objects which have been stolen and illicitly trafficked inside Nepal but also outside (Lines 19-21).</p>
	BKB	<p>Like other Palaces like in Bhaktapur or Kathmandu Durbar Square are equally important but Patan has more attraction because Patan in total like out of Kathmandu, Patan and Bhaktapur have still retained its culture. Not just the museum or Durbar Square, overall has retained its traditional all values and all culture because predominantly the Newari settlement is still very strong there specially in Patan and Bhaktapur (Lines 26-30).</p>
	NM	<p>While going out of Kathmandu valley there are other types of museum but mostly there are King's and Nepal's Malla period and Shah's period dynasties...we only see instruments used by different kings and their beds, weapons and so on but Patan has totally different types....it specially reflects Nepalese art and culture (Lines 31-34).</p> <p>But here (Patan) we see with full history also the tradition and culture (Line 36).</p>
	SML	<p>The management and Patan museum management is made through separate act, it's called development act in Nepal..Bikash Samiti Yen 2013. On the basis of that, Patan museum should be developed as a self-sustain. For this reason, Patan museum development committee was formed. That committee is like an independent organisation but it should follow Nepal Government's norms and income source we generate here is invested here. And we don't have to look for Nepal's Government funding. Therefore, we manage a bit quickly... because of a bit quick maintain, decision and there is a management (Lines 42-48).</p> <p>It's Nepal's first museum which opens from 8 am to 6 pm (Lines 50-51).</p> <p>Another major plus point is 7 days open. Holidays time...tourists come by arranging their schedule, during that time sometime there can be public holidays, sometime festival which doesn't matter to us. It's closed during major festival...Dashain..there is worshipping inside..at that time it's closed but in other time is always open (Lines 52-55).</p>

	SA	<p>Patan museum is mainly bronze museum. This museum has shown the development of bronze in Nepal in a good way. There is one sector where it shows how bronze sculptures are made (Lines 42-44).</p> <p>There are collections in other places as well but the way they have sequenced, in chronological order....in that work Dr. Mary S. Slusser, now she is old who was the Harvard Scholar..She has helped.....she has written many books (Lines 45-47).</p>
	SSS	<p>Patan museum is one of the special museum in Nepal; which was converted into the development committee regulated museum after the renovation of Patan Durbar through the international support from Government of Austria, when it was also converted as a self-sustained autonomous museum for the first time in Nepal. All the interior and exterior was also designed by Austrian support that it has more than 1000 objects and most important selected objects only are displayed in the galleries. The overall management system and exhibition is also an importantly significant or especial in this museum which are much different from other museum in Nepal (Lines 15-21).</p>
How locals benefit from the museum?	TS	<p>Just about the everybody who comes to the valley will I think 90% of the people will visit Patan (Lines 75-76).</p> <p>By bringing foreign tourists here needless to say all local businesses benefit even restaurants, statue shops, tea shops all these small businesses here flourish by comparison to other sites because of the influx of you know foreign tourists (Lines 76-79).</p> <p>The fact that the how is courtyard in the garden is so well maintained is definitely part of it (Lines 80-81).</p> <p>The museum doesn't make enough money to even cover all the expenses of the earthquake damage so that means the income the museum makes has over the years gone it to maintenance and this building expensive to maintain I mean you have to paint interiors frequently; you have to pay huge electricity bills (Lines 102-105).</p> <p>The museum also has the responsibility to maintain the new galleries and the other palace courtyards which has been additionally you know draining and expensive. So basically, the museum just how to say made enough money to survive (Lines 107-109).</p>
	CM	<p>Actually, the locals are very connected to their cultural heritage (Line 24).</p> <p>I saw this after the earthquake about 2 hours after the earthquake on the 25th of April 2015. On Patan Durbar Square and I saw that all the local community were very organised and the ..not only saved bodies from the</p>

		<p>rabbles but also all the statues there, craft wooden beams, all the architecture elements which were inside the rabbles which were not destroyed but which has to be safe guarded from further deterioration or even theft (Lines 24-29).</p> <p>They actually do not go to their Museum so they use the heritage site outside the Museum and they sit every evening, they sit along the Museum and meet there so it's more a meeting place, it's not..they have a totally different concept as the tourists so they use the Durbar Square as their living room and their prayer room and temples (Lines 30-33).</p>
	BKB	<p>I am sure that the people around the....people living around the Palace yeah or museum they must be benefiting because there is a by-product of tourism so obviously when people are coming to see the Palace, a museum there are shops around, there are restaurants (Lines 52-55).</p> <p>But the question is how much local people were not directly involved in tourism are benefiting is the key thing (Lines 57-58).</p>
	NM	<p>Patan..is for Nepal's wood carving, stone art, metal art, and not only in Nepal also out of Nepal like Tibet and China, artist go there from Patan and build Pagoda style temples, Stupas and because of this Patan till now has preserved Nepalese culture and also protected and promoted it (Lines 39-42).</p> <p>One of the direct effect of Patan is for the locals who have forgetting their old cultures, they can go to Patan and again revive it. That is the direct benefit in terms of art and culture for them. This is also a tourism hub. Different tourists who visit Patan, go to Museum and they have to pay the entry fee to the municipality and part of that fee goes to the municipality for the conservation of Patan's arts and cultures (Lines 42-46).</p>
	SML	<p>When one has to buy a quality statue, there is a culture to visit Patan museum at least once because how to make sculpture to details of statues are in Patan museum..People see that and they seek for artist from Patan. And because they are promoted through Patan museum, so some quality art piece goes through Patan museum...through means after seeing Patan museum, people say I need this kind of model and order it from artists from Patan, made it and took it (Lines 58-62).</p>
	SA	<p>First thing, they can take pride, glory to have such a beautiful museum in their locality. They can say Patan museum is in my tole (place), come and see it. It's a big satisfaction (Lines 49-51).</p> <p>In Patan museum context, local can also get a job opportunity, handicraft industries can be developed there... around museum.....any industries, trade</p>

		related to museum can be done there..business can be done (Lines 53-55).
	GH	In a direct way only little. It means in the educational program when they are in school, they learn about the history and little bit of cultural history and so on (Lines 21-22).
	SSS	The locals can learn a much directly from museum and can have direct approach to the museum and its activities. They can expose themselves in the local as well as international level through different activities and events or programs of museum (Lines 23-25).
How tourists benefit from the museum?	TS	They have now one payer, one ticket system (Line 95). It also increased the numbers of visitors because now people didn't have to pay twice and so I think 80% of the people who come to Durbar Square would also come to the museum. So, it has been a really you know all win situation (Lines 98-100).
	CM	I think that the Patan Museum is the only Museum here in Nepal which has an educational message where you learn something so the tourists who go to the Museum they do not see only beautiful objects but they learn something about Nepali history, Nepali culture, about Buddhism, about Hinduism, about stolen objects (Lines 49-52).
	BKB	People who are visiting the museum I am sure they have learnt about the museum, have studied somewhere, and they go and visit and I am very much sure that they do benefit because they are deeply interested in Nepal's history, culture, arts (Lines 71-73).
	NM	Patan is a very important place for art and culture in Nepal especially Newari art and culture. Also, Newari art and culture is a bit different even in Buddhist, Hindu art and culture. Therefore, foreigners as soon as they come to Nepal, they visit many places and districts to research about Buddhism and Hinduism but instead of that they can directly go to Patan Museum and within 2 hours...they can see different icons, Hindu deity, Buddhist deity icons and their hand postures and bronze crafts and wood carving (Lines 49-54).
	SML	Architecture gallery which is in Mulchowk...because of that people can also take knowledge about temples wood crafting inside Kathmandu and together with that intangible culture which is happens inside Durbar (Lines 68-70).
	SA	Nepal has been famous for bronze art from the beginning, from Licchavi period. Bronze from here....our circulation is Tibet, China. When Brikuti got married in 6 th ..7 th century AD, we gave bronze items, bronze sculpture to Brikuti. So our bronzes were popular from a very long time. Therefore,

		<p>tourists can know how bronze art was developed in Nepal, what types of bronze art is there, by going in Patan Museum (Lines 56-60).</p> <p>There if you observe Patan museum carefully...there are also stone sculpture and also wood carvings. Therefore, they have items for different people with different interests (Lines 65-67).</p>
	SSS	<p>The visitors could be benefitted having great knowledge of society and countries within a very limited time (Lines 28-29).</p>
Challenges for Patan Museum	TS	<p>This has been a permanent exhibition which I think is fine..that they don't need to change museum layout but thing in the need little bit more initiative in promoting more cultural events (Lines 120-122).</p>
	CM	<p>I think that the museum could even expand the educational message also to locals, could try to attract more tourists because many tourists they just visit the Durbar Square but do not enter into the museum because they do not know about the quality of the museum. I think that the tour guide and tour operators they should be sensitized for the museum that they take the people to the museum and they give them enough time to visit the museum because I think in order to understand the at least part of these important messages which have been developed by the museum, you need at least one hour in the museum even better two hours to stay there (Lines 55-61).</p> <p>I also would encourage is to have a better restaurant because you have this beautiful space in the garden behind and the restaurant is really bad (Lines 63-64).</p> <p>It's expensive and bad so I think that the catering of the museum restaurant should not be given to an international hotel but should be given to the local people (Lines 66-67).</p>
	BKB	<p>I would say not challenges but there are opportunities, yeah, I mean having this heritage not only Patan..Nepali having rich heritage, yeah, has become a challenge because Nepal has enormous heritage properties but has become a challenge because they are not..the Government of Nepal has not acknowledged, yeah, the value of it. The benefit it can shed to the people in the country, yeah, I mean we have to keep it even for our generation not for travel but for us as well. (Lines 77-82).</p> <p>It's an asset for the nation (Line 84).</p>
	NM	<p>What I see is they have almost 1,100-1,200 collections but only around 200+ are in display and while storing the others, they didn't store it in a good place like in many places it is necessary to maintain air pressure but it didn't happen. While talking about wood, there is a possibility that outside rain and wind can damage it (Lines 60-63).</p>

	<p>Building is itself old and for this reason, it is necessary to do the renovation on time to time (Lines 64-65).</p> <p>Like last time earthquake caused many cracks, and if another minor earthquake comes in future, it causes more cracks, there are people walking and it also causes some vibrations (Lines 67-69).</p> <p>In a situation where locals are forgetting their arts and cultures, there (in Patan) also people may go on ignoring, people may not care it because they are trying to have modern lifestyle and feel old arts and culture a bit hassle-some therefore, there is a doubt they might ignore and these are the challenges to face (Lines 70-73).</p> <p>What I see in Patan..they are not able to flow information outside. Whatever visitors they get from travel agencies, or visitors who have already been to Nepal or recommendation from lonely planet and here and there (Lines 104-106).</p> <p>Many Nepalese should have visit because to understand arts and culture. There are some school people, some university educated students who are studying arts, culture, religion and they are not able to attract these people. Therefore, I think, they should add these things. Moreover, Patan museum not only inside the country, Patan museum should cooperate with Nepal Tourism Board or cooperate with travel agencies or Nepalese Government, Embassies or Ministry of foreign affairs. They should take it outside Nepal and it would be better if they could make it even more popular. They have small and narrow space and if they could expand and manage it (Lines 108-114).</p>
SML	<p>How can we promote it not only to tourists but also how to promote local visitors, how to provide education, new new...by utilizing the available resources we have, we are doing the work. Previously load shedding was our challenge but it's not anymore but now challenges are to restore from 2015's disaster (Lines 74-77).</p>
SA	<p>Immediate challenge is that due to earthquake not too many tourists are coming therefore, there is less income generation from ticket and another thing is that there is no Government aid for the museum, it has to sustain itself from whatever they earn, also have to spend same money for museum promotion (Lines 71-74).</p> <p>And there is less habit of locals about going to museum in Nepal. They see more if it's for free but hesitate if they have to pay money (Lines 78-79).</p> <p>Museum education is also very less but slowing it will increase....when I visit Europe, Japan, America China..wherever I go.. children, students</p>

		group visit museum in weekly basis in different places. You may have seen the group of children as well. That should have been the part of education here bit so far, it's not happening (Lines 80-83).
	GH	There was one problem which we didn't solve at that time which was internal walls kind of the courtyard..they kind of moving inwards and so the settings of the whole thing..nothing really happened yet only than in the earthquake it became even worse (Lines 30-33).
	SSS	Challenges of Patan museums are: internal management system, limited resources to run the museum, self-sustainability, lack of expertise, limited spaces (Lines 31-32).
Overcoming challenges of Patan Museum	TS	Nepal has you know incredible compared to 20 years ago. I mean so much has changed in Nepal. So, have so many art galleries, we have so many concerts, we have you know music schools, Jazz conservatories, I mean all the universities have branched out into the arts (Lines 27-29). So, for the museum I think it's just more question of further improving their internal management or may be even hiring good creators and working on temporary you know exhibitions are... cultural meanings whatever other people do but one has to understand that the competition is pretty fierce (Lines 130-133).
	CM	I think that the museum could even expand the educational message also to locals (Line 55). I think that the tour guide and tour operators they should be sensitized for the museum (Lines 57-58). It's expensive and bad so I think that the catering of the museum restaurant should not be given to an international hotel but should be given to the local people (Lines 66-67).
	BKB	I think the Government must have a policy now what happens when you don't have strong Government..you don't have a Government who can..is a visionary and no matter what assets you have this can't be taken good care (Lines 101-103).
	NM	It is necessary to do the renovation on time to time, that building is also small so it is not possible to keep all the collections, and therefore, items which can be damaged and destroyed, in order to well protect them, they need bigger space and better management (Lines 65-67).
	SML	For that we are also talking to Austrian Government, for both technical and financial. That one thing is happening. Another is that we move the object and utilize the available space (Lines 81-82).

