

II . Intangible Cultural Heritage Inventory

National Inventory

In the present day world, it generally acknowledges that indigenous cultural heritage of every country is presently threatened by globalization, rights infringements and violation, misuse, inappropriation, and lack of respect for the traditional culture itself or for the individuals or communities that own the cultural heritage.

This phenomenon has resulted in loss and quick deterioration of cultural heritage and has activated an international effort to safeguard and preserve the cultural heritage, particularly the intellectual cultural heritage, which represents the creativity of the ethnic groups that have created and applied it in their daily life, as appropriate to their environment and lifestyle, and which clearly represents the identity of their community.

To safeguard the Intangible Cultural Heritage in Thailand, the Department of Cultural Promotion (DCP) launched the “Project on Safeguarding of the Intellectual Cultural Heritage” with the key mission to list the Intangible Cultural Heritage in Thailand, which serves as the key testimony for the nation, promotes community involvement and pride in the community’s traditional culture, and safeguards the local, regional and national intellectual cultural heritage.

In the 2009 fiscal budget, the DCP designated 25 items of the Intangible Cultural Heritage for the first time in the performing arts and traditional craftsmanship domains. The items in the list were selected and endorsed by the Committee of Experts appointed by the DCP. In this regard, a book on the Intangible Cultural Heritage was published to disseminate and promote the knowledge of the announced heritage-listed performing arts and traditional craftsmanship in 2009.

The DCP hopes that this book will promote the pride in Thailand’s Intangible Cultural Heritage and contribute to the public awareness of the importance of Intangible Cultural Heritage designation. It is also hoped that exchanges of knowledge and learning about the Intangible Cultural Heritage designation will

continue, since the process cannot be accomplished alone by the DCP but needs cooperation and collaboration from all relevant parties and stakeholders to ensure the success in the safeguarding of the intellectual cultural heritage.

Designation of the Intangible Cultural Heritage

Background History

The Department of Cultural Promotion (DCP) has been responsible for carrying out cultural research, study, conservation, promotion, dissemination, restoration, and development, particularly with regard to the folk cultures. The DCP has laid down policies, strategies, and measures and has organised various projects and activities to fulfill its mission.

During 2005-2008, the DCP initiated the “Phum Ban Phum Mueang Project” (Local and National Intellectual Heritage Project) with the objectives to collect data and prepare the Intangible Cultural Heritage databases in five domains: 1) Folk literature; 2) Performing arts; 3) Social practices, rituals and festive events; 4) Knowledge and practices concerning nature and the universe; and 5) Traditional craftsmanship.

The DCP has carried out the following activities in the aforementioned project:

1. Promotion of, and support for, the local communities’ participation in Intangible Cultural Heritage data collection/inventories filing in various domains;
2. Intangible Cultural Heritage data collection/ inventories filing in cooperation with the local experts, academics as well as individuals who own the intellectual cultural heritage;
3. Dissemination of data, information, and knowledge on Intangible Cultural Heritage through printed materials and websites;
4. Studies and researches for Intangible Cultural Heritage safeguarding measures through researches, international meetings and seminars, and participating as observers in the safeguarding work of other countries and of the international agencies such as the United Nations Educational, Scientific and Cultural Organization (UNESCO), the Asia-Pacific Cultural Centre for UNESCO (ACCU) and World Intellectual Property Organisation (WIPO).

The DCP has carried out the following activities for the Intangible Cultural Heritage data collection/inventories:

1. Data collection/inventories filing of the Intangible Cultural Heritage in the performing arts domain during 2005-2007. The inventories, a total of 350 topics which include texts, photographs, sound and videotape recordings, are stored in digital form;
2. Data collection/inventories filing of the Intangible Cultural Heritage in the traditional craftsmanship domain during 2006-2007. The inventories, a total of 500 topics which include texts, photographs, sound and videotape recordings, are stored in digital form;
3. In 2008, the DCP organized events and activities to disseminate the performing arts and traditional craftsmanship knowledge to the children and youth in every province throughout the country.

In the 2009 fiscal year, the DCP also began collecting data in the Folk literature domain and added another domain to the previous fives: Sports, folk games and martial arts.

To progress on the next step after the “*Phum Ban Phum Mueang Project*,” the DCP launched the “Project on the Safeguarding of the Intellectual Cultural Heritage” in 2009, with the key mission to designate the Intangible Cultural Heritage for 2009. Since it was the first time that Thailand designated its Intangible Cultural Heritage items, it was agreed that the project will serve as the pilot project. To fulfill the objectives of the project, the DCP appointed a committee to form the criteria for identification, nomination and designation of the intellectual cultural heritage, which contributes to the knowledge, understanding, appreciation and acceptance of the cultural diversity and, ultimately, the peaceful coexistence of people in society.

Definition of Intangible Cultural Heritage

Intangible Cultural Heritage means the body of knowledge or work by individuals or groups, which was created, developed, accumulated, transmitted and applied in the daily life of those individuals or groups continuously, in response to the social and natural environments of their communities, and representing their identity and cultural diversity. Intangible Cultural Heritage encompasses the creative works of architecture, painting, sculpture, handicraft, and folk arts; the knowledge, skill and practices expressed through language, performing arts,

crafts, beliefs, traditions, rites, and food, for example, which are transmitted from generation to generation as practices or approaches. In some cases, they are considered as a common spiritual bond of the people in the communities. Some Intangible Cultural Heritage items are beautiful and have high artistic values.