	SA	<p>And should develop and now because of this earthquake and other reasons, there is less tourism (Line 77-78).</p> <p>Children, students group visit museum in weekly basis in different places. You may have seen the group of children as well. That should have been the part of education here bit so far, it's not happening (Lines 81-83).</p>
	SSS	<p>Board of museum and expert's groups for better management, additional budget requesting to the government of Nepal, integrated approach in entrance to the city and other places, hiring consultants or recruit or make agreement with consultants, making extension toward the premises of whole Patan Durbar area (Lines 34-37).</p>
Improving the experience of the museum visitors	TS	<p>There is always room for improvement. I think as a cultural institution they were set up it's not so easy to do much more to be honest. It would require more funding, more initiative and the museum right now doesn't have that capacity (Lines 135-137).</p> <p>What I see the possible venue for instance is a getting permission from the Government to really develop the garden areas as a public space and contribute to you know healthier environment and to open the garden for the public because right now for the past 30-40 years, the Bhandarkhal garden is mostly closed (Lines 137-140).</p> <p>We started in the 90's to grabbing you know this space and then we cut down a wall than we grabbed that space and after the start to Mulchowk, we added little bit of space with the Bhandarkhal tank but there is still a huge potential in the back and I would see that as the most important next venue for the museum to get involved because we already know that there are many private but also Government entities who wanna grab that space, who wanna build..they want to you know all kinds of horrible things and my hope is that you know it could be preserved as a natural space (Lines 140-146).</p> <p>it could even have little bit of a you know botanical garden...seen back them...may be explaining some of the native Nepali plants (Lines 146-147).</p> <p>I am afraid some Government agencies who would have interest to turn this into some kind of you know amusement park or build police station or wanting to establish a conservation lab (Lines 153-154).</p> <p>For me, the ideal situation would be this awkward building there, it's a beautiful building, it's empty for the last 15 years and why can't the Government allow renting up the space for, let's say bank or firm, you know, for craft-store whatever and with the income maintain garden that would be my suggestion (Lines 164-167).</p>

	CM	<p>What I would like to encourage is for example, to have bigger signs which explain the objects (Lines 84-85)</p> <p>And each explanations should be exactly at the objects so that the people do not have to look for it so sometimes it becomes really troublesome to find the description of the objects so this is just a small remark (Lines 87-89).</p>
	BKB	<p>I think now more and more people don't simply want to visit and take pictures but they want to have experience, they want to have more knowledge about the culture, history and the local festivities, yeah, local cuisine so there is more interest. So, I think there is a future but provided that the tour operator in Nepal understand this how important our monumental zone are, how important our culture is, how important our festivities are and this what they have to promote to the counterpart in western world (Lines 108-113).</p>
	NM	<p>At least every day they can...from somewhere search and bring people, there can be many types of carpenters and metal artists in Patan and if they can bring them in Patan Durbar Square and even at some place in museum and do the live shows of their work (Lines 79-82).</p> <p>Another thing is...if it is not possible to do that, they can do some audio and video programs (Lines 82-83).</p> <p>Plus, here is a little more Newari, Buddhists, and Hindu culture and also add Rai's, Kirat's (Lines 86-87).</p>
	SML	<p>Main is the facilities..infrastructures should be provided. Such facilities are very less in Patan Durbar Square even it's less in Patan Museum. Including rest areas...major needed thing is toilet which is not enough (Lines 86-88).</p>
	SA	<p>When I went to America, a friend invited me for a dinner at the museum, I was surprised... there are cafeterias but a place for a dinner? I wondered. Wow! After 5 pm that big part of the museum turns into restaurant. There are little bit of displays but not the main display museum but a wonderful restaurant. That's how people are using museums in Europe and America. We don't have such things. We have put one small canteen or restaurant in only Patan museum and nowhere else and that is also closed after 5 pm or 6 pm (Lines 85-90).</p>
	GH	<p>Well, as I said already the existing museums being upgraded helps tourists to be satisfied (Line 37).</p>
	SSS	<p>Improve experience of the visitor: making a network of interested visitors, events and programs to make attraction to the visitors, marketing strategy should be developed, overall strategy and planning should be prepared</p>

		targeting to the visitors, categorize the visitors and keep continuous contact with them (Lines 39-42).
Strategy, preservation policy for Patan Museum	TS	<p>I think to keep the traditional architecture preserved as much as possible is definitely you know number one goal. Where we had very controversial ideas coming in is to how much historic building should be reinforced against earthquakes, is it acceptable to use modern technology like steel braces or you know plywood or damp proof materials to improve the performance of the building and protect it against the you know natural disaster or is it in an interest to just go 100% traditional so you probably can tell by the way I explain that I am absolutely in favour of strength in the buildings and making them as resistance to natural calamities and disaster (Lines 172-178).</p> <p>That building collapsed and was destroyed in 1934 so we have no evidence of how it looked like. We only know how it looked like from the 1940's when that was rebuilt. So, the architect decided in a very you know interesting I would say hybrid style that partly matches the historic configuration but also introduced some more you know what they call colonial Rana style architecture (Lines 180-184).</p>
	BKB	I think right now I think you know that after the earthquake, yeah, the Government is now trying to restore..it is the first thing. So other thing is now the first time after like 20 years we have just..yesterday held the local election so there will be local Government will be established (Lines 119-122).
	NM	<p>Patan museum is already listed in Nepal's cultural heritage so department of archaeology is also taking care to some extent but Patan museum is only one museum in Nepal which is self-sustained (Lines 91-92).</p> <p>Government is also making policies through municipality and department of archaeology (Line 96).</p> <p>It seems like that they are just continuing the things that were done in the beginning by Austrian and Nepalese group (Lines 97-99).</p>

	SML	<p>We have Nepal's Government Prachismarg Yen. We have to work under that Yen. There are many rules and regulations...We have Yen, Niyemabidhi, Karyebidhi as how to do conservation. Moreover, after earthquake, again there another Karyebidhi is made and it is about to finalize as how to restore old monuments (Lines 91-94).</p> <p>In this including local stakeholders, like Guthi...and Guthi Sasthan itself, even in that there are local Guthi like to do worshipping of some temples there are Guthis...Guthi, priests,and we have total traditional method for restoring. Therefore, we include technical person to know what is right thing to do and what is not...we have done many meetings, under department of archaeology leadership (Lines 96-99).</p>
	GH	<p>When there is a blackout or power sharing or what you call it, the museum is not light lit you know people cannot really see it inside (Lines 40-42).</p> <p>There is one proposal which is still on the way to improve the energy supply of the museum by...what you call it solar energy you now (Lines 42-43).</p> <p>A long several meters long and there you could easily on the southern part of this long roof which is public property anyway install solar (Lines 45-46).</p> <p>Same also with the water supply not enough water always and so museum without water toilet without water (Lines 47-48).</p>
	SSS	<p>The museum is directly under the Ministry of Culture, Tourism and Civil Aviation and the Chair of the Board of museum is Secretary of the ministry and Deputy Chair is DG/DoA. Therefore, ministry has its own strategy and planning for the promotion and preservation of museum allocating regular budgets and conducting other activities (Lines 44-47).</p>
Thoughts and recommendations	TS	<p>I think what was a very good affect when the museum opened in 1996, all of a sudden you could see in so many 4 and 5-star hotels but also private houses, the people started to copy and some of the design elements and I am proud to say that for instance we have to build the brick factory because we couldn't get traditional bricks (Lines 187-190).</p> <p>I think contributed to the museum and to the experimentation and all the things we did here to introduce little bit of... style, you know use of traditional bricks, tile, timber, metal roof and I still see this happening today and what concerns me most is the lack of vision (Lines 191-194).</p> <p>In Bhaktapur for instance, the Pujari Math, totally ruined downed, totally you know hopeless, it has been locked two years after the earthquake, no plan to develop it. The same is true for you know more modern 19th century buildings that were built under the Rana period. The Government</p>

	<p>basically as a majority of people want to tear down this historic legacy. They don't like it...like they even wanna tear down the Singha Durbar and rebuilt it..laughs... They wanna tear down lai baithak, they wanted to tear down ghari baithak. Have little more influence on decision makers from the Government to respect the historic heritage we still have (Lines 202-203).</p> <p>In Austria, you go in a village, there may be a Church and couple of old houses, here we have something in every corner and it's still so rich (Lines 204-205).</p> <p>We had interesting situation because 20 years ago we has been or 15 years ago we had been evaluated by an external foreign evaluator and one big criticism was that the museum didn't take enough time to include local opinion and I found that very interesting because how would we be able to you know include the whole locality in designing a museum but it has been but you might hear it again that people often want to be involve more but I think that culture of mäzementum in German of you know contributing directly to cultural organisations that has not quite happened in Nepal. We had few you know wealthy individuals who had supported restoration here and there but it's not like in let's say in Austria you have the friends of the ethnographic museum and you have thousands of people you would their 50 Euros every year just to be part of it (Lines 210-218).</p> <p>So that would also be something nice if you know if local interest goes so far that people actually can take ownership of the place and get involved but that would take off course both the Government, local groups, the use groups, the museum administration to work together and that might take some time but it would be nice to see that (Lines 219-222).</p> <p>I forget to say the problem in the past was the that municipality or contractor charged people to come to the Durbar Square but then the museum had an extra charge of Rs. 200 to come to the museum so many people were upset about that. They were just charged down the corner walking after 2 minutes and again they would have to pay ticket and that seriously you know limited the amount of visitors that museum had (Lines 90-94).</p>
CM	<p>So, they think that the Museum is for foreigners and I think that the Museum could bring special programs for the local communities could attract more Nepali as well. So, I saw that they have some programs for school children, sometime they have school classes there in the museum and they learn about their heritage and about their cultural identity but I think this could be expanded by having somebody responsible for this</p>

	<p>exhibition, by developing messages (Lines 34-38).</p> <p>Patan Museum is actually quite nice because it's not over crowded like so many other Museums in the world with which the Patan Museum could absolutely compete for its outstanding quality (Lines 40-41).</p> <p>On the other side, I think that the entrance fees for the world heritage sites here in the Kathmandu valley are way too high, I think this really excludes also many tourists from going more easily there so I think we should develop a different entrance fee policy for these seven world heritage sites in the Kathmandu valley (Lines 44-47).</p> <p>I have eaten several times there and I must say I never got the same quality like in Summit Hotel so I think it should be given to the local community. For example, we UNESCO we organize events in the Patan in the courtyard of the Patan Museum and we never take the catering of the hotel.. of the Summit Hotel there first because it's prohibitively expensive and then because the quality is not there so we take caters from the local communities and there you get much better quality. Off course the restaurant inside doesn't like this and they close the toilets so the people cannot go in the toilet (Lines 74-79).</p>
BKB	<p>Very important in tourism, I mean if local do not get benefited and this slowly the tourism attraction will fall apart and die. So, it is now the municipality itself, the Government itself were to see how can we share the tourism income to the local people. I mean not only in Patan but overall in Nepal is very important to retain its culture values, it's architect is very important that the local people benefit from the tourism (Lines 36-40).</p> <p>So obviously this cultural heritage is a property of the local people so the local people must enjoy and not only local people, it's also the property of the international property so people who are not close to this facility, this would also be benefiting economically as well, culturally as well (Lines 42-45).</p> <p>So I think they also have to look at the size of the income that they generate, yeah, obviously this money they need to also invest in restoration, yeah, preservation so very important is they have to work out how is it possible to offer them benefit..it can't be always economic benefit there is other benefit as well (Lines 59-62).</p> <p>When it comes to the art and culture..it means richness of the civilization (Lines 90-91).</p> <p>So if you look at Europe how much it is given, how much the money the Government is spending and also in Europe there is a huge number of cultural tourism, they are rich in industry but they equally want tourism to</p>