The Intangible Cultural Heritage can be classified into 7 domains as follows:

1. Performing arts meaning the expression of emotion, feelings, or stories through a performer or sound, such as singing or music playing, and through body movement such as in a dance, in the manipulation [of puppets], in gestures etc. including music, performance, music and performance in rituals, and folk song.
2. Traditional craftsmanship meaning the knowledge and skills of group of people in making handicraft works that reflect the identity and the social development and culture including textile and textile products making, basketry, lacquer ware, pottery, metal work, woodwork, leatherwork, ornamentation, folk art, and other kinds of craftsmanship.
3. Folk literature meaning literature which is transmitted by oral means or written forms within local way of life including folk literature, oral history, incantations, folk verbal scripts, idioms and adages, riddles, and treatise.
4. Thai Sports meaning folk games, sports and martial arts which interact between individuals or communities, competitions, the arts of fighting for entertainment or recreational purposes, to develop the physical and mental qualities, all of which reflects the way of life, society and identity of the community including folk games, folk sports and martial arts.
5. Social practices, rituals and festive events meaning the expression of customary or traditional behavior that has been established and transmitted from generation to generation including manners, custom, and tradition and ceremony or rite.
6. Knowledge and practices concerning nature and the universe meaning knowledge, ability, and skill of the groups, communities and regions for existing in harmony with nature and the universe including gastronomy and culinary, health care, astrology and astronomy, natural resources management and settlement.

Objectives

1. To record the background history, wisdom and identity of the intellectual cultural heritage;
2. To provide important database on Intangible Cultural Heritage in Thailand;
3. To enhance the crucial role and the pride of the communities, groups, or individuals that own the intellectual cultural heritage;
4. To promote and develop the right of communities to conserve, perpetuate, restore, and safeguard the local and national intellectual cultural heritage;
5. To prepare the groundwork for Thailand to become a state party to UNESCO's Conventions for the Safeguarding of the Intangible Cultural Heritage.

Expected Benefit from the Intangible Cultural Heritage Designation

It is expected that people will appreciate more the value and identity of their intellectual cultural heritage, become proud of their Intangible Cultural Heritage and community, and realize that Intangible Cultural Heritage reflects the nation's prestige. The Intangible Cultural Heritage designation will enhance the diversity of Intangible Cultural Heritage in Thailand, promote learning and better access to designated intellectual cultural heritage, and contribute to the tourism promotion.

Thailand's Intangible Cultural Heritage designation significantly prepares the groundwork for Thailand to become state party to the UNESCO's Conventions for the Safeguarding of the Intellectual Cultural Heritage.

Operational Directives for Intangible Cultural Heritage Designation

To facilitate Thailand's Intangible Cultural Heritage management in systematic and continuous manner, to trigger an awareness in the communities of the value and identity of their intellectual cultural heritage, to enhance the pride in their intellectual cultural heritage, and to promote the younger generations to learn and perpetuate the Intangible Cultural Heritage in their communities, the DCP has therefore laid down the operational directives and regulated the designation

procedure for the pilot project to designate the Intangible Cultural Heritage in 2009 as follows:

1. Committees on Criteria Preparation for Intangible Cultural Heritage Designation in 2009 shall be appointed;
2. Brainstorm sessions in preparation of the criteria for Intangible Cultural Heritage in the performing arts and traditional craftsmanship domains shall be organized and the Intangible Cultural Heritage categories to be included in the pilot project for Intangible Cultural Heritage designation in 2009 shall be approved;
3. A handbook of guidelines for best practices for the provincial cultural offices, relevant agencies, cultural networks, and communities for Intangible Cultural Heritage designation in 2009 in the performing arts and traditional craftsmanship domains shall be published;
4. An Executive Committee to be responsible for approving the items to be designated as Intangible Cultural Heritage in 2009 shall be appointed;
5. Documentation shall be provided to provincial culture offices in the pilot project in order to facilitate their cooperation with relevant agencies and networks associated with the data collection and inventory filing of the Intangible Cultural Heritage in the performing arts and traditional craftsmanship domains in 2009 with the participation of community members in identifying the items to be designated as intellectual cultural heritage;
6. Budgeted fund shall be allocated to the provincial culture offices in the pilot project to financially support their effort to ensure the completeness of the inventories and the community participation in the process;
7. Experts shall be appointed to act in an advisory capacity during the Intangible Cultural Heritage designation processes and to examine the inventories in the performing arts and traditional craftsmanship domains after the provincial culture offices prepared and submitted the data and inventories to the DCP;
8. The Committee of Experts shall be assigned to examine the Intangible Cultural Heritage data and inventories in the performing arts and

traditional craftsmanship domains submitted by the provincial culture offices and the DCP Secretary-General shall be informed of the experts' selection;

9. Announcement shall be made and media event shall be organized by the DCP regarding the intellectual cultural heritage-listed items in the performing arts and traditional craftsmanship domains in 2009;
10. Promotional media and printed materials for publicity of the intellectual cultural heritage-listed items in the performing arts and traditional craftsmanship domains through various media channels shall be prepared by the DCP.

Rationale for the Designation of the Intangible Cultural Heritage

At present, the Intangible Cultural Heritage in several domains in Thailand, such as in the performing arts and the traditional craftsmanship domains, are fast disappearing, perhaps owing to the social and cultural changes, the industrial development, the increase tourism, the migration of provincial villagers into the capital city, or the ecological changes. These changes gravely affect the practitioners, inheritors and perpetuators of the intellectual cultural heritage.

The announcement of the Designation of the Intangible Cultural Heritage 2009 is a key measure to promote an awareness of the prominent values, honour the body of knowledge passed on from generation to generation, and enhance the cultural prestige and identity of communities all over the country. It also fosters an understanding and acceptance of the diversity of cultures, which will eventually lead to the preservation, creation, development, transmission and perpetuation of the Intangible Cultural Heritage in an organized, systematic and sustainable endeavour. The Designation of Intangible Cultural Heritage 2009 will be the first effort of its kind in Thailand, which focuses on the performing arts and traditional craftsmanship domains. The designation of the Intangible Cultural Heritage items in the other domains that are as significant shall be implemented in the future.