	<p>be flourished and this one of the reason tourism that is flourishing like also in Austria, in France and many other in Germany, in London, in UK is because of this cultural assets they have, the museums, they have visits of museums so you can see how important it is (Lines 96-101).</p> <p>So Kathmandu at one time was one of the...in a small area is one of the richest part of the world with art, culture and history. Why it happened because the people at that time they were not only rich but they understood what art means, what culture means, what festivities means, it all means higher level of consciousness (Lines 91-94).</p> <p>So I think the Government must have a policy now what happens when you don't have strong Government..you don't have a Government who can..is a visionary (Lines 101-103).</p>
NM	<p>It has been many years nearly 3-4 decades have passed but they could not do any big changes. It seems like that they are just continuing the things that were done in the beginning by Austrian and Nepalese group, it seems that only those things are continuing and also those things are preserved. It doesn't seem that they have good policies in regard to adding or expanding but in local level people from ward are capable (Lines 97-101).</p>
SML	<p>In tourism scenario, sad thing is that, Nepal's itinerary today has been the same since 70's. They are saying Kathmandu, Patan half day sightseeing, Kathmandu, Bhaktapur half day sightseeing and are not able to lunch new package, new product (Lines 9-11).</p> <p>Even today, if tourists come to Kathmandu/Nepal in a 7 days tour, they will spend 3 days in Kathmandu, 2 days in Chitwan and Pokhara 1 day and return back in 7 days and this is the trend. But to focus more on Kathmandu's culture, festival package...there is little come to Indra Jatra festival, it is not like there isn't but more than that if we develop tourism packages with focus in intangible cultures such as Bhaktapur's Bisket Jatra, Gai Jatra and Kathmandu's Indra Jatra including Kumari Jatra...others like Seto Machindranath Jatra, there is more future in Nepal's culture tourism (Lines 14-20).</p>
SA	<p>You may have seen the group of children as well. That should have been the part of education here bit so far, it's not happening. Therefore, when they get habit of going to museum from their childhood (Lines 82-84).</p> <p>When I went to America, a friend invited me for a dinner at the museum, I was surprised... there are cafeterias but a place for a dinner? I wondered. Wow! After 5 pm that big part of the museum turns into restaurant. There is little bit of displays but not the main display museum but a wonderful restaurant. That's how people are using museums in Europe and America.</p>

		<p>We don't have such things (Lines 85-89).</p> <p>Actually, we don't even need any industry in Nepal. Except tourism...we don't need anything else in Nepal except mountain tourism and cultural tourism in this small country. Therefore, we are not doing things which are necessary. We are other things.. let's say mineral exploration and here and there..it's not necessary for us...we need manpower from outside. We can use our own manpower by keeping it here (Lines 19-23).</p>
	GH	<p>In the interest early on, that was of course the first one which drew attention that comes Patan and in one point also Bhaktapur but Patan is still important for me because it could really do an also lot of unconventional things which of course was not always easy because the international conservation guidelines are weak. On the one hand they want to restore historical buildings as it was and the other opinion it is the historical buildings changed than the...historical buildings are restored in any case after period of 30 years or 40 years, it means each historical building in Patan has forced group of trees which are taken down in order to restore that thing you know as it was...not with the same material anymore but others say same material has to be used and so on. so that you know that it is a very conflicting thing, we have to find the right way in between. It is not always easy (Lines 11-19).</p>

Annex D) Transcribe of interview with Thomas Schrom

Date & place: 11 May 2017, Patan Museum in Kathmandu

Duration: 00:29:47

SS: Samir Shrestha

TS: Thomas Schrom

1	SS: How is the cultural tourism scenario in Nepal?
2	<p><i>TS:</i> I wouldn't know any details. I guess, statistics should, you know explain it as tourists fill out their forms and you probably should research the numbers, how many tourists come to Bhaktapur area, entry fee and how many people visit Durbar Square here. So I think the numbers pretty much from what I have heard come from at least 30% of visitors to Nepal have a, you know active interest in visiting the cultural sites and what's important, very important is and I know that from friends who are in the tourism business is that nomination of seven sites, world heritage sites in Kathmandu Valley and that's a real you know could advertisement and tourists know about it and they care about it and that's the reason by the, for instance they visit here Patan and as far as you know that museum is concerned are...I feel that it's been nicely designed, nicely maintained. We have a pretty good international reputation even though I haven't been actively part of the museum for almost 20 years but I am still you know associated with it and try to help here and there. Like I just said you know trying to get the funding from Austria for the earthquake damage repair. I do that as a volunteer. I am not employed by anybody...Austrian nor Nepali Government. So, what I see is the museum is well known meanwhile internationally that it would really attracts people and the reason I think it has a good reputation is that exhibition concept is very clear and it really gives you know it's cared off course for fine clientele I must admit that. It's not necessarily written for Nepali visitors because they would know all these things anyway but I think it's practically really nicely presented so a person comes to Nepal doesn't necessarily know much about the religion and different Gods and so far, can find a lot of information.</p>
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20	SS: Do you think Nepal has potential in Cultural tourism?
21	<p><i>TS:</i> Nepal has a huge potential in cultural tourism I would say and that you know also the interest off course in nature and mountaineering and trekking off course. It's probably the largest segment of the tourism sector but often those two things go together. A lot of people who would trek to let's say Mustang they would visit monasteries; they would visit temples. They care about seeing old towns, old cities and same is true for the valley and Patan is an excellent example because we have a lot of beautifully designed traditional kind of bed and breakfast places and small hotels and they are almost booked out constantly throughout the year. So, there is a real market for people who wanna experience sort of tradition even though it's you know newly created and some of those houses are rebuilt or heavily restored but it has lot of attraction to foreigners.</p>
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30	SS: What is your opinion about Patan Durbar and the temples around in this regard?
31	<p><i>TS:</i> Well, I am from...you know, I would say I am from Patan almost. I have lived here for 25 years and I think Patan is definitely the site that's being the best maintained all in all even though we lost you</p>
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33 know 4 temples in the earthquake and the damage was quite serious but over the last 30 years Patan
34 could really you know find lot of fund support, lot of funding for restoration and this is the reason that
35 Patan has been even though there was destruction but it wasn't anywhere close to what Kathmandu
36 suffered and simply was because different organisations and Government had enough funding to
37 restore the buildings here properly and it could example other three palaces like Patan museum is one
38 of the latest Palace, the newest one, Mul Chowk and Sundari Chowk they have been restored over the
39 past 12 years with German, it's mostly American money and this is the reason why things look
40 relatively intact.

41 SS: What role Patan museum is playing in promoting heritage and heritage tourism in Nepal and how?

42 TS: What I think is Patan Museum's main responsibility is in managing this Palace courtyards.
43 Originally Patan museum was just one Chowk, one building and museum has now been given the
44 responsibility to manage and maintain and keep the other courtyards and gardens and also great deal of
45 responsibility and one need to understand also the kind of institutional side, the business side of the
46 Patan museum are the Austrian Government was really fighting very hard to achieve certain level of
47 independent for the museum, to support museum to become more independent and it was the first
48 time I think it was in 1996 that Patan museum was incorporated and development committee act and it
49 was the first cultural institution that was taken partly out of the direct control from the Government. It
50 was allowed to run as you know autonomous business and the really most important effect of that set
51 up was the Patan museum could keep its income meaning from tourism fees, from renting out the cafe
52 or the shops. The museum could directly finance its affairs like pay staffs, do maintenance. Patan
53 museum have to make payment to organize different cultural events, you know, also charge for rent
54 for events also first. So that may be possible that the museum pretty much independent and not like
55 any other state museums that had to wait for year for budget and waiting for the money to come from
56 the Ministry. They could manage it directly with the money they made. It would be great, fact is that
57 this despite insurgency you know and all this you know insecure years we have gone through, the Patan
58 museum has only lost money 1 year out the 21 years it has been opened meaning museum is now rich
59 but it has basically been able to maintain it's you know survival without you know accepting money
60 from foreign institutions so other institutions.

61 SS: Why Patan Museum is special? What makes it different from other museums?

62 TS: What I think it, first of all the beautiful buildings and the architecture, you know, design and
63 restoration that makes it attractive because what I have experienced here and heard time and again that
64 people are interested in reading the labels but hardly you know anybody reads all of the many would
65 take their whole day and lot of people are just enjoying the sites. They are sitting up in the balcony
66 windows and they witness traditional processions and activities at the temples and so the museum I
67 think has an equal amount of attraction for people to enjoy historic feeling and enjoy the historic
68 environment even without necessarily looking at the museum. At the same time, I think the museum
69 also has strong attraction simply because the labels and explanations are well written that is easily
70 understood, informative and that makes it I think for the average visitors more important than having
71 you know the best quality statues, the highest quality exhibit which for instance Chhauni has some
72 much better statues and exhibits but the lack of explanation, lack of ...for the visitor to understand can

73	hamper the experience I would say.
74	SS: How locals can benefit from the museum?
75	TS: I think because it's a you know fixed tourists part that just about the everybody who comes to the valley will I think 90% of the people will visit Patan. So, I think by bringing foreign tourists here needless to say all local businesses benefit even restaurants, statue shops, tea shops all these small businesses here flourish by comparison to other sites because of the influx of you know foreign tourists and I wouldn't be able to tell you the percentage of who has you know, who should be given more credit but I think the museum and the fact that the how is courtyard in the garden is so well maintained is definitely part of it.
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82	SS: How tourists can benefit from the museum?
83	TS: I believe so and I can only you know tell you what I have heard from people I have talked over last 20 years. In old days, there are pay system was different so the municipality had hired a contractor who was responsible for selling the ticket for the Durbar square, they had to pay fix price to the municipality a year and everything they earn above that they could keep as a profit so that was an extremely unfair really from the business point of view extremely bad system and fortunately I mean one of the very few positive effect from the earthquake was that tourism was so reduced that contract I think couldn't make it payments anymore because you know tourism collapsed and this was the reason that the entry system was changed..aah..I forget to say the problem in the past was the that municipality or contractor charged people to come to the Durbar Square but then the museum had an extra charge of Rs. 200 to come to the museum so many people were upset about that. They were just charged down the corner walking after 2 minutes and again they would have to pay ticket and that seriously you know limited the amount of visitors that museum had so after the whole situation I just described is the you know reduction in tourism. They have now one payer, one ticket system. I can't tell you exactly the percentages but every tourist who come to this square pays I think 1000 or 750 and the museum I think that's 20% or 15% and that has really increased the income for the museum and has been very beneficial but it also increased the numbers of visitors because now people didn't have to pay twice and so I think 80% of the people who come to Durbar Square would also come to the museum. So it has been a really you know all win situation.
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101	SS: Is Museum also investing its income for local benefits or Durbar Square?
102	TS: The museum doesn't make enough money to even cover all the expenses of the earthquake damage so that means the income the museum makes has over the years gone it to maintenance and this building expensive to maintain I mean you have to paint interiors frequently, you have to pay huge electricity bills, particularly during time when we had no diesel you know it's almost impossible to run the generators and we had 10-12 hours of load shedding. It was very expensive to run the museum, it really to bleeding for resources. The museum also has the responsibility to maintain the new galleries and the other palace courtyards which has been additionally you know draining and expensive. So basically, the museum just how to say made enough money to survive but the museum couldn't put back a buffer of serious amount of money that is now so much needed to repair the earthquake damage.
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112	SS: What about before the earthquake?
113	TS: Before the earthquake they were actually doing quite fine. I mean you know frequently let's say every 10 years roofs have to be replaced like so they could do that. The museum of course pays for all the staffs on its own resources meaning they don't get Government staffs and I think that's one of reason why it's pretty clean because they hire private you know staffs for the cleaning and for the gallery attendance ...and that cost money of course. So, the museum isn't really turning a profit, just makes enough to maintain.
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119	SS: What are the challenges of the Patan Museum (current & future)?
120	TS: Well, you know, a cultural institution has to certain extent reinvent itself. This has been a permanent exhibition which I think is fine..that they don't need to change museum layout but thing in the need little bit more initiative in promoting more cultural events, I mean they do but it's more like you know renting the space and making it happen that way but it would be nice to see the museum could truly you know walk as a true cultural institution that does its own programs and designs and hosts you know exhibition events of course. So, I think there is some room for improvement.
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126	SS: How can we overcome the challenges?
127	TS: Well, overcoming, Nepal has you know incredible compared to 20 years ago. I mean so much has changed in Nepal. So, have so many art galleries, we have so many concerts, we have you know music schools, Jazz conservatories, I mean all the universities have branched out into the arts so I mean incredible amount of activities has you know are taking place here. So, for the museum I think it's just more question of further improving their internal management or may be even hiring good creators and working on temporary you know exhibitions are... cultural meanings whatever other people do but one has to understand that the competition is pretty fierce because we have so much in Nepal now.
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134	SS: In your opinion, what would improve the experience of the visitor?
135	TS: There is always room for improvement. I think as a cultural institution they were set up it's not so easy to do much more to be honest. It would require more funding, more initiative and the museum right now doesn't have that capacity. What I see the possible venue for instance is a getting permission from the Government to really develop the garden areas as a public space and contribute to you know healthier environment and to open the garden for the public because right now for the past 30-40 years, the Bhandarkhal garden is mostly closed. We started in the 90's to grabbing you know this space and then we cut down a wall than we grabbed that space and after the start to Mulchowk, we added little bit of space with the Bhandarkhal tank but there is still a huge potential in the back and I would see that as the most important next venue for the museum to get involved because we already know that there are many private but also Government entities who wanna grab that space, who wanna build..they want to you know all kinds of horrible things and my hope is that you know it could be preserved as a natural space and more plantings would be done and it could even have little bit of a you know botanical garden...seen back them...may be explaining some of the native Nepali plants but basically my hope is that this space should be...means actually... of the place is not open because so many you know all the older people and kids could enjoy more. You know nature oriented, leisure
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150 experience rather than being in this densely build up city which doesn't have very much space.