The Intangible Cultural Heritage Designation Announcement 2009

Intangible Cultural Heritage means the body of knowledge or work by individuals or groups, which was created, developed, accumulated, transmitted and applied in the daily life of those individuals or groups continuously, in response to the social and natural environments of their communities, and representing their

identity and cultural diversity. Intangible Cultural Heritage encompasses the creative works of architecture, painting, sculpture, handicraft, and folk arts; the knowledge, skill and practices expressed through language, performing arts, crafts, beliefs, traditions, rites, and food, for example, which are transmitted from generation to generation as practices or approaches. In some cases, they are considered as a common spiritual bond of the people in the communities. Some Intangible Cultural Heritage items are beautiful and have high artistic values. Some Intangible Cultural Heritage items, for example, the ancient monuments, objects and artefacts, have been protected under the Act on Ancient Monuments, Antiques, Objects of Art and National Museums, B.E. 2504 (1961 AD). However, some Intangible Cultural Heritage items, such as knowledge, skills, or creative processes of the cultural works or artefacts, have not been seriously and systematically safeguarded.

The safeguarding, promotion, perpetuation and transmission of the Intangible Cultural Heritage are crucial to the existence of the national cultural heritage. The Ministry of Culture has therefore announced a list of the Intangible Cultural Heritage designated to be safeguarded in 2009, which includes two domains: 12 items in three categories of the performing arts domain and 13 items in eight categories of the traditional craftsmanship domain. The Ministry of Culture plans to promote and support exchanges of knowledge and transmission of the designated Intangible Cultural Heritage in the list through various methods as appropriate in the future.

Criteria for Nomination of Items for Intangible Cultural Heritage Designation

Committees on Criteria Preparation for Intangible Cultural Heritage Designation shall provide the criteria for Intangible Cultural Heritage designation in accordance with the guidelines for the Intangible Cultural Heritage designation in the performing arts and traditional craftsmanship domains for year 2009 as the following guidelines;

Guidelines for Identification and Nomination of Items for Intangible Cultural Heritage Designation

1. In the performing arts domain, a nominated item must have:

- A. Specific characteristics that attest to the cultural uniqueness and identity of the community;

- B. Elements that correspond to the performance genre (such as performers, movement, music/tune, lyric or verse, props etc.);
- C. Explicit presentation format (such as method, duration, and sequences of presentation);
- D. History of transmission and owner (such as performers, performing troupes, schools, transmission process);
- E. Spiritual value and value to the community's way of life (such as having a role in the community's way of life in the present time, causing pride to the people of the community); or
- F. Other characteristics that the Committee of Experts considers appropriate (such as the community's acceptance, the risk of disappearing etc.).

2. In the traditional craftsmanship domain, a nominated item must:

- A. Have an origin or enjoy the acceptance of the community that has developed it (history, source, background);
- B. Show the skills, wisdom, and appropriate technology (such as folk technology in handicraft work);
- C. Have developed the process and tools for production (materials used, source of material, tools, production processes or steps);
- D. Primary function for its production (such as for use in daily life; for use associated with ceremony, tradition, belief, or culture; or for professional use by the people in the community);
- E. Have specifically folk, local, or ethnic characteristics (such as unique characteristics or identity that reflects aspects of the local community or ethnic group or can be found only in the community or ethnic group);
- F. Have artistic and cultural value to the community (such as the significance to the history of the community of ethnic group, the history of production and perpetuation through generations in the community, the pride that the community places in the item); or

- G. Other characteristics that the committee of experts considers appropriate (such as the risk of disappearing and the need for urgent safeguarding).

Remark: The designation as an Intangible Cultural Heritage item depends on the consideration of the Committee of Experts appointed by the DCP.

Designated Heritage (updated since 2010)

1) Categories

The ICH Committees of Experts formed by Department of Cultural Promotion, the ministry of culture has categorized all together seven domains of ICH's, these seven categories are as follows:

- **Linguistic and communications tool** - a communication tool in form of verbal and non-verbal language that can reflect people's way of life including wisdom and culture. In Thailand, languages can be classified into 3 categories; formal language, dialect languages or forms of languages which are used in specific areas distinguished by pronunciation, grammar, or vocabulary. The ethnic languages mean languages used by ethnic minority groups in Thailand which includes Austro Asiatic language family, Austronesian language family, Chinese Tibetan language family, Hmong-Mien language family and Tai language family.
- **Folk Literature** – the oral or written literature that is transmitted through the folk way of life including folk literature, oral history, incantations, folk verbal scripts, idioms and adages, riddles, and treatise.
- **Performing Arts** – the expression of emotions, feelings, or stories by a performer through voice, instrument, body movements or in puppet manipulation.
- **Social Practices, rituals and festive events** – the customary or traditional practices that have been commonly adopted by the people in a community and passed on from generation to generation as the auspicious way and that foster social peace and reflect the self-image of the community or ethnic group.
- **Knowledge and practices concerning nature and the universe** – the body of knowledge, methods, skills, beliefs, practices, and expressions which are

developed from the interaction between man and the natural and supernatural environments.

- **Traditional Craftsmanship** – the knowledge and skills of a group in making handicrafts, in selecting materials and actual crafts methods that reflect cultural identity and social development.

- **Traditional Sports**– games, sports and martial arts which are practiced in Thailand including the arts of fighting for entertainment or recreational purpose to develop the physical and mental qualities, all of which uniquely reflects the way of life, society and identity of the community. There are uniquely reflective of Thailand’s culture and way of life.

2) Criteria

The ICH Committees of Experts have provided the criteria for intangible cultural heritage designation by describing the defining attributes of the items to be considered in each domain. Common criteria are as follows:

1. Having specific characteristics that attest to the cultural identity and self-image of the community;
2. Being transmitted and perpetuated to the present, or continuing to be practiced on specific occasions;
3. Having social and spiritual value and value to the community's way of life;
4. Being in urgent need of safeguarding, being at risk of disappearance, or facing threatening danger;
5. Having other characteristics that the Committees of Experts consider relevant.

3) Designated ICH Items

List of Designated Intangible Cultural Heritage Items

Domain	Category	Item
Performing Arts	Folk ritual performance	1. Khon
		2. Nhung Yai
		3. Lakhon Chatri
		4. Nora
		5. Nhung Talung
		6. Lakhon Nai

Domain	Category	Item	
		7. Hun Krabok	
		8. Li-ke Song Khrueng	
		9. Ram Pleng Cha-Pleng Raew	
		10. Mae Tha Yak- Mae Tha Ling	
		11. Lakhorn Nork	
		12. Royal Performance	
		13. Ka Nok Kingkara	
		14. Ram Marn Mui Chieng Ta	
		15. Ram Farung Khu	
		16. Lakhon Duek Dumbun	
		17. Nora Rong Kru	
		18. Ma Yong	
		19. Rong Ngeng	
		20. Forn Leb-Forn Tien	
		21. Ram Pra Leng	
		22. Phon Klong Tum	
		23. Li-ke Pa	
		24. Forn Yo Kee Tawai Fire	
		25. Ra-bum See Bot	
		26. Ram Mae Bot	
		27. Ram Tone	
		28. Nhung Pra Mo Tai	
		Music	29. Wong Salor Sorpin
			30. So Lanna
			31. Mo Lam Pluen
			32. Mo Lam Klou
			33. Lam Phaya
			34. Pleng Korat
	35. Diker Hulu		
	36. Pi Phat		
	37. Krajub Pee		
	38. Pia		
	39. Khap Sepha		
	40. Dontri Chattipan Lee Su		
	41. So Sam Sai		

Domain	Category	Item
		42. Pleng Na Pat
		43. Kun Truem
		44. Ja-reang
		45. Ka lor
		46. Wong Pee Jum
		47. Wong Mang-kla
		48. Wong Mahoree
		49. Lum Tad
		50. Pleng E-saew
		51. Kan
		52. Pin
		53. Sorra Punya
		54. Pleng Bok
		55. Pleng Rue Laem Pho
		56. Krue Doh
		57. Keng
		58. Pleng Choi
		59. Pleng Rue
		60. Pleng Na
		61. Trae Wong
Traditional Craftmanship	Textiles and textile products	62. Sin Tin Chok
		63. Pha Phrae Wa
		64. Phatho Na Muen Si
		65. Pha Yok
		66. Pha Mat Mi
		67. Indigo Dyeing Cloth
		68. Phatho Tai Krung
		69. Phatho Tai Lue
		70. Phatho Ka Rieng
		71. Phatho Tai Yuan
		72. Phatho Pu Thai
		73. Phatho Tai Puan
		74. Pha Khaoma
		75. Phatho Koh Yo
76. Phatho Mueng Ubon		

Domain	Category	Item
	Basketry	77. Kong Khao Dok
		78. Khrueng Chak San Yan Li Phao
		79. Khrueng Chak San Mai Phai
		80. Ta Kro
		81. Khua Tae
	Pottery	82. Khrueng Pan Din Phao Wiang Kalong
	Metalwork	83. Mit Aranyik
		84. Little Brass Bells
		85. Kris
		86. The Buddha Statue Model Making and Casting
		87. Khan Longhin Ban-bu
		88. Bat Ban-Bat
		89. Khrueng Thonglueang Ban Pa-ow
		90. Gong Ban Saimun
		91. Pra-kuem Surin
		92. Kram
	Woodwork	93. Kwian Salak Lai
		94. Ruean Thai Phuen Ban Dang Doem
		95. Ruela Ko-lae
		96. Ngan Kae Salak Kalok So
	Leatherwork	97. Nang Talung
		98. Roop Nhung Yai
	Costume accessories	99. Khrueng Thong Boran Sakun Chang Petchaburi
	Lacquerware	100. Khrueng Muk
		101. Khrueng Rak
	Folk art	102. Prasat Sop Sakun Chang Lampang
103. Ngan Chang Thaeng Yuak		
104. Sattaphan Lanna		
105. Khom Lanna		
106. Hua Khon		
107. Bai Si		
108. Ngan Chang Tok Kradat		
109. Ngan Chang Kae Salak Phak		