151 SS: You said that it's almost 40 years that the garden hasn't been utilized properly and the Government
152 is not taking active initiative?

153 TS: I am afraid some Government agencies who would have interest to turn this into some kind of you
154 know amusement park or build police station or wanting to establish a conservation lab. All things that
155 of course you know and their own right, we need but I would hope that they do not touch the last big
156 green space in the centre of Nepal or the center of Patan. So that I feel very strongly but and hopefully
157 the museum can be strong enough and forceful enough so it's board of directors to fight off these
158 other forces who would not do other things. I mean I don't wanna party Palace like the...laughs...and I
159 don't want little robots in the Bhandarkhal and I definitely don't want any buildings back there. I think
160 it should just be green space but it could be for you know explore also with business aspects of course,
161 I mean the money needs to come into maintain the garden because the Government is not necessarily
162 gonna give the money for it. So, income has to be created and I think best way to do that and it's also
163 unfortunately and issue with the not just this Government but with every Government in the past that
164 they aren't trusted and it's very difficult for instance to lease some of the historical buildings. For me,
165 the ideal situation would be this awkward building there, it's a beautiful building, it's empty for the last
166 15 years and why can't the Government allow renting up the space for, let's say bank or firm, you
167 know, for craft-store whatever and with the income maintain garden that would be my suggestion but
168 there is a lack of flexibility from the Government and also there is a lack of trust that I think private
169 entrepreneurs would not necessary trust that they are at least safe so there are issues.

170 SS: Is there a strategy, preservation policy for the Patan museum?

171 TS: It's a difficult question. I think maintaining the way it is is the goal. I mean so far, I haven't heard it
172 anybody wants to change things. So, I think to keep the traditional architecture preserved as much as
173 possible is definitely you know number one goal. Where we had very controversial ideas coming in is
174 to how much historic building should be reinforced against earthquakes, is it acceptable to use modern
175 technology like steel braces or you know plywood or damp proof materials to improve the
176 performance of the building and protect it against the you know natural disaster or is it in a interest to
177 just go 100% traditional so you probably can tell by the way I explain that I am absolutely in favor of
178 strength in the buildings and making them as resistance to natural calamities and disaster. Beyond that
179 I think there is not much discussion now to change anything because this was rebuilt in a traditional
180 style....and this one wing is completely modern, it is still in concrete because that building collapsed and
181 was destroyed in 1934 so we have no evidence of how it looked like. We only know how it looked like
182 from the 1940's when that was rebuilt. So, the architect decided in a very you know interesting I would
183 say hybrid style that partly matches the historic configuration but also introduced some more you
184 know what they call colonial Rana style architecture but there is no intention right now to change
185 anything.

186 SS: Is there anything else that you would like to add?

187 TS: Well, I mean not necessarily directly related to the museum. I think what was a very good affect
188 when the museum opened in 1996, all of a sudden you could see in so many 4 and 5 star hotels but

189 also private houses, the people started to copy and some of the design elements and I am proud to say
190 that for instance we have to build the brick factory because we couldn't get traditional bricks that was
191 done well enough to you know last for several years so we.. I think contributed to the museum and to
192 the experimentation and all the things we did here to introduce little bit of... style, you know use of
193 traditional bricks, tile, timber, metal roof and I still see this happening today and what concerns me
194 most is the lack of vision from I mean, I don't always wanna bad talk the Government because it's not
195 the whole Government but sectors in the Government that are just not you know having the vision to
196 do something similar for other museums or historic buildings and one of the greatest historic buildings
197 in Bhaktapur for instance, the Pujari Math, totally ruined downed, totally you know hopeless, it has
198 been locked two years after the earthquake, no plan to develop it. The same is true for you know more
199 modern 19th century buildings that were built under the Rana period. The Government basically as a
200 majority of people want to tear down this historic legacy. They don't like it...like they even wanna tear
201 down the Singha Durbar and rebuilt it..laughs... They wanna tear down lai baithak, they wanted to tear
202 down ghari baithak, so I would hope and I would know how to do that to you know have little more
203 influence on decision makers from the Government to respect the historic heritage we still have and
204 Nepal of course has so much. In Austria, you go in a village, there may be a Church and couple of old
205 houses, here we have something in every corner and it's still so rich but I think unfortunately not
206 enough commitment and willingness but the museum at least I think and I am also happy to report
207 that lot of foreign visitors people who are invited by the Government often brought here so it is a
208 showcase even though it's been recognized I think people are aware that it's a good thing but it is bit of
209 lack of willingness to replicate into it somewhere else. I am talking too long and too much but cut it
210 short..laughs.. Mr. Schrom continues....I mean we had interesting situation because 20 years ago we
211 has been or 15 years ago we had been evaluated by an external foreign evaluator and one big criticism
212 was that the museum didn't take enough time to include local opinion and I found that very interesting
213 because how would we be able to you know include the whole locality in designing a museum but it
214 has been but you might hear it again that people often want to be involve more but I think that culture
215 of mäzementum in German of you know contributing directly to cultural organisations that has not quite
216 happened in Nepal. We had few you know wealthy individuals who had supported restoration here and
217 there but it's not like in let's say in Austria you have the friends of the ethnographic museum and you
218 have thousands of people you would their 50 Euros every year just to be part of it or their part of
219 ethnocen program and they actively take part in it. So that would also be something nice if you know if
220 local interest goes so far that people actually can take ownership of the place and get involved but that
221 would take off course both the Government, local groups, the use groups, the museum administration
222 to work together and that might take some time but it would be nice to see that.

Annex E) Transcribe of interview with Christian Manhart

Date & place: 12 May 2017, UNESCO Office in Kathmandu

Duration: 00:15:56

SS: Samir Shrestha

CM: Christian Manhart

1	SS: How is the cultural tourism scenario in Nepal? Do you think Nepal has potential in Cultural
2	tourism?
3	CM: I think Nepal is a very good potential for cultural tourism. I think most of the tourists who come
4	to Nepal also visit the cultural sites. So even the people who come for trekking they all stay in
5	Kathmandu for a while and I think most of the visitors..interruption.. specially the Kathmandu valley
6	has this outstanding sites, these have been world heritage sites so I think it's a huge potential which is
7	already used for cultural tourism but I think it can be expanded.
8	SS: What is your opinion about Patan Durbar and the temples around in this regard? What role Patan
9	museum is playing in promoting heritage and heritage tourism in Nepal and how?
10	CM: Yeah Patan Durbar Square including the Patan Museum are one of the seven world heritage
11	zones in the Kathmandu valley and therefore play a very important role and attract lot of tourists even
12	after the destruction by the earthquake.
13	SS: Why Patan Museum is special? What makes it different from other museums?
14	CM: The Patan Museum is a..I think the best. Not necessarily from the objects..off course they have
15	outstanding objects but also others like Chhauni or Kathmandu or Bhaktapur have very important
16	objects but in Patan the presentation of the objects is really exemplarily and the when you go to the
17	Patan Museum you really learn something you don't see only beautiful objects but you learn something
18	about these objects how they were used, what is the background, you learn so much about about
19	Buddhism for example, there on Hinduism also what I find interesting is section on stolen objects so it
20	is also awareness raising of the tourists that they should not buy objects which have been stolen and
21	illicitly trafficked inside Nepal but also outside because you can buy Nepali objects in auctions all over
22	the world and I think this awareness raising is very important part of the Patan Museum.
23	SS: How locals can benefit from the museum?
24	CM: Yeah absolutely, so actually the locals are very connected to their cultural heritage. I saw this after
25	the earthquake about 2 hours after the earthquake on the 25th of April 2015. On Patan Durbar Square
26	and I saw that all the local community were very organised and the ..not only saved bodies from the
27	rabbles but also all the statues there, craft wooden beams, all the architecture elements which were
28	inside the rabbles which were not destroyed but which has to be safe guarded from further
29	deterioration or even theft and the local communities in Patan did this really in outstanding way much
30	better than the most of the other sites which I have seen. They actually do not go to their Museum so
31	they use the heritage site outside the Museum and they sit every evening, they sit along the Museum

32 and meet there so it's more a meeting place, it's not..they have a totally different concept as the tourists
33 so they use the Durbar Square as their living room and their prayer room and temples but the Museum
34 this concept I think they do not use. So, they think that the Museum is for foreigners and the I think
35 that the Museum could bring special programs for the local communities could attract more Nepali as
36 well. So I saw that they have some programs for school children, sometime they have school classes
37 there in the museum and they learn about their heritage and about their cultural identity but I think this
38 could be expanded by having somebody responsible for this exhibition, by developing messages which
39 are also for the local people that they learn more about their own culture and then for the tourists, the
40 Patan Museum is actually quite nice because it's not over crowded like so many other Museums in the
41 world with which the Patan Museum could absolutely compete for its outstanding quality. So now
42 there little bit more because the tourists they don't have to pay special entrance fee into the Museum so
43 when they pay the entrance fee for the Patan Durbar Square, the Museum entrance fee is already
44 included which is a good thing. On the other side, I think that the entrance fees for the world heritage
45 sites here in the Kathmandu valley are way too high, I think this really excludes also many tourists
46 from going more easily there so I think we should develop a different entrance fee policy for these
47 seven world heritage sites in the Kathmandu valley.

48 SS: How tourists can benefit from the museum?

49 CM: I think that the Patan Museum is the only Museum here in Nepal which has an educational
50 message where you learn something so the tourists who go to the Museum they do not see only
51 beautiful objects but they learn something about Nepali history, Nepali culture, about Buddhism,
52 about Hinduism, about stolen objects so I think that educational program of the museum is extremely
53 good.

54 SS: What are the challenges of the Patan Museum (current & future)?

55 CM: I think that the museum could even expand the educational message also to locals, could try to
56 attract more tourists because many tourists they just visit the Durbar Square but do not enter into the
57 museum because they do not know about the quality of the museum. I think that the tour guide and
58 tour operators they should be sensitize for the museum that they take the people to the museum and
59 they give them enough time to visit the museum because I think in order to understand the at least
60 part of these important messages which have been developed by the museum, you need at least one
61 hour in the museum even better two hours to stay there so I think the museum could make much
62 better promotion...so because I think it's really wasted to have so few tourists and visitors inside the
63 museum. What I also would encourage is to have a better restaurant because you have this beautiful
64 space in the garden behind and the restaurant is really bad so it is done I think by the summit hotel, it's
65 strange because if you eat in the summit hotel, you get good food, if you go to the Patan museum you
66 get really bad food. It's expensive and bad so I think that the catering of the museum restaurant should
67 not be given to an international hotel but should be given to the local people for example, so that you
68 can eat more inside at the same price you can eat it outside and that you don't get the...you know...
69 tourist's quality but that you get good quality food made by the locals and like this the local people
70 could also earn some money.