Domain	Category	Item	
		Phonlamai	
		110. Ngan Chang Dok Mai Sod	
		111. Ngan Ti Thong Kham Pleo	
		112. Ngan Chang Pha Lai Thong Phae Luad	
		113. Khrueang Taeng Kai Ma Nora	
Folk Literature	Tales	114. Nithan Si Thanon Chai	
		115. Nithan Sang Thong	
		116. Nithan Khun Chang Khun Paen	
		117. Nithan Pla Bu Thong	
		118. Tamnan Pra Ruang	
		119. Nithan Wo Ra Wong	
		120. Nithan Ta Mong Lai	
		121. Nithan Pra Suthon Manora Pak Tai	
		122. Nithan Wan Khan	
		123. Nithan Yai ka Ta	
		124. Nithan Panyasachadok	
		125. Nithan Nai Dan	
		Oral history	126. Tamnan Kong khao Noi Ka Mae
			127. Tamnan Chamma Thewi
	128. Tamnan Pha Daeng Nang Ai		
	129. Tamnan Mae Nak Prakanong		
	130. Tamnan Nang Lueat Khao		
	131. Tamnan Chao Luang Kham Deang		
	132. Tamnan Phra That Doi Tung		
	133. Tamnan Chao Mae Song Nang		
	134. Tamnan U-rangkathat		
	135. Tamnan Luang Pu Thuat		
	136. Tamnan Nang Pokawadi		
	137. Tamnan Sang Lok Pak Tai		
	138. Tamnan Chao Mae Lim Ko Niao		
	139. Tamnan Chao Mae Khao Sammuk		
140. Tamnan Kop Kin Duean			
141. Pakkathuen Lanna			
142. Paya Isan			

Domain	Category	Item	
		143. Tamnan Phra Kaeo Morakot	
		144. Tamnan Phra Chao Ha Pra Ong	
		145. Tamnan Dao Luk Kai	
		146. Tamnan Phra Chao Liap Lok	
		147. Tamnan Phra Boromma That Nakhonsithammarat	
		148. Tamnan Buddha Si hingk	
		149. Myth of Paya Khun Kag	
		150. Myth of Paya Kong Paya Pan	
		151. Tamnan Pan Tai Nora Sing	
		152. Tamnan Chalawan	
		153. Tamnan Pu Sae Ya Sae	
		Incantations and ritual chants	154. Bot Tham Khwan Khao
			155. Bot Tham Khwan Nak
	156. Bot Tham Khwan Kwai		
	157. Bot Wen Than		
	158. Pleng Hae Nang Maeo		
Texts	159. Kap Soeng Bung Fai		
	160. Bot Tham Kwan Chang		
	161. Tamra Maeo Thai		
	162. Tamra Lek Yan		
	163. Tamra Sattra		
	164. Tamra Phromchat		
	165. Tamra Pichai Songkram		
	166. Tamra No Ra Lak		
Traditional Sports	Martial arts	167. Muai Thai	
		168. Krabi Krabong	
		169. Jerng	
		170. Sila	
		171. Muai Boran Sakonnakorn	
	Folk sports	172. Wao Thai	
		173. Takro	
		174. Tee jap	
		175. Yae long Ru	
		176. Mai Huem	
		177. Mak Kep	

Domain	Category	Item
		178. Sue Kin Woa
		179. Mak Ruk Thai
		180. Takro Lot Huang
		181. Wing Kwai
		182. Wing Woa
		183. Ka Fak Khai
		184. Non Son
		185. Muai Tup Chak
		186. Muai Tale
		187. Nad Kham Sao
		188. Kong Teen Kwien
		189. Sue Kham Huay
		190. Ngu Kin Hang
		191. I-tak
		192. Khaeng Ruea
		193. Ti Khop Kradong
		194. Ti Kai Khon
		195. Rotma Chao Siam
		196. Khaeng Phon Changwat Phatthalung
Social Practices, Rituals and Festive Events	Religion custom	197. Prapheni Tak Bat Thewo
		198. Prapheni Tham Khwan Khao
		199. Phithi Wai Kru
		200. Thet Maha Chat
		201. Phithi Kuan Khao Tip
		202. Prapheni Hae Thian Phansa Changwat Ubonratchathani
		203. Prapheni Lak Phra
		204. Prapheni Hae Pha Khuen That
		205. Prapheni Kan Thambun Nai Phutthasatsana
	Social practices	206. Kan Sadaeng Khwam Khaorop Baep Thai
	207. Phithi Kon Chuk	

Domain	Category	Item	
		208. Phithi Bai Si Su Khwan	
		209. Phithi Tham Khwan Nak	
		210. Long Le	
		211. Phuk Kloe	
		212. Phuk Siao	
		213. Phithi Tham Bun To Ayu	
		214. Kan Taeng Kai Baba-Peranakan	
		215. Prapheni Kong Khao Si Racha Changwat Chonburi	
		216. Prapheni Hae Payayom BangpraChangwat Chonburi	
		217. Kan Taeng-ngan Baep Thai	
		218. Suat Pramalai Phak Tai	
		219. Phithi Bucha Mae Phosop	
		220. Phithikam Kho Fon	
		Festival	221. Songkran
			222. Loi Krathong
			223. Bun Bang Fai
			224. Phi Ta Khon
			225. Sat Duen Sib
			226. Rup Bua
		Knowledge and Practices Concerning Nature and the Universe	Food and nutrition
	228. Tomyam Kung		
	229. Phat Thai		
230. Ahan Baba			
231. Krayasat			
232. Khanom Buang			
233. Khao Yam			
234. Khao Lam			
235. Samrap Ahan Thai			
236. Kaeng Phed			

Domain	Category	Item
		237. Kaeng Khiao Wan
		238. Sontum
		239. Nampruk
		240. Plara
		241. Khao Tom Mat
		242. Miang Kham
		243. Mangkhut Kat
		244. Kaeng Phung Pla
		245. Namtan Maphrao
	Traditional medical treatment	246. Ruesi Dut Ton
		247. Nuat Thai
		248. Yamong
		249. Look Pracob
		250. Yahom
		251. Mo Phuen Ban Raksa Kraduk Hak
		252. Kan Yang Fai
	253. Kan Sak Ya	
	Astrology and Astronomy	254. Horasat Thai
	Natural resource management	255. Khotchasat Chao Kui
		256. Don Pu Ta
		257. Klue Chue khong Kariang
258. Khao Hom Mali		
259. Plakat Thai		
260. Kai Chon Thai		
261. Maeo Thai		
Linguistic and Communications Tool	Local language	262. Akson Tham Lanna
		263. Akson Thai-noi
		264. Akson Tham Isan
		265. Phasa Chong
		266. Phasa Yankrun