71	SS: But I heard that previously the quality was bad but now it's better after the management/operation
72	was taken by Summit Hotel which is owned by Chaudhary Group?
73	<i>CM:</i> Yeah but they have.. I think they have a manager there and staffs who do not care it all so you can
74	see when..I have eaten several times there and I must say I never got the same quality like in Summit
75	Hotel so I think it should be given to the local community. For example, we UNESCO we organize
76	events in the Patan in the courtyard of the Patan Museum and we never take the catering of the hotel..
77	of the Summit Hotel there first because it's prohibitively expensive and then because the quality is not
78	there so we take caterers from the local communities and there you get much better quality. Off course
79	the restaurant inside doesn't like this and they close the toilets so the people cannot go in the toilet. I
80	think that the toilet policy of the museum should also be changed. I think that this toilet should be for
81	everyone and not only for the people eating in the restaurant.
82	SS: In your opinion, what would improve the experience of the visitor?
83	<i>CM:</i> I think that tourists experience is already quite good in the museum. Much better than all other
84	museums in Nepal so I think that you don't much to improve what I would like to encourage is for
85	example, to have bigger signs which explain the objects so I think what is in many objects you have for
86	example, you have huge show cases than you have the explanations on just one side often written in a
87	very small writings so I think it should be written bigger and each explanations should be exactly at the
88	objects so that the people do not have to look for it so sometimes it becomes really troublesome to
89	find the description of the objects so this is just a small remark.
90	SS: I also think that the Museum sign is very small so it's hard for a people passing by to notice it
91	unless you know there is a museum and you are looking for it.
92	<i>CM:</i> I agree with you actually but I was talking about the descriptions of the objects inside the museum
93	that the description should be really at the object which many museum designers or exhibition
94	designers that they don't find it beautiful enough but I think it's museum it's not mainly about the
95	beauty, it is mainly about educational contents and how it is transmitted to the visitors.
96	SS: Is there a strategy, preservation policy for the Patan museum?
97	<i>CM:</i> I think you have to ask this to Patan museum so I think they have but I don't know exactly.
98	SS: Is there anything else that you would like to add?
99	<i>CM:</i> I think now we covered all subjects so that's ok.

Annex F) Transcribe of interview with Bharat Kumar Basnet

Date & place: 15 May 2017, Kantipur Temple House in Kathmandu

Duration: 00:18:30

SS: Samir Shrestha

BKB: Bharat Kumar Basnet

1	SS: How is the cultural tourism scenario in Nepal? Do you think Nepal has potential in Cultural
2	tourism?
3	<i>BKB:</i> Yeah! when it comes to tourism in Nepal, I think the very important thing that we have to
4	understand is role of major attraction of tourism in Nepal has always been because of the unique
5	culture of Nepal. so i think in the beginning people travel globally to learn about the other culture,
6	about the history..So similarly until 1950 Nepal was close to the outside world so obviously in the first
7	Everest was climbed then it spread the world around that the Nepal has the highest mountain in the
8	world, most challenging mountain in the world, that attracted the small..mmmm...pause..section of
9	people who were interested in climbing or adventure but larger number people who are coming here,
10	they are coming to explore the unique culture of Nepal so culture is very important and still important
11	today.
12	SS: What is your opinion about Patan Durbar and the temples around in this regard? What role Patan
13	museum is playing in promoting heritage and heritage tourism in Nepal and how?
14	<i>BKB:</i> I mean..we need to talk about culture that means would basically...pause..the center of culture of
15	Nepal has always been the Kathmandu valley. So, we all know historically the valley has three different
16	kingdoms. So, during that period they all, the each kingdom fight their best to make rich as possible
17	culturally, and with also a lot of traditional art and culture. So Patan is one of these three kingdoms
18	which used to be called as Lalitpur, center of art and culture. And now obviously lot of things have
19	changed and due to modernization, a lot of things have slowly disappeared so what is remaining now
20	today is one of the center focus point is Patan Durbar Square. So, in Patan Durbar Square we have a
21	Patan Museum as well. This is also from the Museum so obviously the visual will not be complete if
22	you are here in Kathmandu..if you don't visit Patan Durbar Square and it's Museum and it becomes
23	incomplete. So, it is very important and all the tour operators over season here they include Patan and
24	also Patan Museum as well the most see place so it is very important.
25	SS: Why Patan Museum is special? What makes it different from other museums?
26	<i>BKB:</i> I don't say the others like Durbar Squares, like other palaces like in Bhaktapur or Kathmandu
27	Durbar Square are equally important but Patan has more attraction because Patan in total like out of
28	Kathmandu, Patan and Bhaktapur have still retained its culture. Not just the museum or Durbar
29	Square, overall has retained its traditional all values and all culture because predominantly the Newari
30	settlement is still very strong there specially in Patan and Bhaktapur. So obviously it becomes very
31	important day to day life of the people as a social event so it is not only important for the visitors but
32	is also equally important for the local people. So, if it creates importance to the local people obviously

33 it creates importance to the international visitors. So, I think this is why Patan is very important still, I
34 would say that.

35 SS: Is there anyway locals are benefiting from the museum?

36 *BKB*: Very important in tourism, I mean if local do not get benefited and this slowly the tourism
37 attraction will fall apart and die. So, it is now the municipality itself, the Government itself were to see
38 how can we share the tourism income to the local people. I mean not only in Patan but overall in
39 Nepal is very important to retain its culture values, it's architect is very important that the local people
40 benefit from the tourism not only the people in business here and also people oversees world sending
41 the visitors not only those to benefit they are there to facilitate the travellers to enjoy and experience
42 this culture heritage so obviously this cultural heritage is a property of the local people so the local
43 people must enjoy and not only local people, it's also the property of the international property so
44 people who are not close to this facility, this would also be benefiting economically as well, culturally as
45 well. So, I think it's a top priority must be given to the local community where they can benefit and
46 they can also hold content, hold the values, their tradition, their festivities is very important.

47 SS: What about locals now?

48 *BKB*: It's very difficult question, yeah, when you say local there is a large settlement over there right, I
49 mean local means you mean to say the people living around the Palace, Museum, yeah? (Mr. Basnet ask
50 question) or do you mean overall (Mr. Basnet ask question)...as well as the Patan area, the Durbar
51 Square area (I reply)...all the whole entire population of Lalitpur of Patan right? (Mr. Basnet ask
52 question). Yeah (I reply). Mr. Basnet continues...So I am sure that the people around the...people
53 living around the Palace yeah or museum they must be benefiting because there is a by-product of
54 tourism so obviously when people are coming to see the Palace, a museum there are shops around,
55 there are restaurants yeah..so there are some other outlets yeah, these by-products are there so people
56 who are involved on this commercial products there attract tourism are offering services, they are
57 obviously benefiting. But the question is how much local people were not directly involved in tourism
58 are benefiting is the key thing so for that to benefit is there enough income that it generates to allow
59 larger community to benefit from it so I think they also have to look at the size of the income that they
60 generate, yeah, obviously this money they need to also invest in restoration, yeah, preservation so very
61 important is they have to work out how is it possible to offer them benefit..it can't be always economic
62 benefit there is other benefit as well, yeah, so I think this is very important and I am sure that.... I am
63 not sure if the Government of Nepal has a policy of that where the local people can benefit from the
64 tourism or the municipality has the policy of that. So, this policy has to be introduce someday and
65 implemented.

66 SS: How tourists can benefit from the museum?

67 *BKB*: I am sure that they are...I mean you know that there are museums all over the world right but not
68 everybody is going there or everybody would visit and pay much of their time so I am sure people who
69 go to Patan, yeah, Durbar Square..not everyone go to visit museum. The size of museum is also small
70 so I am sure not everybody would be able to go inside..there is also a fee to pay also timing..may be
71 many people they avoid, yeah, so those people who are visiting the museum I am sure they have learnt

72 about the museum, have studied somewhere, and they go and visit and I am very much sure that they
73 do benefit because they are deeply interested in Nepal's history, culture, arts..they do benefit.
74 Obviously, this Patan museum after restoration, yeah, I think it has become the best museum you can
75 find in the valley so this has become a point of attraction for travellers.

76 SS: What are the challenges of the Patan Museum (current & future)?

77 BKB: Well, obviously there are...I would say not challenges but there are opportunities, yeah, I mean
78 having this heritage not only Patan..Nepali having rich heritage, yeah, has become a challenge because
79 Nepal has enormous heritage properties but has become a challenge because they are not..the
80 Government of Nepal has not acknowledged, yeah, the value of it. The benefit it can shed to the
81 people in the country, yeah, I mean we have to keep it even for our generation not for travel but for us
82 as well. I am sure in a given time in future our own generation will appreciate what was left behind
83 from our ancestors so these are very important. So we should not just look into tourism, yeah, but we
84 also should look into..it's an asset for the nation. Having said that I mean challenges is that..I think
85 maybe we have too many properties and we are not able to acknowledge this, yeah, and restore or
86 preserve but now whatever left now is limited so we should be look into not just challenge but an
87 opportunity.

88 SS: How can we overcome the challenges?

89 BKB: Well, I mean you know you come from...you study in Austria right (Mr. Basnet ask question)?
90 right and now you are in Salzburg yeah (Mr. Basnet ask question)? yeah (I reply). Mr. Basnet
91 continues...so in Europe you must see how they treat the art and culture. When it comes to the art and
92 culture..it means richness of the civilization. So, Kathmandu at one time was one of the...in a small area
93 is one of the richest part of the world with art, culture and history. Why it happened because the
94 people at that time they were not only rich but they understood what art means, what culture means,
95 what festivities means, it all means higher level of consciousness. The richness is same thing in Europe,
96 so we have lost it a lot because we were not able to appreciate and we were not able to pay attention to
97 these details because many people I think over the time felt no belonging so if you look at Europe how
98 much it is given, how much the money the Government is spending and also in Europe there is a huge
99 number of cultural tourism, they are rich in industry but they equally want tourism to be flourished and
100 this one of the reason tourism that is flourishing like also in Austria, in France and many other in
101 Germany, in London, in UK is because of this cultural assets they have, the museums, they have visits
102 of museums so you can see how important it is. So I think the Government must have a policy now
103 what happens when you don't have strong Government..you don't have a Government who can..is a
104 visionary and no matter what assets you have this can't be taken good care so this is the dilemma of the
105 of the present Nepal.

106 SS: In your opinion, what would improve the experience of the visitor?

107 BKB: I think it is...there is a room now we need to..it also depend on the people who are involved in
108 industry like tour operator, yeah, and they communicate with the tour operator oversees yeah, they
109 have to understand what they would like to offer to the guest. I think now more and more people
110 don't simply want to visit and take pictures but they want to have experience, they want to have more

111 knowledge about the culture, history and the local festivities, yeah, local cuisine so there is more
112 interest. So, I think there is a future but provided that the tour operator in Nepal understand this how
113 important our monumental zone are, how important our culture is, how important our festivities are
114 and this what they have to promote to the counterparts in western world or wherever they are
115 promoting in also in Asia, the part of the world so they have to promote as a rich cultural heritage and
116 this museums, a must visit place so this can attract more people. Obviously, then this can benefit more
117 to the museums and this benefit can be shared to the local people as well.

118 SS: Is there a strategy, preservation policy for the Patan museum?

119 *BKB:* From the Government you mean? (Mr. Basnet ask question), yeah from the Government or
120 from the museum or from some other organization (I reply). Mr. Basnet continues...I think right now I
121 think you know that after the earthquake, yeah, the Government is now trying to restore..it is the first
122 thing. So other thing is now the first time after like 20 years we have just..yesterday held the local
123 election so there will be local Government will be established so when local Government is established
124 I think this will look into this priority and people like us will to lobby them, yeah, to preserve them and
125 to enhance the beauty and also communicate in the western world.

126 SS: Is there anything that you would like to add?

127 *BKB:* I mean will say..ok you are doing a research on Patan museum so Kathmandu has more than
128 Patan museum but Patan is a...I think you should not just focus on the museum but overall Patan used
129 to be a centre of art and culture even of the valley so may be should be highlighted together. This is
130 why Patan museum has become one of the very attraction point because the culture and art lived in
131 Lalitpur in Patan. Thank you.

Annex G) Transcribe of interview with Nabaraj Mainali

Date & place: 16 May 2017, Gaia Restaurant & Coffee Shop in Kathmandu

Duration: 00:13:07

SS: Samir Shrestha

NM: Nabaraj Mainali

Note: This interview was conducted in Nepali language and translated into English by the author. Therefore, there may have been some discrepancies in language structure due to different grammar, different word order or a lack of equivalent words.

1	SS: How is the cultural tourism scenario in Nepal?
2	NM: Cultural tourism is a bit growing in Nepal. Although Nepal is a small country, we have many cultural and language differences and because of this foreigners who come to Nepal visit many places and experience big cultural differences. Therefore, I think around 60% of the tourists who come to Nepal are cultural tourists.
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6	SS: Do you think Nepal has potential in Cultural tourism?
7	NM: Nepal is either for the mountain or for the culture. Basically, these are two types of tourism. Young traveller also goes to mountain but they also for instance when talking about Kathmandu, we have cultural heritages like Durbar square, temples, pilgrimages, Stupas and because of this we have maximum potential and growing because Nepal's lonely planet guide book, rough guide book, they are writing. Also, because of the social networking people are spreading more information. Therefore, I think cultural tourism, till date is almost equal to mountain tourism.
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13	SS: What is your opinion about Patan Durbar and the temples around in this regard?
14	NM: Patan museum is Nepal's...well, there are also other historical museums in Nepal as well. Most of them are historical museum, Patan is automatically historical and culture is associated with history but Patan is the best in terms of cultural museum. Not only in Nepal, even lonely planet has recommended it as one of the best museum in South Asia. Museum is small but it has one of the best collections and because of this Patan museum has high importance in Nepal's cultural tourism..even it's on top, I think.
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20	SS: What role Patan museum is playing in promoting heritage and heritage tourism in Nepal and how?
21	NM: While talking about Kathmandu valley, Patan lies in the Kathmandu valley. In terms of cultural tourism Kathmandu valley is even more visited because a lot of people visit Kathmandu for short time, and while visiting old Palaces, Temples mostly people visit Patan. Now even after earthquake, Patan is bit safe and people are going there and Patan museum, they did good thing is that...Patan itself is a place for old Nepal's craftsmen..Patan is also an old place for art and culture and they have a collection of different places in Patan. Nepal's culture is Hindu and Buddhist culture...they have collections from these cultures from the 13 th century...collections are small but very old, very beautiful and well detailed commentary and because of this I think Patan museum is very nice.
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29	SS: Why Patan Museum is special? What makes it different from other museums?
30	<p><i>NM:</i> Like other museum..Kathmandu's museum..there was one in Kathmandu Durbar Square which is destroyed after an earthquake and ours national museum, while going out of Kathmandu valley there are other types of museum but mostly there are King's and Nepal's Malla period and Shah's period dynasties...we only see instruments used by different kings and their beds, weapons and so on but Patan has totally different types....it specially reflects Nepalese art and culture. In other places we don't see much reflection on art and culture...there we see Nepal's wartime situation, we only see Nepal's full exact history but here (Patan) we see with full history also the tradition and culture. Therefore, Patan is totally different.</p>
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37	SS: How locals can benefit from the museum?
38	<p><i>NM:</i> May be there is no benefit when we see things directly but one benefit is that..there in Patan..is for Nepal's wood carving, stone art, metal art, and not only in Nepal also out of Nepal like Tibet and China, artist go there from Patan and build Pagoda style temples, Stupas and because of this Patan till now has preserved Nepalese culture and also protected and promoted it. One of the direct effect of Patan is for the locals who have forgetting their old cultures, they can go to Patan and again revive it. That is the direct benefit in terms of art and culture for them. This is also a tourism hub. Different tourists who visit Patan, go to Museum and they have to pay the entry fee to the municipality and part of that fee goes to the municipality for the conservation of Patan's arts and cultures and locals can benefit from there as well.</p>
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45	SS: How tourists can benefit from the museum?
46	<p><i>NM:</i> Definitely from Patan...as I have also mentioned before..Patan is a very important place for art and culture in Nepal especially Newari art and culture. Also, Newari art and culture is a bit different even in Buddhist, Hindu art and culture. Therefore, foreigners as soon as they come to Nepal, they visit many places and districts to research about Buddhism and Hinduism but instead of that they can directly go to Patan Museum and within 2 hours...they can see different icons, Hindu deity, Buddhist deity icons and their hand postures and bronze crafts and wood carving. They can do detail and in-depth study of many different arts and cultures of Nepal by sitting in one place therefore, Patan museum is very important for tourists...to understand Nepal's culture, to understand Nepal's religion culture, arts culture, it is very important.</p>
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53	SS: What are the challenges of the Patan Museum (current & future)? How can we overcome the challenges?
54	<p><i>NM:</i> In Patan Museum what I see is they have almost 1,100-1,200 collections but only around 200+ are in display and while storing the others, they didn't store it in a good place like in many places it is necessary to maintain air pressure but it didn't happen. While talking about wood, there is a possibility that outside rain and wind can damage it. They are protecting it as much as they can inside the house but to preserve it in future for the long term....that building is itself old and for this reason, it is necessary to do the renovation on time to time, that building is also small so it is not possible to keep all the collections, and therefore, items which can be damaged and destroyed, in order to well protect</p>
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67 them, they need bigger space and better management. that can be seen. like last time earthquake caused
 68 many cracks, and if another minor earthquake comes in future, it causes more cracks, there are people
 69 walking and it also causes some vibrations. Therefore, if they can display more by doing the renovation
 70 or by making changes, that's better, I think. In a situation where locals are forgetting their arts and
 71 cultures, there (in Patan) also people may go on ignoring, people may not care it because they are
 72 trying to have modern lifestyle and feel old arts and culture a bit hassle-some therefore, there is a
 73 doubt they might ignore and these are the challenges to face.

74 SS: In your opinion, what would improve the experience of the visitor?

75 NM: Patan..what I see is...at the moment somebody made it..brought the statues and put it there,
 76 brought the wooden statues of god and goddess here and there put it there...that's beautiful. So far
 77 whatever they have put it there, it's beautiful. They are also doing different programs to promote the
 78 cultures even more like sometimes concerts here and there. Different arts and cultural concerts which
 79 are done in monthly basis are also done in Patan Durbar area but at least every day they can...from
 80 somewhere search and bring people, there can be many types of carpenters and metal artists in Patan
 81 and if they can bring them in Patan Durbar Square and even at some place in museum and do the live
 82 shows of their work - that would be great, I think. Another thing is...if it is not possible to do that, they
 83 can do some audio and video programs, and if they can show that, it can add attraction and bring more
 84 tourists and they (tourists) can spend more time. If it can be done, tourists will take more information
 85 and also flow more information outside. The more they visit, the more recommendations are coming
 86 in Nepal's context in tourism. Therefore, if we add more...than not only in Nepal plus here is a little
 87 more Newari, Buddhists, and Hindu culture and also add Rai's, Kirat's. In western Nepal, you know,
 88 we have different type of culture like Tharu and make it a bit bigger and broad and if multi-cover can
 89 be given, it would be even better, I think.

90 SS: Is there a strategy, preservation policy for the Patan museum?

91 NM: Patan museum is already listed in Nepal's cultural heritage so department of archaeology is also
 92 taking care to some extent but Patan museum is only one museum in Nepal which is self-sustained. In
 93 other museum, there are Government staffs and Government pays the money to them but in Patan,
 94 they sell tickets to tourists and visitors and staffs are paid from that tickets money and also
 95 maintenance and promotion is done with the same money. So far municipality is also making good
 96 policies. Government is also making policies through municipality and department of archaeology but
 97 it has been many years nearly 3-4 decades have passed but they could not do any big changes. It seems
 98 like that they are just continuing the things that were done in the beginning by Austrian and Nepalese
 99 group, it seems that only those things are continuing and also those things are preserved. It doesn't
 100 seem that they have good policies in regard to adding or expanding but in local level people from ward
 101 are capable. Metal worker are there, and policies should be made with conversation with them. So far
 102 policies don't seem effective regarding expansion.

103 SS: Is there anything that you would like to add?

104 NM: What I see in Patan..they are not able to flow information outside. Whatever visitors they get
 105 from travel agencies, or visitors who have already been to Nepal or recommendation from lonely

106 planet and here and there, only because of that people are going to Patan, I see. Even inside Nepal,
107 they should take Nepalese in Patan, make people visit, explaining arts and culture to own... I think they
108 are not doing it well. Otherwise, many Nepalese should have visit because to understand arts and
109 culture. There are some school people, some university educated students who are studying arts,
110 culture, religion and they are not able to attract these people. Therefore, I think, they should add these
111 things. Moreover, Patan museum not only inside the country, Patan museum should cooperate with
112 Nepal Tourism Board or cooperate with travel agencies or Nepalese Government, Embassies or
113 Ministry of foreign affairs..they should take it outside Nepal and it would be better if they could make
114 it even more popular. They have small and narrow space and if they could expand and manage it ...it
115 will be even better and it will also be big help to Nepal's tourism.

Annex H) Transcribe of interview with Suresh Man Lakhe

Date & place: 17 May 2017, Patan Museum in Kathmandu

Duration: 00:12:15

SS: Samir Shrestha

SML: Suresh Man Lakhe

Note: This interview was conducted in Nepali language and translated into English by the author. Therefore, there may have been some discrepancies in language structure due to different grammar, different word order or a lack of equivalent words.

1	SS: How is the cultural tourism scenario in Nepal? Do you think Nepal has potential in Cultural
2	tourism?
3	<i>SML:</i> Mainly Nepal's main income is called Agriculture but I, while living inside the Kathmandu valley,
4	in today's situation, best is tourism. Tourism is creating chance for employment, promotion plus
5	gaining of new knowledge. While talking about Valley, main tourism of the valley is cultural tourism,
6	there is both tangible and intangible. It's not that there is no nature, but mostly modern 85%, in my
7	opinion, in my personal view, 85% is cultural tourism. One is tangible heritage, three Durbar Squares
8	and various festivals that's happening here. Moreover, around Kathmandu valley, there is always some
9	festivals happening in season. In addition to that, in tourism scenario, sad thing is that, Nepal's
10	itinerary today has been the same since 70's. They are saying Kathmandu, Patan half day sightseeing,
11	Kathmandu, Bhaktapur half day sightseeing and are not able to lunch new package, new product. It's
12	happening, not not like not happening like it is possible to promote Kritipur, there is little progress in
13	Bungamati and Kokana. It is not happening in a required speed, focusing on cultural tourism and not
14	happening in a satisfied way. Even today, if tourists come to Kathmandu/Nepal in a 7 days tour, they
15	will spend 3 days in Kathmandu, 2 days in Chitwan and Pokhara 1 day and return back in 7 days and
16	this is the trend. But to focus more on Kathmandu's culture, festival package...there is little come to
17	Indra Jatra festival, it is not like there isn't but more than that if we develop tourism packages with
18	focus in intangible cultures such as Bhaktapur's Bisket Jatra, Gai Jatra and Kathmandu's Indra Jatra
19	including Kumari Jatra...others like Seto Machindranath Jatra, there is more future in Nepal's culture
20	tourism.
21	SS: What is your opinion about Patan Durbar and the temples around in this regard? What role Patan
22	museum is playing in promoting heritage and heritage tourism in Nepal and how?
23	<i>SML:</i> Basically, when we talk about Patan Museum, according museum's norms it's an art museum. It
24	is focusing on traditional Nepalese arts, more in metal arts, that metal art became popular in Patan. It is
25	only focusing on metal art therefore, it's promoting Nepal' arts and Nepal's traditional art has direct
26	relation to Buddhism and Hinduism. When there are two religions, and when it comes to religions, it
27	focuses on culture. When we visit Patan museum, in regions, they understand basically two religions,
28	understands Hinduism as well as Buddhism including they understand development of Nepal's art.
29	Therefore, one of the major components of tourism is also art, also regional and also culture. Patan
30	museum covers all these three. Other thing is that, architecturally when we visit Patan museum, we get

31 the feeling of 200-300 years old environment which can't be found in other museum, although other
32 museum adopts, they have built in their own way and slightly there is no environment, I will say. There
33 was little in Hanuman Dhoka but I don't know how is it now, damaged or I don't know. We can't get
34 that environment in Bhaktapur. Little bit we get from Bhaktapur's Kastukala Museum but even in
35 that... it is not that friendly to tourists. Therefore, Patan museum has preserved owns culture and
36 architecture and provide that feeling. Another major role of Patan museum is that how can we
37 promote intangible culture, we are doing that. At the time when intangible culture is happening,
38 through exhibitions, temple exhibition, for now we are only doing photo exhibition...there are two
39 major festivals of intangible culture in Patan, one is Rato Machindra Jatra and another is Kartik nach,
40 we are promoting both through photo exhibition.

41 SS: Why Patan Museum is special? What makes it different from other museums?

42 *SML*: Main thing is the management and Patan museum management is made through separate act, it's
43 called development act in Nepal..Bikash Samiti Yen 2013. On the basis of that, Patan museum should
44 be developed as a self-sustain. For this reason, Patan museum development committee was formed.
45 That committee is like an independent organisation but it should follow Nepal Government's norms
46 and income source we generate here is invested here. And we don't have to look for Nepal's
47 Government funding. We generate self-income and invest the same. Therefore, we manage a bit
48 quickly... because of a bit quick maintain, decision and there is a management. Another thing is mostly
49 staff's dedication, something has to be done to staffs, it's our organisation, we benefit from the
50 development of museum and because also of this dedication, Patan museum is doing good now. It's
51 Nepal's first museum which opens from 8 am to 6 pm. Therefore, we need more staffs and we have
52 more duration. Another major plus point is 7 days open. Holidays time...tourists come by arranging
53 their schedule, during that time sometime there can be public holidays, sometime festival which doesn't
54 matter to us. It's closed during major festival...Dashain..there is worshipping inside..at that time it's
55 closed but in other time is always open..7 days. It is also a bit convenience to tourists due to openings.