Domain	Category	Item
		267. Phasa Kong
		268. Phasa Loewua
		269. Phasa So
		270. Phasa Tak Bai
		271. Phasa Sakom
		272. Phasa Uraklawoi
		273. Phasa Mani
		274. Phasa Thai Korat/Thai Boeng
		275. Phasa Piten
		276. Phasa Khamen Tin Thai
		277. Phasa Yo
		278. Phasa Saek
		279. Phasa Uempi
		280. Phasa Bisu
		281. Phasa Kasong
		282. Phasa Samre
		283. Phasa Cha-ung
		284. Phasa Malabri
		285. Phasa Mokaen
		286. Phasa Phuthai

Number of National Intangible Cultural Heritages

Domain\Years	2009	2010	2011	2012	2013	2014	Total
1. Performing arts	12	6	5	13	15	10	61
2. Traditional craftsmanship	13	3	5	11	10	10	52
3. Folk literature	-	15	5	14	9	10	53
4. Traditional sports	-	1	5	8	6	10	30
5. Social practices, rituals and festive events	-	-	5	7	10	8	30
6. Knowledge and practices concerning nature and the universe	-	-	5	11	9	10	35
7. Linguistic and communications tool	-	-	-	6	9	10	25
Total	25	25	30	70	68	68	286

| Samples of Intangible Cultural Heritage in Thailand

1. Nang Yai

Nang Yai is an old form of Thailand's traditional performing arts. The leather puppets represent the characters in the story. They are manipulated against a blank screen by the puppeteers, while the story progresses through narration and dialogue narration. Historical evidence of *Nang Yai* dates back to the reign of King Borommatrailokanat, when *Nang Yai* was mentioned in the Palace Law. Several other sources dating from the Ayutthaya era also bear testimony to this performing art form.

Nang Yai is hailed as a high art form and is performed during royal ceremonies and important national events and occasions. The Fall of Ayutthaya in 1767 AD dealt a serious blow to the performing arts, ancient monuments and objects, which were later restored in the Ratanakosin era. At the time of the restoration, several *Nang Yai* troupes mushroomed, but they mostly belonged to temples. The *Nang Yai* in this period was called "*Nang Rat*" ("Commoners' Shadow Puppet Spectacle").

Nang Yai combines a number of different artistic elements into one i.e. sculpture, dance, music, literature, chant, and the ancient Hindu Buddhist ritual practice as has been the case many centuries ago. When performed, the puppeteer will raise the puppet in higher position while his body gracefully moves and his feet dance along the rhythm of *Piphat* music and narrative accompaniment in front of a backlit white screen.

In the course of night-long performance in the past, *Nang Yai* was usually considered to be a jewelry of the night since there needs of fairly light created by burned coconut shells in order to furnish lively shadow movements against the big white screen and the audience could appreciate the beautiful show through movements, music, poem and lighting-shadowing installations.

It is interesting to observe that the term "**Nang**" is still considered to be important word in the modern day Thai language. Present-day Thai people still call motion picture as *Nang* in order to reflect the format of playing shadow against lighting.

Nang Yai was in its fame during Ayutthaya period (15th-18th century) since there were customs when the changing of state ruler or whenever the royal festivity events take place, *Nang Yai* usually be implemented to serve communal functions and for special occasions. The chronicle of *Nang Yai* was well recorded in old Siamese literatures. The most common story one was mentioned in a poetry book called Bunnovat Khamchan written by MahaNak a Buddhist monk who lived during the late reign of King Boromakot. There were also mural paintings and old axiom folklore which later on became good evidences for researchers to trace back the history of this performing art. *Nang Yai* is the prototype of “*Khon*” or a masked drama, which was directly influenced from *Nang Yai* in its forms of movements, music, narration, costumes and jewels worn by the actors. Old courts of Thailand usually embrace *Nang Yai* and *Khon* troops into their controllership.

In early 2007, *Nang Yai* at Wat Khanon Community has been selected and awarded by the Asia-Pacific Cultural Centre for UNESCO (ACCU) on the project “Contest for Better Practices in Communities’ Intangible Cultural Heritage Revitalization”.

The Characteristics of *Nang Yai* figures

The puppet figure is made of dried cow leather which well prepared by artistically handicraft skills. Necessary materials and tools used to create puppets include cowhide, rattan, chisels of different sizes, a whetstone, scissors, a hammer, a large wooden chopping block, wooden and stone mortars and pestles, fresh *Momordica* leaves, soot, pencils, various colors such as red, blue, green and white, Chinese ink, paintbrushes, glutinous rice flour, brushes, a napkin, a bucket, molds, and ink. In terms of visual arts, the elaborate and detailed traditional design of the characters is first drawn by a master artist. Then the design is applied onto a piece of leather and painstakingly etched into almost lace-like proportion.

The life-size puppet is measuring about five feet wide and more than seven-eight feet long. Each puppet weights approximately 3-4 up to 7 kg. There are diversity of figure-makings and decorative patterns of the *Nang Yai* which can portray a whole scene showing two or three characters within a palace setting, or surrounded by trees, or on a battlefield. There are also individual puppets of

main figure: *Pra Ruesii* the hermit, *Pra Ram* the hero, *Siida* the heroine, *Tossakan* the giant, *Hanuman* the mighty monkey, etc.

Nang Yai story

The main plot of *Nang Yai* play is Southeast Asian adaptation from original Hindu epic, Ramayana, or so-called "*Rammakian*" in Thai. The popular story of *Rammakian* reveals the glorious of Lord Rama the spiritual guardian of the world. There were 9 common short episodes form *Rammakian* written for *Nang Yai* performances namely: Hanuman twai wan, Sahassakumara War, Nagabas War, Longka Burning, Virunmook War, Mangkrongan War, Bhrommas War, Leaving the City and the great Battle of Ravana. All of these episodes portray the legendary warfare between good and bad which winner always be the good one. Thus *Nang Yai* could be regarded as a half religious-philosophy and half entertainment.

Before the episode begins, it is a custom to presenting a popular prologue called "*Chab Ling Hua Kham*" story. This tells of two monkeys - one black, one white. The black monkey always gets up to mischief, causing constant problems and fights. Despite the white monkey's attempts to teach him to behave, he never listens, and in desperation, the white monkey ties the black one up and takes him to the hermit. There, the hermit teaches him to turn over a new leaf and unties him. The two monkeys then become good friends. The purpose of the prologue is to attract the audience by the rousing music and the comic dialogue, and at the same time provides a moral of the triumph of good over bad. The prologue is then followed by the main performance.

Distinctive characteristics of *Nang Yai*:

1. The puppets are made of cowhide leather, cut and perforated to let the light shine through the intricate design. Each puppet is fixed to wooden sticks, which the puppeteers lift up against a blank screen that is lighted from behind;
2. The rectangular screen is made of white cloth surrounded by strips of red cloth to highlight it;

3. The music from a Grand Pi Phat orchestra accompanies the movements of puppeteers and the puppets and contributes to the emotional expression of the spectacle;
4. The puppeteers are exclusively men. They dance their role to the musical accompaniment as they manipulate and bring the puppets to life;
5. There is one story narrator and one dialogue narrator. They sit in their corner on opposite sides of the screen. These narrators must understand the story very well and understand the music that accompanies the spectacle;
6. In the old time, the night-time performances were lighted by fire that used the coconut shells as fuel because they give off a beautiful glow on the screen;
7. The spectacle usually depicts the story from Ramakian.

Nang Yai spectacle harmoniously integrates several art forms—handicraft, literature, dance, rhetoric, and music. Besides the Fine Arts Department and the Bandit Phatthana Sin Institute, both of which are responsible for preserving the *Nang Yai* performing arts, only three

Nang Yai troupes exist in Thailand: the troupe of Wat Khanon Temple in Ratchaburi Province, one of Wat Sawang Arom Temple in Sing Buri Province, and one of Wat Ban Don Temple in Rayong Province.

2. Nora

Nora is a form of traditional, folk performing arts that is popular in the southern region of Thailand. The main elements and characteristics of *Nora* are the costume and the music.

Nora costume comprises a *soet* for the principal performer—the “*nora yai*”. The costume is made of beads in various colours arranged in patterns and motifs, to be worn as a shirt. Other components and decorations are the *pik nok aen* or *pik neng* (a pair of wings attached to the costume), *thap suang* (pendant), *pik* or *hang hong* (a decorative tail wing), *pha nung* (wrap-around skirt), *sanap phlao* (a pair of calf-length trousers), *pha hoi na* (front-hanging pieces of cloth), *pha hoi khang*

(side-hanging pieces of cloth), *kamlai ton khaen* (armlets), *kamlai plai khaen* (bracelets) and *lep* (“fingernails”-fingertip extension pieces). These are the costume and decorations for the principal character, who is called the *nora yai* or *nora yuen*, while the *khruang nang* or the costume for the female characters does not have armlets, pendant, or wings.

Nora orchestra comprises mostly percussion instruments: a pair of *thon* or *thap Nora* (tuned onesided drums) with slightly different sounds, which are beaten by one drummer. This pair of drums is the most important instrument in the orchestra because it controls the tempo and leads the orchestra when the tempo has to be changed to accommodate the performer’s movements; a drum, to complement and provide counterpoints to the sound of the *thap Nora* drums; a *pi chanai* (a kind of Thai oboe); a pair of *mong* (medium-sized gong) or double gongs; a pair of *ching* (a pair of small cymbals); and a pair of *trae* (a pair of claves [hardwood sticks]).

- ***Nora* is divided into two types** : *Nora* for ritualistic ceremony, called *Nora Rong Khru*, and one for entertainment. Here are the different characteristics:
- ***Nora* for ritualistic ceremony or *Nora Rong Khru*** is a very important ritual dance for the *Nora* professionals. It is performed to invite the spirits of the *Nora* past masters to the ceremonial stage during the rite to pay homage to them, to make votive offering to them, and to initiate novices—the new generation of *Nora* performers. This type of *Nora* is further subdivided into two kinds: *Nora Rong Khru Yai* and *Nora Rong Khru Lek*. The *Nora Rong Khru Yai* is the full version of the ritual dance, which lasts three days and nights. It usually starts on a Wednesday and ends on a Friday and it must be performed every year or every three or five years, depending on the belief of different *Nora* schools. The ritual performance of *Nora Rong Khru Lek* lasts one day and one night. It usually begins on a Wednesday evening and ends on a Thursday.

The distinctive characteristics of *Nora* for entertainment:

1. Each *Nora* performers must show off his or her dance skill and talent by blending the various steps and poses together seamlessly without corrupting

or deviating from the correct poses and steps; proficiently change the steps or movements in response to the musical rhythm/ tempo; dance gracefully slow or swift as appropriate. Some performers may show off their special talents such as the contorted movements of the body and the limbs, or their invented movements.