56 SS: How locals can benefit from the museum?

57 *SML*: Definitely, when many people want to buy statue...a quality statue...just normal purchase is a
58 different thing...when one has to buy a quality statue, there is a culture to visit Patan museum at least
59 once because how to make sculpture to details of statues are in Patan museum..People see that and
60 they seek for artist from Patan. And because they are promoted through Patan museum, so some
61 quality art piece goes through Patan museum...through means after seeing Patan museum, people say I
62 need this kind of model and order it from artists from Patan, made it and took it. Another thing is that
63 after tourism promotion in this area, local restaurants and small handcrafts have developed. Moreover,
64 in tourism...in Patan, there is a thing, there are also special tourists who come just to visit Patan
65 museum.

66 SS: How tourists can benefit from the museum?

67 *SML*: One thing is, they do enjoyment. Mainly two things in Nepal's art..good understanding of the
68 Hinduism and Buddhism. Now we have recently opened...opened 2 years back..architecture gallery
69 which is in Mulchowk...because of that people can also take knowledge about temples wood crafting

70	inside Kathmandu and together with that intangible culture which is happens inside Durbar...they
71	enjoy different intangible culture and learn something and understand something.
72	SS: What are the challenges of the Patan Museum (current & future)?
73	<i>SML:</i> When talking about challenges...there is not much challenge in terms and tourists visits and
74	income source. But challenges are adding to us...we ourselves are doing...how can we promote it not
75	only to tourists but also how to promote local visitors, how to provide education, new new...by
76	utilizing the available resources we have, we are doing the work. Previously load shedding was our
77	challenge but it's not anymore but now challenges are to restore from 2015's disaster, how can it be
78	done, well manage, efficiently and effectively and how can we move forward by using these two, and
79	these challenges exist.
80	SS: How can we overcome the challenges?
81	<i>SML:</i> For that we are also talking to Austrian Government, for both technical and financial. That one
82	thing is happening. Another is that we move the object and utilize the available space...some galleries
83	can be closed for months but quickly...after destroying..planning to complete it within few months..we
84	are moving forward by well planning.
85	SS: In your opinion, what would improve the experience of the visitor?
86	<i>SML:</i> Main is the facilities..infrastructures should be provided. Such facilities are very less in Patan
87	Durbar Square even it's less in Patan Museum. Including rest areas...major needed thing is toilet which
88	is not enough. So how can we....but it is also not possible to just keep building such things in heritage
89	areas and that is also a problem. There we are thinking how to manage existing toilets.
90	SS: Is there a strategy, preservation policy for the Patan museum?
91	<i>SML:</i> Yes, we have that. We have Nepal's Government Prachismarg Yen. We have to work under that
92	Yen. There are many rules and regulations...We have Yen, Niyemabidhi, Karyebidhi as how to do
93	conservation. Moreover, after earthquake, again there another Karyebidhi is made and it is about to
94	finalize as how to restore old monuments. And we have that Niyem too.
95	SS: Who are making the rules and regulations?
96	<i>SML:</i> In this including local stakeholders, like Guthi...and Guthi Sasthan itself, even in that there are
97	local Guthi like to do worshipping of some temples there are Guthis...Guthi, priests,and we have total
98	traditional method for restoring. Therefore, we include technical person to know what is right thing to
99	do and what is not...we have done many meetings, under department of archaeology leadership... that
100	work is happening.
101	SS: Is there anything you would like to add?
102	<i>SML:</i> Patan is a self-sustain museum. This is functioning so far only with the entrance from visitors.
103	Therefore, please visit Patan museum as much as possible make comments, and our major income
104	source is entrance and our publication sales. And we are also doing publication. Apart from that we are

105 | also extending and for that we need comments.

Annex I) Transcribe of interview with Dr. Shaphalya Amatya

Date & place: 25 May 2017, Dr. Amatya's residence in Kathmandu

Duration: 00:11:30

SS: Samir Shrestha

SA: Saphalya Amatya

Note: This interview was conducted in Nepali language and translated into English by the author. Therefore, there may have been some discrepancies in language structure due to different grammar, different word order or a lack of equivalent words.

1	SS: How is the cultural tourism scenario in Nepal? What is your opinion about Patan Durbar and the
2	temples around in this regard?
3	SA: In our tourism, we have both things. In order to promote tourism now, for tourism
4	development..our assets are mountain tourism, trekking which we have, mountaineering and cultural.
5	Therefore, cultural tourism's scenario in reality is now growing more and more, the reason is that like
6	there is a good development of Lumbini and other central such as Janakpur is also developing.
7	Needless to say, about Kathmandu valley. Due to earthquake there has been a bit damage here but still
8	it hasn't damaged anything yet. It's a different thing if someone a bit scared and not visiting..but there
9	hasn't been any big impact of it.
10	SS: Do you think Nepal has potential in Cultural tourism?
11	SA: Cultural tourism has huge potential, it's beyond description but we have to open new spots of
12	cultural tourism but at the moment our main cultural tourism is Kathmandu valley, Lumbini and
13	Janakpur. We have many sights from Mechi to Mahakali. In that, we have to open good sights. At the
14	moment, works have been carried out slowly but more importantly there has been a big increase in
15	Buddhist tourism and still growing like Sri Lankan, Chinese, Japanese and others Burma. In order to
16	attract more Buddhists, we have to develop Buddhists circle, Buddhists ring...Lumbini, Kapilbastu. It's
17	also developing but not in a good speed. We have 32 important Buddhists sites, related to Buddha and
18	Buddhism, outside the valley. If we can promote all these...there is no need to do anything else in
19	Nepal... there is no need to do anything else in Nepal. Actually, we don't even need any industry in
20	Nepal. Except tourism...we don't need anything else in Nepal except mountain tourism and cultural
21	tourism in this small country. Therefore, we are not doing things which are necessary. We are other
22	things.. let's say mineral exploration and here and there..it's not necessary for us...we need manpower
23	from outside. We can use our own manpower by keeping it here but Government is unable to bring
24	that policy. Government should develop such policies, involving locals in a local level. Poor Nepalese
25	people are suffering a lot, by going in Arabic countries and others. They are not opening their own
26	abilities here, people didn't get the opportunities, it's very important.
27	SS: What role Patan museum is playing in promoting heritage and heritage tourism in Nepal and how?
28	SA: In Patan Durbar, you may have seen, Patan Durbar or any place in valley...Durbar Square...like 3
29	Durbar Squares which are heritage sites...7 heritage sites that are listed in world heritage so I there is no

30 need to explain their importance. It is automatically important when you say World Heritage so I
31 shouldn't be saying anything about it. The fact of the Patan museum is that...whatever museum we
32 have in our Nepal, in museum sector, Patan museum is number 1. No other can compete with it.
33 Everything is nice in that museum, display is nice, they have produced many literature, maintenance is
34 good, and administration is good. All is good there. But there are many Government museums like
35 national museum and so many museums but they are not able to compete with Patan museum. We
36 want them to compete and but still they are not able. Therefore, many people say that Patan museum
37 is an "A" grade museum and its even international standard. Similar comments have been received.
38 Therefore, it's automatically encouraging heritage tourism. Therefore, we should not lose its level.
39 Therefore, we should try to increase the level which Patan museum is maintaining now but should not
40 decrease. Therefore, we should think about it.

41 SS: Why Patan Museum is special? What makes it different from other museums?

42 SA: What specialty means is that...Patan museum is mainly bronze museum. This museum has shown
43 the development of bronze in Nepal in a good way. There is one sector where it shows how bronze
44 sculptures are made. Did you see that? (Mr. Amatya asks), Yes (I replied). And they have good
45 collections..best collections in bronze. There are collections in other places as well but the way they
46 have sequenced, in chronological order.....in that work Dr. Mary S. Slusser, now she is old who was the
47 Harvard Scholar..She has helped.....she has written many books.

48 SS: How locals can benefit from the museum?

49 SA: With anything, local are benefiting from museum. First thing, they can take pride, glory to have
50 such a beautiful museum in their locality. They can say Patan museum is in my tole (place), come and
51 see it. It's a big satisfaction. Let's say in your Dhumbrahi, have you seen the big statue? (Mr. Amatya
52 asks), Yes (I replied). There is very beautiful and unique statue. So, you can be proud as residing there.
53 Therefore, in Patan museum context, local can also get a job opportunity, handicraft industries can be
54 developed there... around museum.....any industries, trade related to museum can be done
55 there..business can be done. Another benefit is that...what benefit tourists get is that...they can at
56 glance Nepal's....Nepal has been famous for bronze art from the beginning, from Licchavi period.
57 Bronze from here....our circulation is Tibet, China. When Brikuti got married in 6th .7th century AD, we
58 gave bronze items, bronze sculpture to Brikuti. So, our bronzes were popular from a very long time.
59 Therefore, tourists can know how bronze art was developed in Nepal, what types of bronze art is
60 there, by going there (Patan Museum).

61 SS: How tourists can benefit from the museum?

62 SA: Yes, tourists can get benefit from the museum. Regarding country, in any sector, our Patan
63 museum is mainly made for bronze art. There are many other things as well..People come to see
64 museum from many different angles, some come to see statues, some for other artefacts,...but it's not
65 possible to know from which point of view people are visiting. There if you observe Patan museum
66 carefully...there are also stone sculpture and also wood carvings. Therefore, they have items for
67 different people with different interests. Therefore, you should again observe and write (Mr. Amatya
68 suggested).

69 SS: What are the challenges of the Patan Museum (current & future)? How can we overcome the
70 challenges?

71 SA: Immediate challenge is that due to earthquake not too many tourists are coming therefore, there is
72 less income generation from ticket and another thing is that there is no Government aid for the
73 museum, it has to sustain itself from whatever they earn, also have to spend same money for museum
74 promotion. That is one challenge. Therefore, it's difficult for the person who is managing the
75 administration of the museum. What future means is that...when you fight and solve the challenges,
76 future is automatically bright. Therefore, there are challenges, the number one is that it's a self-sustain
77 museum, they should earn and eat by themselves, and should develop and now because of this
78 earthquake and other reasons, there is less tourism, and there is less habit of locals about going to
79 museum in Nepal. They see more if it's for free but hesitate if they have to pay money. So, there is no
80 habit of paying here as well. Museum education is also very less but slowing it will increase....when I
81 visit Europe, Japan, America China..wherever I go.. children, students group visit museum in weekly
82 basis in different places. You may have seen the group of children as well. That should have been the
83 part of education here bit so far, it's not happening. Therefore, when they get habit of going to
84 museum from their childhood...they continue to do it at later and want to learn something from
85 museum and accordingly museum also develop themselves. When I went to America, a friend invited
86 me for a dinner at the museum, I was surprised... there are cafeterias but a place for a dinner? I
87 wondered. Wow! After 5 pm that big part of the museum turns into restaurant. There are little bit of
88 displays but not the main display museum but a wonderful restaurant. That's how people are using
89 museums in Europe and America. We don't have such things. We have put one small canteen or
90 restaurant in only Patan museum and nowhere else and that is also closed after 5 pm or 6 pm. We
91 haven't developed that culture. That is also because this museum was mostly opened by Austrian and
92 they knew about it and they put canteen there. In afternoon during lunch time, there are quite a lot of
93 people. There is not in other places. They visit Patan and get hungry and that restaurant is better than
94 others, hygienic and better in all ways.

95 SS: Is there a strategy, preservation policy for the Patan museum?

96 SA: You need to ask about these strategies, policies with people from Patan museum. I can't comment
97 on this. In the past, I was in the board there for many years, but now what they have...I can't comment.
98 You can ask Suresh..who has been working there for long. And there is also one-person Devendra
99 Tiwari, former boss. He has been boss for many years in Patan. You can ask him..meet him.