2. Nora performers must show off his or her singing talent in various ways. They must sing the verses in a clear voice, correct tempo, with emotion, and must be able to improvise the verses quickly, with good content and good rhyme. They must be able to improvise and sing witty verses in response.
3. Nora performers must show their skills in interpreting the sung passages into dance steps or postures. The sung part and the dance movement must match well, and must use a wide range of dance vocabulary to capture every nuance of the sung verses. The singing and the dancing must correspond to the musical tempo and style perfectly. Interpreting the sung passage into a dance movement, which is called *Tham Bot*, therefore represents the epitome of Nora art.
4. Nora performers must also be skilled in the “specific dances” which may be performed in some occasions such as in the rite to pay homage to the past masters or in *Taeng Phok Phuk Pha Yai* rite. Some specific dances are performed only in a competition; some in *Long Khru* or *Rong Khru* ceremony, some in votive offering. Examples of the specific dances are: *Ram Bot Khru Son*, *Ram Phleng Thap Phleng Thon*, *Ram Phleng Pi*, *Ram Kho Soet*, and *Ram Khlong Hong*.
5. Normally Nora performances do not focus on telling a story. However, with enough time to perform, a story might be told to entertain the audiences. Episodes from well-known stories might be depicted, but the costume does not correspond to the story. More focus will be paid to the comic interludes and Nora-style verse singing to tell the story.
6. In the performance of Nora for entertainment, each Nora troupe has its own customary sequences of the pieces to be performed for each occasion, starting from:

- *Tang Khrueng* (playing an invocation music; after setting up the orchestra in place, music will be played to invoke the deities and spirits in that place in order to ask for permission to perform *Nora* at that place);
- *Hom Rong* (overture);
- *Kat Khru* or *Coen Khru* (a song to pay homage to the teachers, past masters and benefactors and to tell the history of *Nora* development);
- Entrance of the female dancers (there might be 2 to 5 dancers), which has the following sequence:
 - *Kiao Man* or *Khap Na Man*, in which the performers sing the verses from behind the curtain, without being seen by the audience;
 - *Ok Rai Ram* (“Entrance of the Dancers; Beginning to Dance”), in which the performers come out to show off their skill and special talents;
 - *Nang Phanak* (“Sitting on the bench”);
 - *Wa Bot Rai Trae*;
 - *Tham Bot* (interpreting the sung passage into a dance movement);
 - *Wa Klom* (showing skill in improvising verses, dance skill is not emphasized), which will be called *Wa Kham Phrat* if the verses were prepared and are recited from memory, and *Wa Mutto* if they are improvised;
 - *Ram Uat Mue* (“Showing dance talent”) and exit;
- *Ok Phran* (“Entrance of the Hunter [Comedian]”) is the entrance of the comedian, an important character that adds humorous moments to the show;
- *Ok Tua Nai Rong* (“Entrance of the Principal Performer/Character”) *Nai Rong* or *Nora Yai* is the troupe owner/manager and principal performer. He will show off his expertises and talents in dance, singing, and in improvising verses as befits his position as the principal performer. In case of a competition, the *Nai Rong* will perform the rites of *Khian Phrai* (“Flogging the Sprites”) and *Yiap Luk Nao* (“Stepping on Lime Fruits”) as a hex or spell on the rivals and to boost the troupe’s morale;

- Ok Phran–this is performed again to tell the audience what story will be depicted;
- *Len Pen Rueang* (“Depicting a story”); Today, both types of *Nora* are still performed. *Nora*’s costume and dance steps and postures have unique identities. Besides its entertainment and the ritualistic values, *Nora* also serves as the media to disseminate news, messages and information to the people, because it can easily access and communicate with the people. *Nora* therefore remains the preferred type of performing arts for the southerners and continues to be popular even in the fast-changing world of today.

Examples of prominent *Nora* troupes are: Khruen Noi Dao Rung of Trang Province, *Nora* Nom Boran Sin of Phatthalung Province, Lamai Si Raksa of Songkhla Province.

3. Little Brass Bell

Traditional little brass bells are used to decorate houses or Buddhist temples and architecture as wind chimes because the gentle tinkling sound they make when moved by the breeze is pleasing to the ears. The principal production source is located in Khao Loi Mun Kho Village, Don Tako Sub-district, Mueang Municipal District of Ratchaburi Province.

Little brass bells made in the foundries in Don Tako District uses locally found raw materials: clay, cow’s dried dung, rice husks, *nam man chan* and cow’s fat. The raw materials that have to be brought from outside the community are: brass alloy for use in casting bells and the plates of pure brass for making the hangings under the clappers or *luk fat*. These hangings, called *Bai Pho* (leaf of a Bodhi tree), are made in the traditional shape of a Bodhi tree’s leaf, which looks like an inverted teardrop. One hanging is attached below each clapper of a bell so that it catches the breeze and moves the clapper.

The production process starts from making a model in clay. The model is chased well before being coated in molten wax. The hook is fixed and the model is decorated with any motif as desired. Fine clay mixture *ordin nuan* (a mixture of

finely sieved clay, cow dung and water) is applied to make what is called a “ceramic shell mould”. When it is dry, a mixture of clay, sand and rice husks is used to coat it; and the mould is heated to lose the wax (lost wax process), leaving a hollow shell inside. Molten brass alloy is then poured into the hollow ceramic shell mould and left to cool slowly. The clay mould is later broken to show a little brass bell inside. The bell is chased and polished before a clapper and a *bai pho* are finally attached to the bell. The casting of these little brass bells uses traditional method and the craftsmen must be skilled and knowledgeable about the precise size and dimension of the bell, the clapper and the *bai pho*, which must correspond well to one another to produce resonating tinkle that can carry far.