Annex J) Transcribe of interview with Götz Hagmüller

Date & place: 25 May 2017, Mr. Hagmüller's residence in Kathmandu

Duration: 00:11:34

SS: Samir Shrestha

GH: Götz Hagmüller

1	SS: How is the cultural tourism scenario in Nepal? Do you think Nepal has potential in Cultural
2	tourism? What is your opinion about Patan Durbar and the temples around in this regard?
3	GH: Yes, off course it always had. Luckily. Although the trekking which was its beauty... it's historical
4	beauty...but it's beautiful you know. The good thing is that and restoration efforts of various
5	international organisations have done to preserve so there is still something to show.
6	SS: What role Patan museum is playing in promoting heritage and heritage tourism in Nepal and how?
7	GH: Durbar Square like in Patan or Kathmandu or Bhaktapur. They are attractions. All tourists go
8	there anyways. They can see a lot and can also see all the restoration work going on and many many
9	quite interesting activity and off course that helps also to get the money for these purposes.
10	SS: Why Patan Museum is special? What makes it different from other museums?
11	GH: In the interest early on, that was of course the first one which drew attention that comes Patan
12	and in one point also Bhaktapur but Patan is still important for me because it could really do an also
13	lot of unconventional things which of course was not always easy because the international
14	conservation guidelines are weak. On the one hand they want to restore historical buildings as it was
15	and the other opinion it is the historical buildings changed than the...historical buildings are restored in
16	any case after period of 30 years or 40 years, it means each historical building in Patan has forced
17	group of trees which are taken down in order to restore that thing you know as it was...not with the
18	same material anymore but others say same material has to be used and so on. so that you know that it
19	is a very conflicting thing, we have to find the right way in between. It is not always easy.
20	SS: How locals can benefit from the museum?
21	GH: In a direct way only little. It means in the educational program when they are in school, they learn
22	about the history and little bit of cultural history and so on. So they learn a little bit about it and in
23	reality of course they also concern...the municipality are concerned to do something, to preserve..the
24	best one is Bhaktapur actually. The leadership of the Bijukchhe party...you know and they do a lot so
25	quite a lot and so.
26	SS: How tourists can benefit from the museum?
27	GH: They are interested, they take pictures, they are getting kind of new information.
28	SS: What are the challenges of the Patan Museum (current & future)? How can we overcome the
29	challenges?

30	<i>GH:</i> There is of course difficulties. It was also very..when we were working on it there was one 31 problem which we didn't solve at that time which was internal walls kind of the courtyard..they kind of 32 moving inwards and so the settings of the whole thing..nothing really happened yet only than in the 33 earthquake it became even worse but that had the beneficial effect they could get more easy 34 money..you know for earthquake. It is also that time there was open ears you know so earthquake even 35 helped to.
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40	<i>SS:</i> In your opinion, what would improve the experience of the visitor?
41	<i>GH:</i> Well, as I said already the existing museums being upgraded helps tourists to be satisfied that 42 helps the city or the archaeology and it helps.
43	
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47	<i>SS:</i> Is there a strategy, preservation policy for the Patan museum?
48	<i>GH:</i> Always first is one point that is energy, the electricity you know. When there is a blackout or power sharing or what you call it, the museum is not light lit you know people cannot really see it inside because there is not enough light so there is one proposal which is still on the way to improve the energy supply of the museum by...what you call it solar energy you now. May be the idea is for instance on south of the Patan museum of that complex there is a long historic building it belongs to the municipality I think ...a long several meters long and there you could easily on the southern part of this long roof which is public property anyway install solar and that would be enough to not only for the Patan museum but also for more and this is something which is being worked on you know. Same also with the water supply not enough water always and so museum without water toilet without water.

Annex K) Transcribe of interview with Dr. Suresh Suras Shrestha

Date & mode: 30 May 2017, By email

SS: Samir Shrestha

SSS: Dr. Suresh Suras Shrestha

1	SS: How is the cultural tourism scenario in Nepal? Do you think Nepal has potential in Cultural
2	tourism? What is your opinion about Patan Durbar and the temples around in this regard?
3	SSS: Cultural tourism has been the major focusing in tourism since its origin. Cultural tourism is still
4	much important in tourism sector of Nepal however, it is said that the tourism of Nepal is firstly based
5	on natural landscapes. But the tangible as well as intangible cultural heritages are also much important
6	for the different segmentation of tourists and tourism, which only focused on culture and cultural
7	landscapes. The temples and palace of components Patan Durbar are fall on this category that there is
8	no comparison of its importance. Yes, there is 100% potentiality of cultural tourism in Nepal, that it
9	was developed since 1960s in Nepal.
10	SS: What role Patan museum is playing in promoting heritage and heritage tourism in Nepal and how?
11	SSS: Patan museum has been working as a cultural heritage promotional agency of Nepal. The
12	Museum collections and exhibition itself is the promotional activities. It has been providing free
13	services for the visitors. These all are the activities towards promotion of cultural activities.
14	SS: Why Patan Museum is special? What makes it different from other museums?
15	SSS: Patan museum is one of the special museum in Nepal; which was converted into the development
16	committee regulated museum after the renovation of Patan Durbar through the international support
17	from Government of Austria, when it was also converted as a self-sustained autonomous museum for
18	the first time in Nepal. All the interior and exterior was also designed by Austrian support that it has
19	more than 1000 objects and most important selected objects only are displayed in the galleries. The
20	overall management system and exhibition is also an importantly significant or especial in this museum
21	which are much different from other museum in Nepal.
22	SS: How locals can benefit from the museum?
23	SSS: The locals can learn a much directly from museum and can have direct approach to the museum
24	and its activities. They can expose themselves in the local as well as international level through
25	different activities and events or programs of museum.
26	SS: How tourists can benefit from the museum?
27	SSS: Tourist can be benefitted from the museum having lots of objects displayed in the museum,
28	which is the mirror of the society/country. Therefore, the visitors could be benefitted having great
29	knowledge of society and countries within a very limited time.
30	SS: What are the challenges of the Patan Museum (current & future)?

31	<i>SSS</i> : Challenges of Patan museums are: internal management system, limited resources to run the museum, self-sustainability, lack of expertise, limited spaces.
32	
33	<i>SS</i> : How can we overcome the challenges?
34	<i>SSS</i> : Facing the challenges with some solutions: board of museum and expert's groups for better management, additional budget requesting to the government of Nepal, integrated approach in entrance to the city and other places, hiring consultants or recruit or make agreement with consultants, making extension toward the premises of whole Patan Durbar area.
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38	<i>SS</i> : In your opinion, what would improve the experience of the visitor?
39	<i>SSS</i> : Improve experience of the visitor: making a network of interested visitors, events and programs to make attraction to the visitors, marketing strategy should be developed, overall strategy and planning should be prepared targeting to the visitors, categorize the visitors and keep continuous contact with them.
40	
41	
42	
43	<i>SS</i> : Is there a strategy, preservation policy for the Patan museum?
44	<i>SSS</i> : Yes, the museum is directly under the Ministry of Culture, Tourism and Civil Aviation and the Chair of the Board of museum is Secretary of the ministry and Deputy Chair is DG/DoA. Therefore, ministry has its own strategy and planning for the promotion and preservation of museum allocating regular budgets and conducting other activities.
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Annex L) Brochure of Patan Museum

PATAN MUSEUM

KESHAV NARAYAN CHOWK

PATAN DARBAR SQUARE

established in cooperation between the Governments of Nepal and Austria, it opened its "Golden Door" in 1997

The Patan Museum displays the traditional sacred arts of Nepal in an illustrious architectural setting. Its home is the old residential court of Patan Darbar, one of the royal palaces of the former Malla kings of the Kathmandu Valley. Its gilded door and window face one of the most beautiful squares in the world.

The museum's exhibits cover a long span of Nepal's cultural history and some rare objects are among its treasures. Their meaning and context within the living traditions of Hinduism and Buddhism are explained. Most of the objects are cast bronzes and gilt copper repoussé work, traditional crafts for which Patan is famous.

The Museum Building

The residential palace compound of Keshav Narayan Chowk, which houses the museum, dates from 1734. It displaces a Buddhist monastery that is still remembered in an annual public rite on the palace doorstep. Both monastery and palace rest on far older foundations that may date from the Licchavi Period (ca. 3rd to 9th century).

Altered over time to suit other purposes, and partly fallen into decay, the building has undergone a thorough restoration for more than a decade through the joint efforts of the governments of Nepal and Austria. Some parts are new, others were reconstructed to their original appearance, and interiors were adapted to the needs of a museum with appropriate modern facilities added. It is also Nepal's first self-sustaining museum, with expenditures covered from its own revenues.

The Museum Collection

From existing national collections comprising more than 1100 objects, some 200 were selected for permanent exhibition and augmented with a few recent donations. The majority of exhibits are sculptures of Hindu and Buddhist deities which were created in the Kathmandu Valley, many in the nearby workshops of Patan itself. Others originated in India, Tibet, and the western Himalayas. They are accompanied by written commentary explaining their spiritual and art historical significance as part of the cultural heritage of Nepal. The exhibits are also designed to assist in interpreting the living culture that lies beyond the museum's walls.

Ground floor arcade and main staircase: In the arcade is a representative selection of inscribed stone stelae from the mid-7th to the late-19th century. Flanking the stairs above are six 17th century wooden temple brackets carved with images of the Hindu pantheon.

Gallery A – Introduction to the exhibits: Through a combination of specially selected images, explanatory text, and line drawings, this small gallery explains how to recognize Hindu and Buddhist deities by a combination of symbolic features such as how they sit or stand, how they hold their hands and what they hold in them, what ornaments they wear, how they dress, and who and what accompanies them.

Gallery B – Shiva: One of three galleries devoted to Hinduism, this gallery introduces the religion and presents various manifestations of the great god Shiva, his consort Parvati, and the familiar elephant-headed Ganesha. A highlight is the stone relief of the divine couple, stolen from Nepal in 1992, but officially restituted in 1990 from a museum in Berlin.

Gallery C – Vishnu: The theme of Hinduism continues with various images and artifacts associated with Vishnu. One important object in this gallery is a rare, ivory-handled bronze mirror while another is the gilded throne of the former kings of Patan. Together with a narrative painting also on exhibit, the throne still plays an active role in Nepalese culture when annually venerated for a day at the Krishna temple opposite the museum.

Gallery D – Early Hinduism & Tantrism: The diverse objects exhibited range from images of the most ancient Vedic gods to the most recent Tantric manifestations. Three stunning repoussé masks of Indra and a cast image of the goddess Siddhi Lakshmi should not be missed nor the intriguing group of 11th century sculptures found near Pharping on the Valley's rim.

Gallery E – Buddhism: The origin and history of the development of various schools of Buddhism are introduced and various Buddhist images are displayed, including a group of rare 11th and 12th century bronzes originating in India. As part of a comprehensive exhibit on the stupa, or chhatra, a monument unique to Buddhism, one may circumambulate a large scale model of Bodhi-math (Buddha).

Gallery F – Buddhism: Whereas the emphasis of Gallery E is on Buddhas and chhatras, this gallery concentrates on the spiritual guides who in many forms, peaceful, fierce, and ostensibly erotic, lead humans to salvation and Buddhahood.

Gallery G – Metal technology: The technique of hammering sheet metal into relief designs - called repoussé - is shown in consecutive stages from initial pencil drawing through a finished, gilded Bharava face, a display supplemented by large scale repoussé sculptures. Similarly, based on reproductions of the head of the superb seated Buddha in Gallery E, a series of models explain the process of casting images in the technique known as "lost wax." These skills have been practiced for centuries in Nepal, especially in the nearby family workshops in Patan, the traditional center of the metallurgical arts.

Gallery H – Historical Views of Nepal: An album of photographs from 1899, discovered at the Volkerkundemuseum in Vienna, was the beginning of a collection of historic views of Nepal. These, together with reprints of water colours (1850-63) by Henry A. Oldfield and engravings after photographs by Gustave Le Bon (1885) are on display in the West wing's top floor, accessible from Gallery G.

Museum Facilities

Outdoor cafeteria adjoining the palace gardens
Gift shops focusing on Nepal's art and culture
Guest studio for foreign scholars and artists
Open courtyard space for cultural events

Museum Director: 55 21 492
Administration: 55 31 938, fax: 55 21 492
info@patanmuseum.gov.np
www.asianart.com/patan-museum
Patan Museum Café: 55 26 271

non-commercial photography and video free of charge
open daily from 10:30 am to 5:30 pm

Affidavit

I herewith declare on oath that I wrote the present master thesis without the help of third persons and without using any other sources and means listed herein; I further declare that I observed the guidelines for scientific work in the quotation of all unprinted sources, printed literature and phrases and concepts taken either word for word or according to meaning from the Internet and that I referenced all sources accordingly.

This thesis has not been submitted as an exam paper of identical or similar form, either in Austria or abroad and corresponds to the paper graded by the assessors.

Salzburg, 30 April 2018

Samir Shrestha



Place, Date

Name and Signature of student